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THE QUENA AND THE SIKU. II:

A comparison between Bolivian and Peruvian tools in learning, practicing and teaching a tune on the Quena and the Siku.

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MASTER THESIS
2010
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ABSTRACT

In this study, I investigate the tools of learning, practicing and teaching a tune on the *quena* (Andes end-blown flute) and the *siku* (Andes panpipes) in Bolivia and Peru. This is a study in music education of quena and siku performers and teachers on a professional level within the Andean flute tradition. The empirical study consists of interviews of five important quena and siku players. Two players are from Bolivia and three players from Peru.

The theoretical and methodological framework is based on hermeneutics which has created possibilities to interpret and articulate this empirical study. I also describe imitation and memory as tools within the Andes flute tradition.

The results illustrate a comparison in tools of learning, practicing and teaching tunes on the quena and the siku between Bolivia and Peru. One of the main findings is that players differ in terms of the content and methods used while practicing a tune on the siku; teachers also differ from one another in terms of how they learn a tune on the quena. These differences depend on which country the players represent.

An area of further research is suggested concerning a comparison between the Inka, Japanese and Indian flute tradition regarding tools which are possible to integrate in playing and teaching on the quena and the siku.

Keywords: arca, aymara, huajachi, imitation, interpretation, ira, quechua, quena, siku, sikuri, traditional music.

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PREFACE

The present study of the quena and siku flutes is a description, investigation and analysis of instrumental and pedagogical research concerning the tools of learning, practicing and teaching a tune on these instruments in Bolivia and Peru.

Since many years ago, my investigation has been focused on these tools from an Andes oral music tradition perspective which are based on the musical learning since childhood in the Andes through observation and experience of life in different daily activities.

These tools have been integrated with several tools from Western music as, sight-reading, solfege, scales, and etcetera in order to incorporate them in a music school or academy of folk music in both countries. From a research perspective, the integration of my horizon of understanding and my artistic and instrumental skills on the quena and the siku has contributed to an in-depth description of the tools concerning learning, practicing and teaching a tune on these instruments.

To transmit the oral Andes music context into a literal academic tradition has been a challenge and it would not have been possible without the support from my teachers at the master course in music education at Malmö Academy of Music/Lund university in Sweden.. Therefore first of all I would like to express my gratitude to my tutor, Anders Ljungar-Chapelon for inspiration, and helpful discussions. I also thank Gunnar Heilling for encouragement on this long process of writing, and Peter Berry who has helped me to get access to articles and other publications. Karl Maybach deserves acknowledgement as a language consultant.

I would like to mention my gratitude to Cecilia Monteagudo at the Philosophy faculty of the Catholic University in Lima, Peru, for her inspired explanations about hermeneutics and Gadamer. I would also like to thank Sari Pekkola at the sociology program at Kristianstad University College for her guidance to get information about valuable research works concerning this study. I would also like to send warm thanks to all my interviewees from Bolivia and Peru for their confidence in my project.

Finally I wish to express my warm thanks to my parents and Shirley Cano Medina for their support and involvement. They have listened to me patiently and discussed my ideas during the entire process of my research.

CHAPTER 1

Introduction and research area

On this chapter, I present and explain different ideas and thoughts which are some of the foundations concerning playing and teaching of Andean flutes. The aim is to describe, investigate and analyze from a hermeneutic perspective the tools for learning, practicing and teaching a tune on the *quena* (Andean end-blown flute) and the *siku* (Andean pan pipes); it also compares the similarities and differences in these approaches between Bolivia and Peru, which represent two different flute traditions in Andean music.

This study represent my horizon of understanding where performing and teaching both instruments has been an intensive research area of the most considerable and important years of my life; their playing techniques in a teaching situation has brought me into go deeper in how to deal with a tune concerning learning, practicing and teaching situations.

As an of introduction I present the oral tradition which is based the original way of learn the Andean flutes and the written tradition where the oral tradition has developed some ways of reading music in music schools in Peru and Bolivia and academies of folk music in Peru. This chapter presents also my own role related to this empirical investigation, the research question, the aim, the scope of my investigation, research ethical point and statements and the structure and disposition of the study.

1.1. The oral tradition

The oral tradition in the Andes is based on the transmission of knowledge through songs, myths, tales, legends and histories which allows a communication from a major generation to a young one (Gutierrez, R. & Gutierrez, E. Ivan, 2009). The elements of oral transmission are imitation, memory and performance (Schippers, 2010). These educative elements based on the oral tradition are considered as the

most important sources which are used in the traditional societies in the Andes in order to foster the individual identity and the respect of the own cultural values (Gutierrez, R. & Gutierrez, E. Ivan, 2009).

The combination of working duties (in the fields, taking care of livestock etc), the playing of the children, the transmission of the tales, legends, myths and the musical learning, become a foundation of the education of the children in the Andes (Gutierrez, R. & Gutierrez, E. Ivan, 2009).

Music making in the Andes is considered as a social cultural phenomenon (Saljö, 2000). When the child gets his first instrument, he/she begins to play around with it together with other children; then comes the challenge to produce a strong sound or to interpret a particular melody which is used to reproduce the memorized melodies which originally were sung daily by the family. Then, he/she will interact taking part in a siku band with other players. In this way the children are raised in a social cultural interaction through communication with their surroundings and without such interaction, there is not a way of oral transmission (Suzuki, 1977).

“Education...inculcates, brings out, and develops the human potential, based on the growing life of the child” (Suzuki, 1977, p. 98). Man grows and develops to high level according to the way he is raised (Suzuki, 1977).

One example of an oral tradition is the *Suzuki Mother Tongue Method*, which is a method that seeks to emulate the process of learning the mother tongue. The developmental possibilities when the child speaks his language fluently are a model for other abilities which may be developed according to the way a child is raised. Children live, see and feel the music in the Andes and their ability develops to fit surroundings. In this way the child can develop excellent abilities with a good education (Suzuki, 1981).

Ability can not be developed without a certain amount of training. The child's ability to play a tune will be internalized by the continuous repetition of the daily listening. In the Andes, the child while playing around with other activities listens daily to a melody from his mother while she is doing the domestic duties. Due to

this natural and pleasant way to listen regularly a melody at home, the ability to play a tune in the child grows carefully while the child is having fun and happiness of doing it better and better. Then he/she will enjoy playing together with others who are more advanced influencing enormously their playing.

1.2 The written tradition

Since the 1960s, the quena and the siku have become very fashionable to play. Music groups of Andes music in all ages in Andean and South American cities play these instruments. Their playing techniques have developed and now integrate aspects of Western aesthetics (De La Calle, 2008).

Because of this trend, researchers of the quena and the siku became interested in communicating ways of playing these instruments by transcribing Andean melodies, creating written scores using western tools and interpretations to bring it into a systematic way to learn, practice and teach. In this way these researches' purposes was to give permanence to musical expression so that Andean music can be transmitted in other periods of time in a permanent and unchanging form (Finnegan, 1988) not only to function as conservation but to transmit a whole way of thinking about Andes music (Schippers, 2010).

Learning, practicing and teaching techniques for the quena were developed based on the nomenclature and tessitura system of this instrument for writing musical scores, marking dynamics and various tools of interpretation, especially ornaments. This was established by Vivanco in 1964 (Vivanco, 1987). In 1982, Thevenot, a Swiss flute player, used the tools of interpretation from the Western flute on a score for the quena (Thevenot, 1984).

In the sixties, Cavour designed a system based on numbers for writing melodies and introduced a way to learn, practice and teach the siku from scores with both rows played by just one player. He used this to play Latin-American diatonic music. Many years later, he introduced the chromatic scales played by a chromatic siku of three and two rows (Cavour, 1994).

1.3. Research question

The aim of this study is to investigate the tools concerning learning, practicing and teaching a tune on the siku and the quena in Peru and Bolivia.

Therefore I pose the question:

What are the tools for learning, practicing and teaching a tune on siku and quena in Peru compare to those in Bolivia?

1.4. My role as a researcher of the Quena and Siku

Andean music has influenced me all my life. I learned the quena and siku as a child, applying the oral tradition by imitating melodies of various styles from South America, especially Andean music from Bolivia and Peru. It was a long and intensive process of listening to records of Andean music, including groups like *Kjarkas* and *Savia andina* (Bolivia), *Blanco y Negro* (Peru) and prominent quena players like Uña Ramos (Argentina) and Thevenot (Switzerland).

Peru is divided into three regions: the coast (Afro Peruvian music), the Andes Mountains (Andean music) and the Amazon jungle (Amazon music). There are hundreds of diverse towns with varying customs, where each town has its own way of expressing the daily activities in, for example, food, textile, communal works (each commune with its own way of thinking), etc. Because of this, each town has its own musical styles and rhythms, different kinds of quenans and sikus.

I learned several of these different styles by listening and traveling around Peru. The process of learning begins with singing the melodies along with the music, then reproducing them on the instruments and getting to learn a long repertoire while at the same time learning playing techniques, history and aesthetics. In this way, I was in direct contact with the tradition. At this stage, I began to understand that these are not only wind instruments in the technical aspect, but also instruments that express the essence and spirit of a millenarian culture: the Inca.

When I was a teenager, a Japanese actress heard a concert that I played in Lima and invited me to Japan to make a career of performing and teaching in music

schools and giving private lessons on the quena and siku. Teaching intensively on the quena and the siku several years in Japan, I got not only a valuable pedagogical experience in learning, practicing and teaching Andes and Japanese tunes on both instruments but also the interest to develop them in a richer rhythmical technical aspect, therefore I went to India where I studied and integrated basic knowledge of the South Indian improvisation on the quena and siku.

My experiences in Japan and in India expanded my horizons as a researcher of quena and siku because these cultures express similar origins and much of the same essence as the Inca (with varying levels of depth). In my opinion, the three cultures express a common purpose in flute playing which it is to play from the heart; some technical similarities in breathing and, ornamentation such as glissandos. I applied these insights through a total integration between me, as a player, and my instruments while learning, practicing a tune and performing on stage on both instruments. After this long experience of ten years, I got the opportunity to apply these experiences on the quena and siku to western music by developing them at the Malmö Academy of Music under the performance and education programs where I integrated several tools from Western flute playing and teaching on the quena and siku.

My inspiration continues today, playing the quena and the siku within Andean music and in the style of world music through recordings, concerts, university teaching, workshops and flute conventions internationally.

1.5. The scope of my investigation

This study is about the tools used for learning, practicing and teaching a tune on siku and the quena in Peru and Bolivia within the context of traditional Andean music. My study is based on interviews with five performers and teachers of these instruments, all of whom are professionals at an expert level. There is no discussion of countries outside of Peru and Bolivia nor is there discussion from a sociological perspective.

1.6. Research ethical point and statements

All the information that the five interviewees provided was interesting and important. I consider that this research will not create the risk of future complications for the interviewees. The interviewees were informed that the interviews would be used for research, with the future purposes of being published and distributed. The five interviewees agreed that their interviews would not be anonymous. I have made a DVD of the interviews and performances, which is included with this study. I have informed the interviewees that they will be on the DVD and received their authorization to gather these materials and show them to the public.

1.7. Structure and disposition of the study

The investigation of this study is descriptive and qualitative. It will be organized after the following structure:

1. Introduction and research area.
2. Previous research by others.
3. Theory (including research perspective and the interpretation with points of view of the artistic learning process (interpretation and practicing) and teaching (tools of approaching for the pupils)).
4. Methodology (a description of my choice of method and various aspects; for example the way I ask questions, how I will interpret the interviews, etc.; I am also bringing up the form of the interview and a description and realization of it).
5. Study (present my data and findings with the help of illustrated quotations from the interviewees).
6. Discussion.

The DVD included with this study shows, for example, how the interviewees interpret the same tune several times, adding gradually different music elements as dynamics and ornaments.

Chapter 2

Earlier Research

This is a study about the tools for learning, practicing and teaching a tune on the quena and siku in Bolivia and Peru. There are only a few previous research works in this area, but they are not directly related to this study. However, there are many method books for amateurs and professional players on how to play the quena and siku in Bolivia and Peru.

The music schools and the academies of folk music in Peru and Bolivia use a system that teaches on how to play both instruments with the final goal of musical performance and teaching.

I found two researchers who have done important and innovative work about playing and teaching the siku and quena in Peru and Bolivia:

- Americo Valencia Chacon in Peru, who wrote a master thesis called: *The siku: perspectives of a Pre-Incan music legacy and its applications in the development of the Peruvian music*. (Valencia, 1989)
- Alejandro Vivanco in Peru, who wrote *The diffusion of the folklore and formation of attitudes*, a doctoral dissertation in anthropology in which there is a general information concerning the present study (Vivanco, 1976).

2.1. Americo Valencia

Valencia's master thesis, *The siku: perspectives of a Pre-Incan music legacy and its applications on the development of the Peruvian music* (Valencia, 1989), investigates the natural duality of the performance technique on the siku and its different traditions. This duality of performance is due the "ira" (male), which goes ahead or leads and the "arca" (female), which follows. It also explains the siku structure and how to read a numerical system or the 5-line musical staff.

Valencia describes the siku as two different sets of panpipes (*ira* and *arca*) that work in complementary form in a musical dialogue. The siku, when played individually, comes from the Moche culture, a northern Peruvian coastal culture that developed in the Early Immediate Period. The tradition of playing siku in an orchestra or in choreographed groups comes from the Nazca Culture, a southern Peruvian coastal culture that also developed in the Early Immediate period. These are Pre-Incan cultures.

Valencia's work is a musicological investigation of the historical evolution and significance of the traditions of the siku. It is a research work that draws on the various musical activities and experiences of Valencia, with the purpose of developing technical possibilities on the siku in order to get an orchestra of traditional Peruvian instruments based on the experimental chromatic siku.

2.2. Alejandro Vivanco

The diffusion of the folklore and the formation of attitudes (Vivanco, 1976) by Alejandro Vivanco from Peru is a doctoral thesis in anthropology where he investigates ontologically the music and the instruments of Peru. This doctoral dissertation provides a historical and sociological perspective on folk music in Peru, and the quena and siku are explained from a performance and pedagogical in a general perspective.

Vivanco also wrote the well-known method book *Didáctica de la quena peruana* (Vivanco, 1987) in which he explains how to learn the quena, produce notes, apply music theory and build a pentatonic Andean repertoire. He proposed also the tonal system for the quena and wrote several method books about the didactic way to play the quena.

There have also been several research works about Andean music from a sociological, musicological and anthropological perspective, made mostly by non South American researches. A research work in music education made by a professional performer and teacher on both instruments does not exist.

2.3. Other important texts

Other important books and methods are described below, following their order of importance in relation to the present study. They are based only on history and technical description of the quena and siku and how to play on them with an Andes repertory.

- *Todo, Siku-ri: Estudios en torno al siku y al sikuri* (UNNMS, 2009) by The Mayor National University of San Marcos, a compendium of works from various Peruvian authors, which explains the role of the siku as an instrument and of the *sikuri* (groups of siku players) in the pre-Hispanic world from an archeomusicological and ethnomusicological perspective in the contemporary world. It also describes the siku structure and how to use it in the Peruvian education through groups and bands.
- *Musica, Danza and ritual en Bolivia: Una aproximacion a la cultura de los Andes, Tarija and Bolivian Chaco* (Gutierrez, R. & Gutierrez, E. Ivan, 2009) by Ramiro Gutierrez Condori & E. Ivan Gutierrez Condor, an investigation of dances and musical instruments in the central and southern part of Bolivia from an ethnomusicological perspective in the 90s. The book describes the Andean cosmic vision, musical systems focusing on learning different kind of instruments, knowledge about how to make instruments, compose music and use the instruments in various social contexts.
- *Metodo de Quena* (Thevenot, 1984) by Raymond Thevenot, a swiss flute player, who had an important influence on Peruvian quena interpretation. This method shows how to practice and learn on this instrument through 20 chapters with classical flute exercises and attitudes adapted for the quena. It is a method book on how to play the quena and build repertoire.
- *Instrumentos musicales de Bolivia* (Cavour, 1984) by Ernesto Cavour, in which he describes all kinds of traditional instruments from Bolivia, among them the quena and the siku, their origins, construction and the various context in which they are used.

This study is a continuation of my previous work, which consisted of instrumental and pedagogical research into playing techniques, history and aesthetics of the two traditional flutes of the Pre-Inca period: *The quena and the siku: a comparison between Bolivian and Peruvian playing techniques* (De La Calle, 2009). The study analyzes five aspects of teaching and playing: position and balance, breathing, embouchure and tone, articulation and vibrato.

This previous research work, written in interview form, helped me to produce the more analytical content and structure presented here, which investigates the tools in practice, learning and teaching on the quena and the siku in Bolivia and Peru.

2.4. Conclusion

There is currently not enough and variety information concerning learning, practicing and teaching a tune on the siku and the quena in Andean traditional music from a research perspective. It is difficult to get substantial information here in Europe related the aim of this study. I had to visit both countries personally in order to get texts from libraries, cultural associations and music academies. Among the books that I brought from Bolivia and Peru, the most important are: *The siku: perspectives of a Pre-Incan music legacy and its applications on the development of the Peruvian music* (Valencia, 1989), by Americo Valencia, *Todo Siku-ri: Estudios en torno al siku y al sikuri* (UNMSM, 2009), by UNMSM and *Musica, Danza and ritual en Bolivia* (Gutierrez, R. & Gutierrez, E. Ivan, 2009), by Ramiro Gutierrez Condori & E. Ivan Gutierrez Condor. They described and explained valuable information concerning learning, practicing and teaching the quena and the siku in the oral tradition in Andes music with imitation and memory as important tools and how making music in the Andes is a social cultural phenomenon.

In my opinion the integration of the artistic and instrumental-pedagogical skills of a professional performer and teacher, together with the research horizon of understanding, could contribute with research works with a deeper and broader new panorama from an instrumental and pedagogical perspective. This could expand the horizon of understanding in a fruitful way on both instruments and set an example for other flutists. It is my expectation that the interaction with my horizon of

understanding and information from earlier research works, together with the empirical data from my interviewees and interpretations presented in this study will contribute to a broader and deeper understanding of the quena and the siku by learning, practicing and teaching a tune in Andean tradition.

Chapter 3

Theoretical background

In the tradition of Andean Music, the tools applied to a tune when practicing, learning and teaching on the quena and siku are related to imitation and memory. In the societies in the Andes, learning and teaching begins with children in the heart of the family through the oral tradition, with observation, imitation, memory and the experience of the daily life (Gutierrez, R. & Gutierrez, E. Ivan, 2009). In this way, the diversities and potentialities of listening and the capacity of understanding are essential elements in the context of practicing, learning and teaching a tune, which constitute an important structure for interpreting life. According to the contemporary hermeneutic, if the person wants to understand a text, he or she must be disposed first to allow the text to have a meaning for him or her (Monteagudo & Turbino, 2009). We must have a receptive attitude and allow the text to say something to us. In this sense, in order to interpret a text or any cultural reality, we must listen and understand; and in order to understand in the context of Andean tradition, imitation and memory are necessary elements.

Therefore, listening and understanding together form a fundamental structure of the hermeneutic experience, which plays a fundamental role on this study aiming to investigate and interpret my empirical data on the basis of my research question.

In this sense, we find the reflections of the German philosopher Gadamer who is one of the most influential representatives of the hermeneutic in 20th century. He affirms that it is possible to analyze music and arts through an existential hermeneutic understanding and exposition just as when reading text (Gadamer, 2007). We write to transmit ideas, thoughts and feelings, whether through words or notes in a score; the essence of the act is the same (Ljungar-Chapelon, 2008). For instance a *raga*, a melodic and rhythmical characteristic pattern of five or seven

notes from India, can be considered as idea translated in a sound each time it is played (Schippers, 2010).

3.1. Hermeneutic foundations

The word *hermeneutics* comes from the Greek *Herm/neutik* (the art of interpretation) and *herme/neua* (interpret, explain, outlay), (Nationalencyklopedin). Hermeneutics was used before the bible was written and was originally developed for analyzing texts. However, it reached a broader development in the application of analyzing Biblical texts and texts of law and philology (Grondin, 2003).

The term was used for the first time in the 17th century, when the theologian Johann Conrad Dannhauer began using it to replace the previously used term, *Auslegungslehre*, which means the art of interpretation (Grondin, 2008). Dannhauer used this term in his book from 1654, *Hermeneutica sacra sive methodus exponendarum sacrarum litterarum*, the title of which summarizes the classic understanding of the discipline—*sacred hermeneutic*—meaning a method for interpreting (exposing or explaining) sacred texts that are not clear (Grondin, 2008).

Noted hermeneutic philosopher Wilhelm Dilthey introduced an important development in the field by expanding the concept of language to include “all human activities that can be considered a sign of inner activity” (Ljungar-Chapelon, 2008, p. 18). He sees language defined as any human expression, from baby talk to handwriting, that consist of signs requiring interpretation in order to understand the view of the world they represent. This understanding was further expanded by Gadamer, who included all types of arts in his definition of language, including music and other fine arts (Ljungar-Chapelon, 2008).

Gadamer went on to understand hermeneutics as a philosophy that reflects on the phenomenon of interpretation, showing that the interpreter represents the whole of the human world experience, saying, “the understanding and interpretation of texts are not merely a concern of science, but obviously belong to human experience of the world in general,” (Gadamer, 2007, p. xx).

Man is a being of interpretation and exists by understanding his continued reality, but always from a perspective that is connected to his past traditions and collective customs, including his history, which brings in himself an understanding-of-the-world that is open to ongoing modification. Together, these operate as man's horizon of understanding (Monteagudo, 2009).

As stated by Gadamer:

The hermeneutic understanding must be interpreted less as a subjective action than as a movement of oneself to an occurrence of tradition, where the past and the present are in continuous mediation. This must be incorporated into the hermeneutic theory, which has been controlled until now by the idea of a procedure or method (Gadamer, 2006, p. 295).

With this, Gadamer claims that understanding is not a matter of subjectivity, where the conscious mind has everything under control through methodical reasoning; instead, it is a movement from the present interpreter to the past tradition through which the interpreter gains a new sense of the work being interpreted. This situation enables the tradition to configure itself again and again. The tradition speaks through the interpreter. The tradition finds in the interpreter the occasion to move and each interpreter gives the tradition the occasion to speak. To understand the past is to translate the past into the language of the present, where there is a fusion between the horizons of the past and present.

3.2. Imitation

Imitation is an action based on appreciation; a wish to embellish and to adorn (Ljungar-Chapelon, 2008) which occurs when it takes somebody else's expression and transfers it to one's own expression (Fink-Jensen, 1997); in this study it is related to a matching performance to a present model (Holgensen, 2003 b).

Imitation in many music traditions is considered as a common and central concept in a learning process which is based on using good models; for example one of the important methods by using good models in French flute tradition is following the masters footsteps and learn the masters' experience; this method is as old as the

human being himself and stimulates the development of music learning (Ljungar-Chapelon, 2008).

The music education in the Andes begins since childhood, and it is based on observation and imitation where the children imitates a melody by whistling or playing the quena or siku with its ornaments (one of the most important elements in Andean music), and dynamics through the reproduction of the melody from the mother's singing ; or also by observing the rehearsals of the siku bands; then, the child will take part of a siku band playing together with the other members in order to learn more melodies (Gutierrez, R. & Gutierrez, E. Ivan, 2009).

After the child has learned a melody, he/she child will play the same melody trying to get different melody lines based on the original one; this is the way how the child learns to improvise naturally which is mostly learned by absorption rather than by explanation through physiological transformation, the pupil learns from experience to reproduce tones of his/her teacher (Suzuki, 1977).

The children in the Andes learn unlimited activities through observation, imitation and the experience of daily life (Gutierrez, R. & Gutierrez, E. Ivan, 2009):

In the fields of agriculture and shepherding, a child familiarizes himself with his first sounds, which are the songs sung by the mother or the "*wayños*" played by his brothers. The model and demonstration from adults in teaching different behaviors and roles assumes a direct imitation and observation among children. (Gutierrez, R. & Gutierrez, E. Ivan, 2009, p. 32)

There are many musical styles in the Andes, which represent the importance of the feelings and thoughts from many different events and experiences of a person. In order to absorb them, the child uses observation and imitation as fundamental tools of learning. For example, a child imitates a *wayño* (an important Andean music style) by observing others playing in this style. The *wayño* represents the object of the original in relation to the imitation. If he plays the *wayño*, the object of imitation, he will play what he already knows about a *wayño*. For the child only the reproduction matters. He is imbued with significance and is happy because of his so-called playing-imitation, showing the reproduction of his *wayño*. In this way, the

process of imitation constitutes a way of observation and reproduction (Ljungar-Chapelon, 2008).

In western flute tradition, imitation has also been used to develop flute playing and crafts as artistic expression with emotions as the object of imitation. Music expresses the imprints of different kinds of emotions which are related to the artist's own experiences. The student seeks to imitate the object as presented by teachers, virtuosos and recordings under the presumption that these sources are legitimate and worthy of imitation (Ljungar-Chapelon, 2008). In this way imitation is considered as an essential principle and tool in music learning, artistic expression and creativity.

3.3. Memory

The memory in the musical learning process is related to how the memory stores and keeps the necessary information. Through knowing the memory strong and weak sides, we can increase our learning and remember capacity (Sandberg, 1999). For instance, if the player trains to learn a tune orally, then the player will be able to know what his/her memory is capable of in that area because he knows how to do it. In this way memory skill can be acquired by anybody by a proper training (Suzuki, 1977).

The memory is associative: we will remember other things which are related to it and these will start other associations. An example is how the melody of a tune can be able to evocate the childhood of the person.

Though a full discussion of cognitive theory is beyond the scope of this report, researchers quite often recognize two types of memory: long term and short term. One proponent of this view is Sandberg. Short period's memory is limited and lasts just a moment (Sandberg, 1999) in what we can store new information which will be related with the past, present and future and integrated with the long-term memory. In the musical learning context, this type of memory relates for example with sight-reading (Ljungar-Chapelon, 2008).

Long period's memory is quite permanent with unlimited capacity to store information (Sandberg, 1999). For example, when a violin player memorizes in a few days a difficult tune of three movements which lasts 20 minutes. In this situation, if the habit of memorization has been trained since early years by internalizing difficult and long tunes, it will be done in a natural and easy way (Suzuki, 1981).

There are also some factors which influence to remember successfully necessary information (Sandberg, 1999):

- Organization: it makes it easier to reconstruct a memory if it has a particular structure; organizing the material, we will be able to remember it better (p. 3). For instance to have a schedule of aspects of a specific tune such the scale, dynamics, rhythmical patterns we may practice every day during a regular time.
- Motivation, understanding better our goals as performers in learning, practicing and teaching a tune will bring a stronger inspiration so we can concentrate us deeper in order to improve the storing of new information. (p. 4)
- External factors, such as practicing our instrument in an open ventilated room will facilitate a better practicing on our instrument. Several of my interviewees in this study will prefer to practice a tune on the quena and siku in a sunny and warm beautiful landscape so that their memory will be inspired and fresher to retain the new information. (p. 4, 5)
- Sensorial: for example, players, who are visually inclined, can interpret better a tune remembering a picture or image than the players who are verbally inclined who can perform music reading a score. (p. 3)

The musical performance interprets also by evoking and reviving earlier emotions and experiences. This occurs in tunes that were inspired by a particular situation, where the emotions of the composer become incorporated into that piece. When the tune is first learned, the performer will understand the emotions that inspired the composer. The performer will then add his or her own emotions during the

practicing period, relating these to the composer's while applying the performer's own memories to fortify those emotions, which will then be transmitted to the audience. In this way, memory becomes decisive for the present performance in a concert situation.

In Andes music, experience is an important characteristic of human life; due to memory, experience is possible and therefore the player can reason. In this way many ways of development are open to the player (Suzuki, 1977) playing the memory an important role as an element of imitation:

The environments of learning are normally in the countryside and the mountains, where generally the children and their mothers spend their days together. In these environments, children naturally compose and sing, remembering the songs that they heard from their parents or during rituals of thanks during the carnival times. (Gutierrez, R. & Gutierrez, E. Ivan, 2009, p. 31)

Here is described the natural process of creativity in a child of the Andes, memorizing melodies which were learned naturally by ear. One of the most characteristic examples how memory is important in the process of learning, practicing and teaching a tune in the Andes is related to one of the first musical forms that a child learns: the mentioned "*wayño*", which has a metric and a basic structure (Gutierrez, R. & Gutierrez, E. Ivan, 2009).

The musical structure demands that the child etches the rhythms, ornaments and traditional sounds into his subconscious. When he/she learns a tune, he recreates the sounds, ornaments and rhythm that he remembers; this can be through whistling or singing. Later, the child reproduces these elements on the instrument and gradually meets the challenge of playing the entire tune, as it has been recorded in his memory.

Memory is related in a hermeneutic approach when the horizon of understanding from the past has a connection and decisive influence on the interpretation of the present; without memory, it is not possible to connect them. We cannot perform a tune without using our previous understandings and experiences as the basis for understanding and performing in the present; memory is the bridge between the past and future through the present (Gadamer, 1991).

3.4. Learning a tune

In the Andean tradition, children learn by observing, imitating and listening to others in an active way, using all of their experiences of manual labor, previous knowledge and feelings. The girls (while engaged in textile activities) and the boys (engaged in agriculture activities) sing the tunes that they heard from their families. In this way they learn activities integrated with joy (Chaco, 2009). As Grillo said, “the life of the child is not separated from his learning; life and learning are the same thing”. (Gutierrez, R. & Gutierrez, E. Ivan, 2009 p. 32)

In this context, one of the characteristics of the human being is the capacity to take or make experiences and learn from them in a future context. “The human being is by nature always learning.” (Saljö, 13, 2001, p.13)

Having this understanding, I will now focus on learning a tune on the siku and the quena. The siku is played using the interlocking technique, which is a dialogic way of performance featuring two players, where the melody may only take place through dialogue. Without a dialogue, development or growth in knowledge is impossible. So music in the Andes is seen as a presentation of the process of learning and acquisition of understanding (Stobart & Howard, 2002).

On the siku, one must go to the villages and listen directly to the local players to learn traditional music. The player will learn especially to play the ornamentation, which it is a very important element in Andean music, and to be capable of understanding the rhythms of different styles and the spirit of this music. This way of learning also applies to the quena.

This learning process, coming from the source of traditional music, gives the player a strong musical impression by evoking what they have heard from records or concerts in their early years.

The meeting between this evocation and the present musical impression will bring a deeper understanding, which will lead to richer, and broader practicing and interpretation of various tunes. Here we see the fusion of horizons between the past and the present (Gronding, 2008). This fusion is made so well that it is difficult to distinguish between the past and the present.

The teacher teaches the pupil personally about such basic techniques as posture, embouchure, breathing, articulation and vibrato. The teacher also suggests listening to records in order to understand these basic techniques and how to interpret the music. In both situations, the teacher may or may not use written scores.

Children were mostly self-taught, reproducing melodies played by the quena player and then memorized.

Anthropologist A. Langevin (2009) summarizes this process of learning in a child, in which imitation and memory play an essential role, in four steps (Gutierrez, R. & Gutierrez, E. Ivan, 2009):

1. The child listens and assimilates the repertoire of the community.
2. The child sings or whistles remembered melodies while they walk.
3. The child, alone, learns to reproduce the memorized melodies on a complete siku.
4. When the child becomes older and is integrated into a community, he begins to incorporate the musical play of the orchestra.

This process of learning also applies to a child who lives in the city.

We should add that during the first three steps, the child has a playful attitude. He follows other children in a natural way, walking, running in the fields, swimming in the rivers, but still singing or whistling these melodies. The fourth step is performed with a festive attitude, like being at a party; even when they are practicing they often drink some beverages that help to keep this spirit.

Recorded music is extremely helpful as tool for learning. It provides a reference and also enables pupils to play along with the record. Because of the continuous repetition when playing along with a record, the pupil automatically understands and catches the most minimal details of the performance from both a technical and artistic-expression perspective (we assume that a teacher of the instrument per-

forms on the record). In this way, the tune will be performed as it is, with all of the elements of a beautiful esthetic model of performance from which to work.

3.5. Practicing a tune

The technical aspect requires focusing on the quality in practice a tune. The pupil receives the music as a score and, together with teacher, plays it through, focusing mainly on the difficult parts. Players who do not read music practice along with records or together with a music group for instance a siku band.

The number of daily regular hours spent practicing is essential in order to keep fruitful results on practicing a tune. Depending on the importance of the quality of concentration on each player during his/her practicing, it will be the specific amount of hours for each session. Good training in practicing a tune is based on to repeat and repeat until the tune becomes a part of us so it will not be technique but a true expression of the inner self (Suzuki, 1981).

Andes music is also practiced based on knowledge of how a traditional group develops. There are several groups of sikus of which we will present an example. The structure of a siku group, which is called a *sikuri*, consists of nine groups, in which each group has several kinds of sikus. Because of the different size of each siku, the embouchure and breathing technique varies for each of them. The nine groups emit melodic parallel lines, separated by octaves, fifths or thirds, depending of the situation (Valencia, 1989).

Other characteristics of how a traditional group develops are also working together in an oral way, instilling values like identity through making their own instruments together so the player will be in contact with the bamboo's essence, being satisfied with his own sound. Singing the melodies is also an important characteristic in order to assimilate them better for their daily practicing. In this way the player becomes influenced by the group identity and appraisal (Cavour, 1994).

Players, who are also dealing with Western arrangements of music in Peruvian and Bolivian music, practice with strong ambition the different playing techniques like breathing, embouchure and tone and articulation on the instrument (Vivanco,

1987). This is needed to learn the structure of the siku and quena, the position of the notes, articulation, and the quantity of the air for each note, where embouchure plays a decisive role for playing different dynamics. "Ponce called this embouchure process 'the academic style,' since one can perform dynamics such as those known in Western classical music. He uses the academic technique and also for traditional music" (De La Calle, 2009, p. 21). In this way the ambition in practicing a tune successfully is based on the mentioned technical aspect foundation on both instruments.

The traditional Andes way of practicing a tune is also based on going and observing how the teacher plays and dances in the villages playing daily the teacher together with the student; so his/her practicing on a tune will be absorbed by the feeling of the particular style played by the master (Cavour, 1994). The way in which a master instructs his pupils in how to practice a tune is by organizing a schedule with technical exercises and also creating a comfortable environment. The teacher is sensitive to his students' emotions so he can best understand their capacities, helping them to be relaxed and satisfied while being conscious of what they really are doing (Vivanco, 1987).

In the artistic aspect concerning practicing a tune is explained through the oral legacy in the Andes music by recognizing that human beings are part of nature and they are governed under the norms of nature:

There is an interaction with other forms of life because human beings are part of nature. This generates a complementary relationship, maintaining a balance and a harmony that will not break the norms of nature". (Gutierrez Condori, R. & Gutierrez Condori, E. Ivan, 2009, p. 43).

In the daily life in the Andes, the balance of the relations between us, our surroundings and other living entities is given by following different human values such as honesty, respect for others, that the individual must integrate daily in order to have a development of good life and to follow the norms of nature. In this way we can learn to deal with nature. The personality of a musician will arise with a natural "good energy" concerning learning, practicing a tune and the performance situation (Thevenot, 1984).

This process of preparation in practicing a tune on the quena and siku, with its interaction between the technical and artistic dimension, will bring the basic formation of a musician in the Andean context tradition.

3.6. Teaching a tune

Our existence is based on that we, as human beings have always learned and shared knowledge with each other. The transmission of knowledge requires that we transfer information and skills from those who can (teachers or adults) to those who cannot (pupils or children) (Saljö, 2001).

The processes of cultural transmission in the Andes is based on the teacher who tries to alter the structure of the habit in a person and the concept of teacher-father where also mothers, aunts, uncles, old brothers and other members of the family have the teacher's role (Gutierrez Condori, Ramiro & Gutierrez Condori, E. Ivan, 2009). Learning is its own reward for these teachers. They learn gladly and offer this knowledge to others gladly realizing that the very act of teaching is rewarding (Peters & Millers, 1982).

In this way in the Andean way of teaching, knowledge is transferred through the oral tradition from an older generation to a younger generation, from parents to nuclear family, to an extended family and to the community. They transfer different norms and principles of the Andes culture, which will help the person to develop practical abilities, like music, and establish in them the basis of that culture (Gutierrez Condori, R. & Gutierrez Condori, E. Ivan, 2009).

The quena and siku are taught to pupils in music academies, music schools, elementary and junior high schools and in private lessons as well. Topics range from basic knowledge of the instrument and its techniques to various traditional styles, with or without academic arrangements (Vivanco, 1987). In teaching, technical words from the *quechua* or *aymara* languages (dialects from the Andes) are used as tools to communicate musical concepts. For example: *zamponada* (start to play), *alarga* (more resistant) and *IRA, IRA, IRA* (to play sixteenth notes).

There is a fixed system for teaching technical exercises, which are still being developed and systematized (Vivanco, 1987). The technical exercises currently help to develop: breath control, long notes, scales, fingering, articulation, repertoire, traditional techniques and phrasing. For example, one type of articulation on the quena is produced by slapping the fingertips onto the holes. (Pariona, 2006)

Repertoire is being built up through the transcription of traditional tunes. The teaching of traditional music, whether by ear or by transcription, also helps to develop creativity (Thevenot, 1984); for example improvisation. The teacher emphasizes to learn a tune first singing the melody and then playing phrase by phrase especially in the difficult parts of the tune (Cavour, 1994).

The holistic approach to teach a tune in a repertoire (not exercises or even shorter versions of the original tune) is presented to the pupils as a whole by listening other sources as live concerts and recordings of professional performers which challenges the student to understand and master the piece; the advantage is to contribute with analytical skills in the learner (Schippers, 2010).

The teacher will arrange ensembles so he or she can play together with the students in order to give them knowledge and confidence (Cavour, 1994). The teacher ensures that the students will hear the optimal sound quality, performed as a model by the teacher. The teacher will also give the freedom to listen other masters, so the pupils can choose the approach that is most suitable for them (Vivanco, 1987).

3.7. Conclusion

In this theoretical chapter, I have described various concepts such as imitation and memory, which are fundamental tools for learning, practicing and teaching a tune in the oral tradition, which is based on the Andean culture. This tradition encourages simple elements such as observation, listening, memorization and imitation of songs sung by parents. The essences of much of these also exist in the Western tradition. The parents in the Andean tradition teach by their daily example by recognizing that human beings are part of nature and they are governed under the norms of nature which contributes to the personality of the artist for a better expression on his or her works.

In the background of this description there is a culture characterized by a group of lifestyles and customs, in this case the Andean society, in which their people participate in formal, regular and daily events, getting different experiences. From these experiences, the pupils and teachers creates different works of art, which can also include painting and sculpture. Through these daily experiences, they experience emotions from which to make a work of art and transmit these experiences to others. Unless one has deep experience in the day-to-day life of given culture, it is difficult to get a complete understanding of that culture.

Chapter 4

Methodology

In this chapter, I illustrate my choice of method of research, describe the plan and realization of the study and present the interviewees and the analysis process of the data. This whole is placed in relation to my research question. My research question is a comparison of the tools in learning, practicing and teaching a tune between Bolivia and Peru based on a qualitative interview investigation and observation.

The aim of the qualitative research interview is to understand the themes of each subject's daily experience through his or her own perspective (Kvale, 1996). The qualitative research interview is based on desire to get a clear and deep picture, full of nuances, of my description and analysis of artistic and pedagogical expressions of the quena's and siku's technical skills.

An *interview* is literally an *inter view*, an interchange of views between two persons conversing about a theme of mutual interest (Kvale, 1996). The researcher interacts with the information from the interviewees such as their experiences, hopes and world view which is given through conversation (Phillips, 2008). Data for this study was gathered through conversations with representative performers and teachers in Bolivia and Peru, focusing on certain themes and questions.

In the interviews, I act using the dual metaphors of interviewer as miner and as traveler (Kvale, 1996).

When acting as a miner, the researcher seeks essential meanings in my data while analyzing it. The interviews are then transcribed and analyzed; when the interviewees speak about topics related to this study, these are then cut out and collected for analysis. "The interviewer digs nuggets of data or meanings out of subjects' pure experiences, unpolluted by any leading questions." (Kvale, 1996, p. 3)

When acting as a traveler, I sought information in Peru and Bolivia, asking questions in relaxed interviews so that the local interviewees in this study could relate their experiences through their own stories leading to a new knowledge. “The interviewer-traveler wanders through the landscape and enters into conversations with the people encountered” (Kvale, 1996, p. 4). In this way the identification and development of valuable meanings of their stories will be augmented by the traveler’s interpretation into new validated tales. They also introduce me to various local players, enabling me to better understand their opinions about traditional music, its aesthetics and history.

4.1. The selection of the interviewees

The results presented here are based on data collected during of more than three years, during which many siku teachers throughout Peru and Bolivia were interviewed (De La Calle, 2009). In Peru, I found a record on where I especially liked the quality of the siku sound and noticed that it came from La Paz, Bolivia. Following up on this, I traveled to Bolivia, asking at various siku shops where the most outstanding performers could be found. After speaking with several of these teachers, I met Carlos Ponce. He taught me the Siku in La Paz for three years within the performance program at the Malmö Academy of Music between 2004 and 2006. We developed a warm relationship not only as a student and teacher but also as friends.

I have known Idel Mamani since we were teenagers in Lima. He played in a band, so sometimes we were invited to the same events to play in different turns, his band and mine. He later became the siku teacher at the Academy of Folk Music in Lima, so for my previous publication (De La Calle, 2009) he kindly helped to be one of the interviewees.

David Pariona and Jaime Arias were selected as interviewees because I had already worked with them while collecting data for a previous project (De La Calle & Ljungar-Chapelon, 2005; De La Calle, 2009). Both of them are teachers of quena at the same academy as Idel.

My last publication compared quena and siku playing techniques between Peru and Bolivia. Most of the interviewees required for each area were already a part of this study, but an interviewee who could represent Bolivia as a teacher of quena was also needed. Carlos Ponce introduced me to Rolando Encinas, a Bolivian quena teacher that he especially admired. I met him twice, following up two years later to reconfirm his answers from the interview guide. For our first meetings, his approach towards me was formal because we had not met before, but during the second meeting he was very kind and friendly, like Ponce.

All of them were very generous and well motivated for a deep interview about Andean tradition.

The interviewees were chosen to represent internationally known teachers, virtuosos and bandleaders. The experience of leading and playing in a band from the Andean tradition provides an invaluable contribution to building artistic skills; the various musical styles and the interaction between the members represents a model of what a professional flute player must learn.

The choice of interviewees includes the Andean flute players and teachers mentioned but did not include teachers of other flute traditions. The Andean community encompasses Ecuador, Peru, Bolivia, and those parts of Chile and Argentina that include the Andes Mountains. It is important for an Andean flute player to be born and educated within the Andean tradition in order to become an outstanding performer and a well-prepared teacher. There have been only a few cases where a flute player coming from another culture has been successfully educated within the Andean tradition with good results.

Here follows a short biography of each interviewee.

4.1.1. Idel Mamani

Mamani is from Puno, Peru. When he was a child, he started to play *pinkillo* (an Andean recorder) and began on the siku at the age of twelve. He is self-taught. Mamani has been teaching the siku at the Academy of Folk Music in Lima for the last fifteen years. He is working for the revival of the siku in Peru. As a

teacher he is currently involved in a project to create the first Peruvian orchestra consisting of traditional instruments.

4.1.2. Carlos Ponce

Ponce was born in La Paz, Bolivia. He has been playing the siku since he was eleven. He is a pioneer in Bolivia as a player of jazz music on the siku. He is an autodidactic. As a teacher himself, he is leading the first Andean and Latin orchestra in Bolivia with children between nine and thirteen. As a musician he has been traveling extensively around the world.

4.1.3. Rolando Encinas

Encinas was born in La Paz, Bolivia. He is a self-taught player, beginning at the age of nine. His studies are inspired by all the regions of the Bolivian Andes and arrangements of Bolivian music from the 20th and 21st century. He studied the common transverse flute at the conservatory of Bolivia in the 1960's, 70's and 90's, also taking private lessons in harmony.

4.1.4. Jaime Arias

Arias is from Cusco, Peru. He is currently a quena teacher at the Academy of Folk Music in Cusco and uses the common transverse flute as a second instrument for playing classical Western flute music. He is self-taught and started with the quena when he was 14. As a musician he has made many recordings with many arrangements of traditional music and his own compositions.

4.1.5. David Pariona

Pariona was born in Lima, Peru. He is currently working as a quena teacher at The Academy of Folk Music in Lima. At the age of five he started playing the recorder, the piano and the guitar in the children's program at The Music Conservatory of Lima. Pariona was attracted to the quena because of its sound and rich history. He is not self-taught, and has been studying this instrument at this academy in Lima since he was 17. He is a composer who also performs his songs.

4.2. The realization of the interviews

The interviews were made between 2006 and 2007 in the following cities:

- Ponce: at the National Institute of Culture in La Paz, Bolivia
- Encinas: at home in La Paz, Bolivia
- Mamani: at home in Puno, Peru
- Arias: at home in Cuzco, Peru
- Pariona: at the Academy Folk of Music in Lima, Peru

The interviews were made in Spanish. I used a video camera and had a photographer as an assistant.

I used a tripod to hold the video camera stable, focusing on the subjects' chest and face. The camera was kept in the same place during the whole interview so that the interviewees were not overly disturbed by its presence and also to make it easier for me to concentrate while analyzing and processing the data. Each of my interviewees brought their instruments and performed traditional Andean pieces. I base my results on these video observations and interviews. The transcription was made at home in Copenhagen using the same video camera connected to a TV. The same interview guide was used for all the interviews.

Using this approach, I was able to guide the conversation with questions prepared previously. These questions not only addressed the interviewees' work as performers, but also as teachers focusing on how they work in learning, practicing and teaching a tune. At the same time, the flexibility of the interview brought new insights that were not considered before.

I concentrated on the following topics to develop my questions. This structure made it easier for me to organize the interview guide:

- How to learn a tune
- How to practice a tune
- How to teach a tune

Each of these topics includes further questions, which will guide the course of the interview. I designed my interview guide so it could contribute thematically to knowledge production and dynamically to a good interview interaction (Kvale, 1996).

A good interaction is given by establishing a balance between the interviewer, who knows what he or she is seeking, and the emotional human interaction in the conversation. This human interaction is established not only through words, but also by fostering a natural flow for the conversation, being aware of the expressions, gestures and the tone of voice (Kvale, 1996). My experience of performing and teaching on these instruments has given me the ability to manage the mentioned thematic and dynamic aspects. This experience contributed to the depth of meaning captured during the interviews, providing a deeper and broader knowledge than expected.

In some cases, interviewees' answers were ambiguous or incomplete. Because of the importance of maintaining the personal atmosphere mentioned above, I had to avoid following up by telephone and instead traveled again to Peru and Bolivia to get clear and complete answers. Because of the history of rivalry between Bolivia and Peru, and my own background as Peruvian, I had to be especially careful when interviewing my Bolivian subjects.

4.3. Interpreting the data

I chose a hermeneutic approach to interpret my data based on my research interview which "is a conversation between human beings with the oral discourse transformed into texts to be interpreted" (Kvale, 1996, p. 46). In this situation it provides a contextual awareness and perspective by seeking to understand not only what they are saying but also the actions and expressions of the interviewees.

Hermeneutic is the art of understanding the opinion of others or the art of conversation, which consists of reducing the impact of preconceived opinion, instead searching for what the interviewees consider to be good and true (Monteagudo, 2009). The decisive step is to accept in ourselves to let us say something in order to be able to enter in a dialogue movement of interpretation where we will have an

access to a new text. In this way our horizon of understanding and self knowledge becomes broader.

The hermeneutic process consists of moving from interpreting isolated sections of a text to considering the entire work and then back again.

[T]he hermeneutic rule is that one has to understand the whole from the individual and the individual from the whole. It proceeds...from the art of speaking to the art of understanding. ... In both cases, we are in a circular relationship...it becomes an explicit understanding when the parts which are defined from the whole, at the same time are define as that whole. (Gadamer, 2006, p. 63. Trans. De La Calle)

The whole is given through the interview guide for the interviewees, who constitute the foundation of the investigation. This foundation assumes that the interviewees are experts in the areas about which they will be questioned and that they are furthermore willing to participate. This creates a harmony between the whole (the foundation) and the individual events that occur during the investigation. To interpret statements given during the interviews (i.e., the reasons why he or she does things in a given way) the researcher must consider the results produced and choose to analyze the obtained facts based on my pre-understanding.

My pre-understanding as a performer on the quena and siku, friend, student and later on colleague of my interviewees, makes a broader opening for myself; it means my pre-understanding makes it possible to see in my interviewees' own experiences similarities of what I have also been through; so many statements which are difficult to interpret would have been impossible to understand if I did not have the required pre-understanding helping me for instance to understand in a subjective way many of the subtle differences of how to practice a tune in different kind of siku. For example there are different sizes of siku with different ways of embouchure, resonance and dynamics which depends on the style and the places in Peru and Bolivia they come from (De La Calle, 2009).

On the other hand, there is a risk that a pre-understanding could become a prejudice, closing one's mind to new observations and experiences from other sources. This is what Ödman calls "a narrow minded subjectivism" (Ödman, 1995, P. 59).

4.4. Conclusion

In this methodological chapter, I use a qualitative research interview presenting a description of the selection of the interviewees, the realization of the interviews and the interpretation of the data which have contributed to the findings of this study. The combination of the knowledge of the data and my own horizon of understanding has developed in a reasoning based on a hermeneutic approach. In this way the qualitative research interview has been an appropriate method because the researcher could capture the experiences and lived meanings of my interviewees by communicating to others these experiences from their point of view and language.

My pre-understanding and questions in the interview guide were used with two different metaphors, as a miner and as a traveler, which are different ways of knowledge formation of the research question. Then, combining the knowledge of the findings of this study with my horizon of understanding, it creates a new level of pre-understanding knowledge and a horizon of understanding.

Chapter 5

The study

This chapter provides a presentation of my data and findings from the interviews concerning learning, practicing and teaching a tune on the siku and the quena. These are compared between Bolivia and Peru within the Andean music tradition. The explanations and results presented here are divided in two parts: the siku and the quena. For each of these, I focus on the attitudes for learning a tune, practicing a tune and teaching a tune in each country. I translated the interviewee quotations from Spanish to English.

5.1. Short flute history

The quena and the siku are two archetypal wind instruments from the Andes Mountains of South America. Each has a long tradition beginning in the Pre-Incan period.

5.1.1. History of the quena

The quena was one of the most important instruments of the Pre-Incan period, together with the South American pan pipes (siku). It is a stopped, end-blown flute with a round or right-angled carved notch (Baumman, 2/1982);

The name “quena” is taken from the Aimara language and first appears in Western literature in the vocabulary of the priest Ludovico Bertonio (1612), who defined it as a flute of bamboo from the Andes. The instrument is also mentioned by the jesuit missionary Bernabé Cobo in 1653, who identified as “Quenaquena” (Vivanco, 1987).

Quena quena means hole (Guamán Poma de Ayala, 1612/2007). This instrument has been found in many Pre-Incan cultures, including:

- Caral (2500 – 1600 BC)

- Paracas (700 BC – 0 AD)
- Moche (100 BC – 700 AD)
- Nazca (100 – 600 AD).
- Huari (550 – 1000 AD)

Quenas were fashioned from any of a variety of materials, including: bone, soft stone, clay, bamboo, gold, silver or bronze. It could also be made from an alloy of gold, silver and copper, which is called *champi* in the Quechua language. In modern times, they may also be made also from wood, aluminum, plastic or glass. The instrument is usually 30 to 40 cm long, having 6 holes on the front side and one on the back side. It has a bevel in a form of "u" or "v" on the mouthpiece of the flute. Originally the quena was pentatonic, but it is more often diatonic today (Pariona, 2006).



Figure 1: The quena.

The quena unifies the qualities of the human spirit to help cultivate self-expression. As Pariona states: “The various materials mentioned for the quena constitute the basic tools that enable the player to express himself, but if the player does not have a cultivated spirit, the result will be relatively poor” (Pariona, 2006, p. 28). Other researchers, such as Alwirtu Maki, describe the concept of the quena as “a bridge between the human and the divine,” (Pariona, 2006).

5.1.2. History of the Siku

The South America panpipe in the Altiplano is called siku in the native Aymara language (Baumann, 2/1989). Siku comes from the Ayamara word *sikhum* which means “to ask” (UNMSM, 2009). It is also known by the word *zampona*, a Spanish generic term (Valencia, 1989). Its vestiges are found mainly in Pre-Incan cultures, including Chavin Chavín (1000 – 200 BC) and Tiahuanaco (100 BC – 1200 AD) (UNMSN, 2007).

It has a trapezoidal shape and is constructed using the same materials as the quena, plus the wing bones of the Condor. In modern times, it is constructed from a type of cane that grows at the edge of the jungle (Valencia, 1989). It usually has two rows of tubes, fastened to one or two thin strips of cane that bind them together. The first row is called *ira* which means “the one who guides” and the second row is called *arca*, the “one who follows “. The principal row is formed by tubes that are open at the top. Each tube has a different length and diameter and they are placed from large to small in a plane (Valencia, 1985). The siku was originally tuned to a pentatonic scale, but is now usually tuned to pitches that approximate a diatonic scale.



Figure 2: The Siku, separated by two rows of tubes. The row placed on the left side is the *arka*, and the row placed on the right side is the *ira*.

The siku is played using a so-called “interlocking” technique. Two players participate on this dialogic way of playing; where alternate notes of the scale are divided between paired (half) instruments (Stobart & Hobart 2002). This is especially the situation when the largest sikus requires breathing between the notes (Baumann, 1996).

The interlocking technique on this instrument reflects that without a dialogue there is not development of knowledge; in this way music in that time was presented as process of learning and acquisition of understanding in a presentation of transformation in the Andean society (Storbart & Hobart, 2002).

5.2. The Siku

5.2.1. Learning a tune by listening to the teacher and recordings

Mamani

Mamani used many different recordings of traditional music when learning a tune: “The best way is to have an audio recording of the tune the student is learning and to relate this to what I am teaching.” The original recording illustrates the essence of the style and its techniques so the student can compare the tune in the recording with what they are playing.

In the oral tradition, pupils learn new tunes by listening to teachers playing in their villages. “Normally we conduct research by traveling to these places and interviewing the teachers or playing together with their groups. This is a way of learning,” says Mamani. Talking and playing together is the standard process for learning a traditional tune in the Andes.

Ponce

Ponce uses recordings not only as a help to learn the technical aspects of a tune, but also to develop appreciation of experienced players, cultivating the artistic aspect. Listening to the teachers also helps when learning a tune, developing the technical and the historical aspects of the instrument. (See track 2 of the DVD)

5.2.2. Practicing a tune—contents and methods

Mamani

Mamani's approach to practicing is different from Ponce's. As a student, Mamani practiced irregularly because he asserts that the siku player coexists with the instrument. He sometimes practices in the fields and sometimes in the schools, and sometimes with an orchestra of sikus, depending on their schedules. This is the traditional Andean approach. Though it is not like the Western approach, it is also complemented with sight-reading exercises.

Mamani received the material as scores, which were transcribed from the records, and together with the teacher focused mainly on the difficult parts:

So first is the reading of the music score, then the reading with the instrument and finally the teacher provides assistance, focusing on the most difficult parts. For example, here you must breathe like this, with more strength, because this specific tune needs it.

Often, scores of traditional Andean music do not show how the tune should sound with regard to the intensity of the dynamics and especially the interpretation of ornaments from particular styles; so the teacher comes to the student and helps him to better understand the score. According to Mamani, the process works as follows: "They start with only the solfege syllables, and then progressively add rhythm, melody, ornaments and dynamics." Once learned, it is played in collectively in a "sikuri".

As a teacher, he also practices irregularly, depending on his teaching and family responsibilities. He does it in the same way as a student, but without the help of an experienced player because he already knows how to play the different styles.

Ponce

As a student, Ponce practiced between four and six hours a day. He mentioned that he had to practice this amount of hours because he was pressed to fulfill music contracts, performing daily. He was learning, first the structure of the instrument, the position of the notes and the quantity of air needed for each of

them. He started with a repertoire of traditional Bolivian Andean music. Ponce does not know music theory, nor can he read scores. Therefore he learned by ear, imitating the melodies from other players and remembering the melodies he was most interested in. He says that the quality of practicing is more important than the quantity of hours.

As a teacher, he practices between two and three hours per day. He practices fewer hours as a teacher because of his continuous performances and family responsibilities. He practices jazz music and focuses more on how he emanates a positive energy through the learned techniques. He explains that in order to get this energy, one has to practice the five following elements:

Awareness or consciousness, sensibility, loyalty, honesty and respect for others are the five elements that I practice daily in order to be a good person. We artists are the center of society. We have a duty to bring this energy to people. What we think as artists, we radiate to others.

Ponce refers to the artist as the center of society because the artist has the duty to show an exemplary daily behavior which comes from these daily elements incorporated in our life. In this way, the artist contributes to people emanating a “good energy,” which will inspire others to keep a balance and harmony with nature. In other words, the artist will be the fountain of inspiration for others, showing the importance of these daily elements in a therapy for the society: “We act in this spiritual way because if the artist should have another profession it would be as a doctor because the artist fortifies the spirit; he creates the food for the spirit for the members in a society.” He affirms that while in the Andes context, the artist concentrates on these elements to have a profound performance on the instrument, while in the Western world, concentration is on the technical part on the instrument.

He emphasizes that one has to practice the five elements at all times, so at any moment when the artist is requested to play, he/she will be able to emanate this energy through expressing good emotions in the melodies and uniting oneself with the siku and to be fully present in the moment. In order to realize the mentioned therapy, it is important to realize the coexistence of three compo-

nents: the artist, the instrument and to cultivate awareness of these types of daily elements incorporated in our life. This is the triangle that Ponce emphasizes (De La Calle, 2009).

5.2.3. Teaching pupils how to practice

Mamani

Mamani, who mainly plays traditional Andean music, teaches his students about how to practice through knowing how a traditional group develops its characteristics which is learning via the oral transmission through working together. This is part of the traditionalism. In order to practice a tune, they instill values like to identify deeply with the tune. On this process in order to get this feeling, Mamani teaches the student how to make their own instrument by going to the jungle and picking the bamboos. After this, while learning to make their instruments the students sing melodies together in order to assimilate them better for their daily practicing. In this way the student get a big impact of identity and appraisal.

Mamani works in a more collective way because the siku is traditionally played in groups of at least two people. Normally, however, groups consist of 4 siku players or more, and feature several voices in each tune. Because of the limited musical structure of traditional Andean music and the collectivism mentioned above, Mamani's approach makes it difficult to go into the details of his techniques.

Ponce

Ponce teaches his pupils about how strong ambitions enable advancement in both the technical and the spiritual aspects of playing. As he explained: "The formation of the artist is not only theoretical and technical, but also spiritual. This is the parameter." This is the point of departure for an artist, who is formed by technical playing, music theory and the incorporation in our life of the five types of daily elements. Here, Ponce again emphasizes the importance of the mentioned triangle, which will bring inspiration for other young students.

5.2.4. Teaching a tune—the framework: technical exercises and words

Mamani

Mamani teaches students who have completed secondary school, around 20 years old, concentrating mostly on traditional Andean music. He explained how he deals with the technical exercises while teaching:

Because these instruments have just recently been incorporated in our school curriculum, they are still in the process of systemization. We are building up the transcription of scores and tunes, and accordingly, we are developing the technical part with the exercises.

Mamani is the principal teacher of the siku at the Academy of Folk Music, “Jose Maria Arguedas” in Lima. The school has existed for 60 years but the siku performance and teaching department has only existed for 10 years. When I visited Mamani in 2007, he explained that they still had just one to three students per year. The development of the technical parts in the process of systematization on the siku has been slow, thus limiting Peruvians’ interest in studying this instrument.

Sheet music for this instrument uses either standard notation, such as is used in Western music, or a system of numbers that represents the notes of the “*ira*” and “*arca*”. Students at the Academy are taught in both methods.

He uses special concepts, words to aid his teaching; among the most-used words are: “Zamponada” (blow strong), “alarga” (to play longer a specific short rhythmic and melodic pattern) and *ira, ira, ira, ira, ira* (to play sixteenth notes).

Ponce

Ponce teaches pupils and students between 10 to 58 years old. He teaches everything from basic knowledge, such as the origin of the instrument, up to the more advanced music, like jazz.

He emphasizes an essential important tool in his teaching: “I teach my students to be creative right from the start because this quality is very important to develop in them; I guide them in how to awaken this quality.”

Ponce is the only teacher of jazz music on the siku in Bolivia. Therefore he emphasizes creativity and instantaneous composition—improvisation—an essential characteristic of this style. What I noticed while he was teaching is that he makes them practice many different scales using the three-row siku (in which the player can play in any tonality) (See track 4 of the DVD). He asks his students to imitate melodies from records from the masters to ensure that they have a foundation from which to improvise. He encourages them to develop their freedom in order to make their own melodies during improvisation.

Ponce uses technical exercises for breathing and embouchure and scales based on jazz music, but he focuses more on the other important tools of intuition and imitation:

When I improvise on the siku, I use my intuition, which it is a normal ability in a person. It can be used, for example, when a thing falls unexpectedly, so that one can catch it immediately. It is a kind of prevention in advance of any situation. This tool is related to imitation, which it is perceived with the ears. You imitate and relate with the expressions of the other members of the band, with intuition entering into a dialogue.

When Ponce refers to intuition as “prevention in advance,” he is referring to an improvisational situation where the player perceives an idea through the melodic and rhythmic patterns occurring before it becomes his or her turn to improvise. This must be done without logical reasoning because there is no time to enter the process of thinking when one is improvising. In this way he will reproduce through imitation what he already has perceived through intuition. During this action, the improviser will relate with the members of the band using imitation and memory to make a musical dialogue. The improviser uses variations of the same melodic and rhythmic patterns that are being played, using different feelings in the improvisation itself.

When teaching, Ponce uses words from the Western tradition, such as “staccato”. He also uses some of his own expressions, such as “don’t let the siku whistle,” referring to when the sound is bad. Mamani also refers to this whistling

sound on the siku, describing it as the sound of a person who is tearing a sheet or as they said in Quechua, “huajachi” (make it cry!) (De La Calle, 2009).

5.2.5. Using the teacher’s model of playing and playing together with the students

Mamani

Mamani uses his own playing as a model for his students, but he also gives his students the freedom to listen to other teachers, so they can choose the approach that is most suitable for them: “If the student finds a particular approach too difficult, then he or she can work in another way. There is not strictness.”

Normally, traditional Andean music is taught strictly and students are asked to imitate the teacher exactly due to a conservative and traditionalist mentality. However, I have seen Mamani performing many types of music on the siku (such as classical music including Bach and Mozart) and he applies many more techniques than would normally be expected from a teacher of traditional Andean music. In this way he is flexible in his teaching.

Mamani plays together with his students during the teaching sessions, though it is sometimes difficult because he has only one to two students per year. He plays together with them as a conversation, in a musical dialogue.

Ponce

Ponce uses also his own playing as a model of teaching for his pupils. He emphasizes that all he has learned in his life can now be transferred to his students in a shorter and in a more systematized way because of his long experience. In the past, the siku was played only in one diatonic scale and there was not an organized system of teaching. Because of this, he has developed a wide technical capacity on the siku and its systematic way of learning as an important role in his teaching.

During a teaching session, Ponce plays together with his pupils. He gives the following reason for this:

The teacher always has to play with his pupils to provide them with a model they can emulate. It will be traumatic if the pupils play alone without knowing the real sound. I say to them: close your eyes and listen the sound.

Ponce explained that there is a lack of knowledge related to producing the correct timbre of the siku. The siku has a special resonance. Usually, the European pan flute is played to produce a more “round” timbre than what is considered ideal for the siku. “The material of the siku is very thin and produces the unique resonance ... with a bad embouchure, the sound will squeal or turn into a round timbre” (De La Calle, 2009, p. 21).

During the first half-year of learning to produce the correct timbre on this instrument, it is very important to play together with the teacher to compare the student’s sound with the teacher’s. There is a tendency to forget the appropriate embouchure in order to get the correct timbre. Therefore Ponce emphasizes this parameter in his teaching, especially the imitation of the teacher’s sound.

Summary of findings for the siku

The table below summarizes my findings related to the siku, and is inspired by Ljungar-Chapelon (2008).

Siku		Bolivia	Peru
Learning a tune	Listening to records and the teachers.	<ul style="list-style-type: none"> - Using recordings, appreciating the teacher's technique and artistic aspect. - Teachers: techniques, learning the history of the instrument. 	<ul style="list-style-type: none"> - Records: for the students as an original sample for imitation. - Teachers: playing together in the villages.
Practicing a tune	Content and methods, as student	<ul style="list-style-type: none"> - Bolivian traditional Andean music, four-six hours a day. - Autodidact, read neither music nor music theory. 	<ul style="list-style-type: none"> - Traditional Andean music. - Read the score without the instrument, then with it and after correction with the teacher; focusing on the difficult parts; irregular schedule.
	Content and methods, as teacher	<ul style="list-style-type: none"> - Jazz music, two-three hours. - Connection between the technical aspect and the five types of daily elements. 	<ul style="list-style-type: none"> - Same style. Rehearsals with the students and the concerts. - Irregular schedule.
	Informing the student	<ul style="list-style-type: none"> - Strong ambition and the cultivation of the daily five elements. 	<ul style="list-style-type: none"> - How a traditional group develops and its characteristics.
Teaching a tune	The framework: technical exercises and words	<ul style="list-style-type: none"> - Students 10-58 years old. From origins of the instrument to jazz. To be creative. - Technical exercises: breathing, embouchure, scales based on jazz music. Intuition and imitation. - Help of concepts: words, e.g., "staccato" and "don't make the Siku whistle". 	<ul style="list-style-type: none"> - Students 20 years - Traditional Andean music. - Technical exercises: in a process of systematization. - Use basic notations as Western music or with numbers. - Help of concepts: words e.g., zampoñada, (blow strong), "alarga" (to play longer a specific short rhythmic and melodic pattern) and ira, ira, ira, ira, ira (to play sixteenth notes).
	Using the teacher's model of playing	<ul style="list-style-type: none"> - Emphasizing the wide technical capacity of the siku and its teaching. 	<ul style="list-style-type: none"> - Depending on the most suitable way for the student.
	playing together with the student	<ul style="list-style-type: none"> - As a parameter for the student. 	<ul style="list-style-type: none"> - In a musical dialogue, max two students per year.

Figure 3: Similarities and differences between Bolivian and Peruvian tools concerning learning, practicing and teaching a tune on the siku.

5.3. The Quena

5.3.1. Learning a tune—listening to the teacher and recordings for help

Encinas

Encinas does not use recordings for help when learning a tune.

My work is a compilation of the Bolivian music from the 19th and 20th centuries, written as scores. I studied them, controlling and respecting the ornaments as they were written. We have to be careful not to distort the tune. We need to come back to the essence of the tune.

Ornaments in traditional Andean music are an essential characteristic for preserving the essence of the tune. Before recordings of Bolivian music were available, the music was preserved as scores, which were carefully collected and studied by Encinas.

Encinas did not listen to a particular teacher or other players when learning a tune. He listened to the radio and to friends playing to learn how to play tunes on the quena, which he then transcribed as scores. By teaching himself from various sources, such as going to concerts and rehearsals, he has made his own style of learning, finding the various techniques and elements on the quena.

Arias

Arias consider recordings to be a great source for learning a tune from both a technical and stylistic perspective:

I use recordings as an aid for learning a tune. They provide inspiration from the original source of interpretation. It depends on the style. When it is a traditional tune, it is very important because we have to go to the essence, the spirit, the breathing and articulation and we use recordings as a reference for comparison and to perform in relation to it.

Arias uses recordings to help students orient themselves in the music and work out their weaknesses. Recordings can illustrate technical aspects or the interpretation of a specific style.

In traditional Andean music, listening to a record played by a teacher will help to give the student a clear understanding of the breathing, articulation and timbre of the instrument as applied in the melody, rhythm, dynamics and especially ornamentation of the tune (See track 3 of the DVD). The student begins by imitating specific sections, concentrating on all the mentioned elements and analyzing each of them. Then, in order to understand the essence of the style and to collect all the sections that he has imitated and analyzed, the student will play many times along with the record. In this way the student will master the technical elements and especially the spirit of the tune.

As a student, Arias listened to other teachers as he learned new tunes. He affirms that it was a great and necessary inspiration to successfully complete the learning process. But today, he does not often listen to other players because he would like concentrate more on himself, working with his own style and sound.

Pariona

Pariona also uses recordings as a tool for learning a tune, emphasizing that it is useful for learning the different styles of Peruvian music and their ornamentation. Peruvian music has a wide variety of different styles, including music from the coast, the Andes and the Amazon jungle. For example, there are more than 200 musical styles in the South-Andean part of Peru, each of which also has its own type of dance. With so many styles of traditional music, recordings are needed in order to learn the essence and techniques of each style—especially the ornamentations, which are important elements for distinguishing the various styles. (See track 1 of the DVD)

Pariona mentions that listening to his teachers and other players was a big help when learning new tunes. When he was a student, he was going specifically to his teachers' concerts and rehearsals and now he listens to them through their recordings: Alejandro Vivanco on the quena (his teacher) and the famous French flute virtuoso Jean-Pierre Rampal (1922-2000) on the flute.

5.3.2. Practicing a tune—content and methods

Encinas

When Encinas was a student, he practiced Bolivian Andean music after school for approximately five hours a day. He considered this level of practice to be somewhat fanatical in view of his very busy life and intensive regular studies at the high school:

I often practiced melodies directly; I did not get any lesson for embouchure or technique. The first melody that I learned was with Ernesto Cavour, who played for me the A part of a melody on the first day and the B part on the second day. It was simple melody called “Kullawa.”

Encinas is the typical representative of oral Andean tradition. He learned the quena and its playing techniques by listening to several sources, including friends, radio, family, etc. He did not stick to one source. This is a unique characteristic of the oral Andean tradition, where imitation and memory alone were used to learn the “Kullawa” melody. This is a traditional Bolivian melody that is easy for beginners to learn because of its simple musical structure. Encinas learned it from a friend, part-by-part, using imitation and memory as the essential tools of learning.

Encinas also studies flute at the conservatory in La Paz, but on an irregular schedule due to his intensive schedule of rehearsals and international concerts on the quena. He started his education in the 70s and finished in the 90s.

As a master, he practices five hours daily. In the morning, he practices one hour of his own exercises of slow and long notes, with scales to maintain a good embouchure (See track 5 of the DVD). In the afternoon he practices a repertoire with his two bands for four hours. He considers teaching to another way to practice. Teaching requires a deep understanding of your daily practicing in order to help the student understand a particular subject.

Arias

As a student, Arias practiced four hours a day at irregular hours. Because he was an autodidact, Arias did not practice on a fixed schedule, but practiced

whenever possible between his studies and domestic duties. He started with traditional Andean music:

I come from Cuzco and my inspiration was a teacher from Apurimac (a city in the south-central Andean region of Peru). He is not well known. He taught me to play music from the central Andean region of Peru for a group of traditional dancers.

In traditional Andean music, dancers and musical groups usually play together. Some music groups also dance while they are playing, as with groups from the Altiplano, where Mamani comes from. However, other music groups, such as those from Cuzco and Apurimac, do not dance while they play. In the oral tradition, a musician learns and practices the music from his or her own area. Arias is from Cusco and therefore practiced music from the central-Andean region of Peru.

As a teacher, Arias practices just two hours per day due to his family and teaching responsibilities. He affirms also that he can practice while he teaches:

As a teacher, I become more experienced; I prepare materials for ensembles, and I adapt the techniques of other instruments for the quena. I have made my own exercises for developing the timbre and practice chromatic scales for playing more complex tunes.

Arias is an innovative person when he practices and teaches on the quena. He also practices the flute every day, so he has developed more possibilities for the quena. For example, he prepares material for ensembles and his own exercises using chromatic scales, which are not characteristic of traditional music, but reflect the influence of his flute playing.

Pariona

As a student, Pariona practiced between two and three hours a day because his father and teachers considered this amount to be required to progress on the instrument:

I practiced with great happiness and passion. My father, who was my first master on the quena, taught me some *wayños* and *carnavales* from Huanta in

the oral tradition. My father told me some stories about how they sing and dance. I practiced my repertoire routinely and from memory, sometimes at home and often in the fields and at the beach. It is best to practice the quena outdoors because of the direct contact with the nature.

Wayño comes from the word in quechua “*Huailu*,” which means affection. *Carnaval* is another style, which represents festivals in the Andes and the lifestyle of the towns there. Both styles are played in Huanta, a town in Ayacucho, which is also a city in the south-central part of Peru.



Figure 4: Example of Peruvian *wayño*: “Toro-torito” (small bull) (traditional anonymous) played on the quena.

Pariona learned tunes on the quena following the traditional Andean oral tradition, practicing in direct contact with nature, a peculiar characteristic of this tradition that inspired him in his practicing. His father taught him to play the quena while singing Andean stories. Pariona learned the quena by imitation as his basic tool. He played from memory, repeating each tune many times through a routine of daily practice.

After some years, Pariona began to study with Vivanco, who created a formal notation for the quena. Vivanco gave him a routine of exercises in breathing, embouchure, articulation and scales. Pariona also incorporated flute exercises for the quena.

As a teacher, Pariona practices four hours daily. “I practice by establishing an order and a system—a group of things which are related with the musical practice.” Pariona established an itinerary for the preparation of the body, including running, relaxation exercises and musical exercises for the technique, including: scales, short and long notes, different kinds of phrases, dynamics, etc. He

prepares various repertoires for soloists or groups in different styles, including traditional Peruvian and Latin American music, sonatas, etc.

He emphasizes also that it is important to update his techniques continuously and with a creative attitude. He refers to this renovation of techniques as “mutually reinforcing.”

5.3.3. Teaching pupils how to practice

Encinas

Encinas teaches his students to practice different exercises of posture, breathing, and articulation. Because of his previous flute studies at the conservatory in La Paz, he transfers these kinds of exercises from the flute to the quena.

Arias

Arias creates a comfortable environment for his pupils, understanding their capacities and following all technical exercises when practicing a tune.

Arias starts using preparatory exercises: posture, breathing, fingering, sound, and chromatic scales. He makes them understand deeply that the quena is an extension of the body. He means that one has to feel the quena while playing in order to have a deep and strong emotional interpretation of each specific music style. The other part is the repertoire; he prepares a tune first by playing exercises in the scale of the tune, using different rhythmic intervals in a progressive way.

Pariona

Pariona stresses the schedule as a basic tool for practice. Pariona organizes a schedule with technical exercises, expecting his students to fulfill the daily demands of that schedule in order to make progress and notice whether they have practiced well.

5.3.4. Teaching a tune—framework: technical exercises and words

Encinas

Encinas teaches students between 13 and 70 years old. He does not teach a specific style. He teaches them the basic technique using scales and some melodies of traditional Andean music; and he invites them to play in his two orchestras. One of them is a carnival orchestra of 50 members who are amateurs playing charango, guitar and quena. His other orchestra is for more advanced students from his courses.

Encinas uses exercises made of short and long notes with the help of scales for the embouchure and exercises for breathing, postures and articulation. He does not use any special vocabulary to describe the music while teaching.

Arias

Arias teaches students from 16 years old. He teaches traditional Andean music, Peruvian music with Western classical arrangements and classical music.

He applies technical exercises depending on the repertoire that he will use. For example, in traditional Andean music he uses pentatonic scales and ornamentation. He emphasizes, “Without ornamentation there is no traditional Andean music.” As mentioned before, ornamentation is probably the most important element in this music. He uses glissandos (which are very often used), rubatos, singing while playing, etc. He uses words from the musical vocabulary of classical Western music.

Pariona

Pariona’s students are between 16 and 27 years old. He teaches traditional Peruvian Andean music and also tunes in the classical style, such as Piazzola, Bach and Vivaldi.

He teaches technical exercises from his own method for trumpet and flute for the quena. He uses words from the musical vocabulary of classical Western music.

5.3.5. Using the teacher's model of playing and playing together with the students

Encinas

Encinas uses his own playing as a model for his students, playing together with them during lessons with his two groups. He emphasizes to all these members that they should play technically like him, including the physical movements.

Arias

Arias also uses his playing as a model and plays together with the students during the lesson. He emphasizes that these processes are important because, in the beginning, the student imitates the teacher while being helped by Arias's method book. In this way the student can progressively become independent, choosing his own way after building a foundation on the mentioned processes.

Pariona

Because the teacher is also an artist, the students will benefit from using the teacher's own playing as a model; this is an important process in Pariona's teaching. "We call it a clinic because the teacher is the doctor and the student the patient."

The teacher becomes a doctor who treats the student and refines all of the mistakes in the repertoire over several years of training. At the same time, the student will use listening, imitation and memory in order to follow effectively the teacher's instructions. In this process, the student will develop self-confidence because of the intelligent and caring education from the teacher, enabling the student to continue to work independently.

Summary of findings for the quena

The table below summarizes my findings related to the quena, and is inspired by Ljungar-Chapelon (2008).

Quena			
		Bolivia	Peru
Learning a tune	Listening to records and the teachers	<ul style="list-style-type: none"> - Records: not used, instead uses sheet music. - Teachers: once directly, other sources: radio, concerts rehearsals. 	<ul style="list-style-type: none"> - Records: real source for the interpretation for the traditional music especially ornaments. - Teachers: as a student, but not now: more concentrated on his own style and sound (Arias).
Practicing a tune	Content and methods, as a student	<ul style="list-style-type: none"> - 5 hours a day of Bolivian Andean music. 	<ul style="list-style-type: none"> - Four irregular daily hours to play for traditional dance of Andean music from central Peru (Arias). - Two-three hours daily: playing techniques, traditional Andean music, with its techniques. Integrating flute exercises for the quena (Pariona).
	Content and methods, as a teacher	<ul style="list-style-type: none"> - Five hours daily: 1 h. own exercises on the quena and 4 h. with his bands Bolivian music. Practicing while he is teaching. 	<ul style="list-style-type: none"> - Two hours a day and integrating flute exercises on the quena (Arias). - Four daily hours and updating of exercises and techniques (Pariona). - Both made their own exercises for sound and scales; Peruvian and classical music. They practice while they teach. Imitation and memory are useful tools.
	Informing the student	<ul style="list-style-type: none"> - Playing techniques and flute exercises on the quena. 	<ul style="list-style-type: none"> - Playing techniques considering the quena is a part of the student's body. Letting them understand their capacity and creating a confident atmosphere. Repertoire: playing exercises with the scale of the tune with different rhythmical intervals (Arias). - Organizing their schedule. Exercises for body and playing techniques on the instrument. Preparation of repertoires (Pariona)

Quena			
		Bolivia	Peru
Teaching a tune	The framework: technical exercises and words	<ul style="list-style-type: none"> - Students of 13 to 70. Not a specific style - Exercises: long and short notes, playing techniques on the instrument, scales, and play in his two bands. - Does not use special concepts to help his teaching. 	<ul style="list-style-type: none"> - From 16 and traditional and classical Peruvian music (Arias). From 16 to 27 and traditional Peruvian and classical international as well. (Pariona). - Technical exercises: Pentatonic scales and glissandos, rubatos and singing while playing (Arias). Own exercises from his method book and exercises from trumpet and flute (Pariona). - Use of concepts: words as in classical Western music, for example how to play a huayno from apurimac (Arias and Pariona).
	Using the teacher's model of playing	- He does	- Arias and Pariona do it to ensure that the student can be independent in choosing his own way. Arias uses his own method book.
	playing together with the student	- He does	- The students imitate and then they can be independent (Arias). Like a Clinic: the teacher is the doctor and the student the patient. He gives self-confidence to the student (Pariona)

Figure 5: Similarities and differences between Bolivian and Peruvian tools concerning learning, practicing and teaching a tune on the quena.

5.4. Conclusion

The data presents my findings on this study which makes a clear understanding of the different tools used by my interviewees concerning learning, practicing and teaching a tune on the quena and the siku in Bolivia and Peru. My interview guide contains an outline of different topics divided in three categories: learning, practicing and teaching a tune. Each of them, in the same time, has also its sub-categories indicating other topics and their sequence guided by an interview question. In this way, each of my interview questions has contributed to knowledge production and a good interview interaction.

The content of each category has shown interesting similarities not only between Bolivia and Peru but also with western classical flute playing. For instance by

learning a tune is important to listen records and teachers; the integration of flute exercises on the quena by practicing the scales and rhythmical patterns of the tune; by playing together the teacher with the student is an essential tool for teaching a tune, not only because the student follows the teacher's model of playing but also contributes with the development of the self-confidence of the student so he/she can be gradually independent. In this way my findings on this chapter will contribute with more valuable options for the playing and teaching of the Andean flutes not only technically but also as an important example of knowledge which can unify efforts of both countries to a continue artistic and pedagogical future research on both instruments.

Chapter 6

Discussion

This study examines five professional musicians and teachers, all of whom perform at an expert level and furthermore are involved in a roughly equivalent musical context. Despite the many differences, there are also similarities between the interviewees. They all seek to communicate a clear image of their conception of the approaches to learning, practicing and teaching a tune. They all refer to these concepts regardless of whether they subscribe to a given ideal or take distance from it in order to use other tools. In a pedagogical situation, all are tolerant towards to variation of solutions where the students can feel comfortable.

As students, Mamani and Ponce learned tunes by listening to recordings or working with a teacher or master. They used imitation and memory as essential elements in the process. The oral tradition is applied through Mamani's technique of listening to the masters and going to their villages. This is a different approach than Ponce's.

Andean traditional music originated in the villages and represents that lifestyle, mentality and soul. When seeking to capture the essence and style of a tune, its techniques and its spirit, the student will often gain more by visiting the villages than by just listening to records because records capture only the sound of the tune.

By visiting the villages, the student obtains a complete understanding not only through hearing the tune, but also through seeing the masters, observing how they play and experiencing their charisma (Saljö, 2000). After absorbing these elements of listening and seeing, the student can interview the teacher and share his impressions, asking questions in order to gain a deeper understanding. This way (Mamani's way) of learning a tune in the Andean tradition is more holistic than Ponce's.

As a student, Mamani had an irregular practice schedule because he considers the instrument to be a part of one's life. In traditional Andean music, the siku is prac-

ticed when you wish to sing, whistle, or play in a band for a village ceremony or festival; you don't require the discipline of regular practice. In this natural way, the student practices a tune in the fields, school and the band.

Even though this style of music was still in the process of being systemized for teaching, Mamani approached it in the Western way, reading music scores. He focused on the difficult parts in the score with the help of his teacher.

Ponce began by playing in an urban group in the Bolivian Andean tradition. He was ambitious, seeking always to improve his skill to better compete with the many other local musicians playing in a similar style. This gave Ponce the discipline to practice four to six hours a day, focusing on the position of the notes, the quantity of the air for each of them and their sound quality. He built a repertoire even though he does not read music and lacks a formal knowledge of music theory.

The Andean tradition of learning and practicing village music does not engender a strong ambition to explore other styles, thus limiting the technical exploration of the siku (as can be seen in Mamani's style). On the other hand, growing up in an urban musical setting (such as Ponce experienced) places one in a so-called bohemian environment, which generally does not allow for the time and energy needed to learn music reading and many other aspects of music theory. Generally, musicians coming from the villages have less extravagant habits than those from the city.

Ponce benefits from the competitive attitude of the urban setting, which fostered an explorative spirit and discipline as he improved his playing, in his case more so than Mamani.

The advantage for Mamani is that his village background provided more possibilities to study formally, where music actually was performed, characterized by a slow and secure process of learning.

Ponce's discipline focuses on those aspects that interest him in relation to his projects, but ignores those aspects of reading and music theory normally associated with a musical education. I think discipline in music is related to finding the energy and time to study while leaving unnecessary habits behind, thus covering

not only what one is interested in, but also what one needs for a complete technical understanding of different tools. This enables better communication with musicians of all levels.

As a teacher, Mamani still practices irregularly, now due to his teaching and family responsibilities. Ponce practices two to three hours daily, but it is jazz music with its different technical exercises. He uses more of his time on the five types of elements, applying it also to his daily life in order to transmit “good energy” through his playing; he seeks to create a therapy for society through realizing the coexistence of three elements: the artist, the instrument and the incorporation in our life of the five types of daily elements.

Ponce is a pioneer of the siku, integrating technical exercises from jazz and other elements of Western music and developing a new versatility for this instrument. He is also the only performer in this study who integrates the five types of daily elements into his music.

Mamani informs his students about how a traditional group develops its characteristics and he is beginning to follow the discipline in Western classical music. Ponce instead encourages his students to advance the technical aspects of their playing and to incorporate the mentioned five daily elements. The ambition from Ponce is more systematic and larger than Mamani’s due to the additional elements in his interpretation, which will be described later.

The differences here is when Mamani informs his students about practicing, he does it based on the Andean tradition, which it is not so technically developed as Ponce’s approach, which incorporates jazz music. But Mamani is interested in practicing in a more systematic way that resembles the discipline of Western classical music. Both ways are important, depending on which style the student will be engaged in.

Concerning teaching a tune, the similarities are that both teachers teach technical exercises in Andean traditional music to young students in their 20s, but Ponce also teaches jazz music and students over 30. Another difference is that Mamani teaches using sheet music (as in Western music) or numbered notation, while

Ponce uses the creativity of improvisation based constantly on intuition and imitation. He does not have a formalized knowledge of music theory. If a basic knowledge of reading scores (Mamani) could be combined with a refined ability of imitation and intuition (Ponce), it would provide a broader understanding and easier communication with all kinds of musician. In my opinion, every musician should be educated with intuition, imitation and music theory as basic tools to learn, practice and then teach a tune.

This combination of both teachers' abilities is characteristic for a jazz musician, who plays by ear (memory, imitation and intuition) while at the same time sight-reading the melody and chords and improvising.

To create a traditional Andean music atmosphere during a teaching session, Mamani uses *quechua* words as a tool for teaching, while Ponce uses Spanish words and words from Western music such as jazz.

Both teachers use the teacher's model of playing, but with different purposes. Mamani is flexible on this point, depending on whether it is useful for the student. In this way the student will develop the intelligence and common sense to decide which aspects will be useful for integration into his or her own daily playing.

Teaching is a synonym for long experience, but Ponce represents a milestone in the development of the siku due to his integration of jazz. Therefore, Ponce emphasizes his long experience on the siku as a contribution to his teaching, using this instrument for the first time in a setting of spontaneous creativity and improvisation.

Mamani and Ponce play together with their students during their teaching sessions. Mamani would like to assemble a full-sized group of siku players for his sessions, but he has only 1-2 students per year. I am impressed by Mamani's work in developing a formalized system for teaching the siku. It is a new experience for me to see this instrument taught at an Academy because most musicians in Peru prefer to play Western instruments. One reason for this is that teaching methods are more developed for other instruments than for the siku, and there are few possibilities to get a job teaching the siku or quena.

Ponce mentioned that he often plays together with his students to provide a model for playing. Especially for first-year students, it is important to develop good habits and a good embouchure and tone right away because these can be difficult to correct later.

When it comes to learning a tune on the quena, Encinas, Pariona and Arias focus on keeping the essence of the interpretation of Andean music. Pariona and Arias use records and listen to other teachers in order to learn a tune, while Encinas uses sheet music and listens to teachers on the radio and at concerts.

In my experience, listening to records is more effective for learning a tune than reading only from scores. Through the sound on a record, one gets the essence of the style and how a specific ornamentation is played. If the student reads the score without listening, either by radio or concert, he will play the ornamentation as it is written without understanding the essence and feeling of the tune. In this way his playing will be as said in the Andean music tradition “without taste.”

Concerning practicing a tune, as students, they practiced Andean music in different ways: Encinas learned melodies from different sources using imitation and memory as tools of practicing. Arias learned tunes from the Central Part of Peru from his teacher and practiced playing for a dance group. Pariona also uses imitation plus different technical exercises for the quena and exercises from the flute for the quena as well. Arias comes from the Andean region, where imitation is traditionally used most of the time when practicing a tune.

Pariona and Encinas come from urban cities, where students not only use imitation when practicing a tune, but also techniques developed for other Western instruments such as flute. The advantage of coming from an urban city is that the student gets more practicing tools than a student who comes from a village.

As teachers, creativity plays an important role for my interviewees. Encinas practices in the morning and plays with his two bands at night. Pariona updates techniques in order to renovate them daily and Arias integrates flute exercises for the quena. Their creativity is based on searching for their own sound and style in a repertoire that they are willing to perform. Arias, Pariona use imitation and memo-

ry in their daily practicing through their own exercises of sound and scales with Peruvian and classical music. Encinas also uses the same tools but only for Bolivian music. All of them have decreased the quantity of practicing because of their family and teaching duties, but they practice while they teach.

Encinas, Arias and Pariona teach their students how to practice by giving them exercises of playing techniques to prepare for a repertoire. Arias is more sensitive to how the student will feel and gives them different exercises for practicing. Arias and Pariona have a more technical approach. Pariona helps students to make an organized schedule for practicing. He trains them with body exercises.

Arias creates a secure, comfortable atmosphere, helping his students understand their capacities. He makes them play exercises in the scale of the tune. He emphasizes that the students should imagine the quena as a part of their bodies. In this way the quena will be integrated in the personality of the player. Therefore, the daily preparation of the student will not only be characterized by a technical perspective, but also by the mentioned coexistence of three elements to which Ponce refers.

The three interviewees work with Andean traditional music from their countries, teaching pupils ranging from teenagers to retirees. Arias and Pariona teach Western classical music, using a Western musical vocabulary when at the Academy, where this type of terminology is well integrated. In my opinion they should use some traditional words, as Mamani does, because they work with Andean music.

Encinas stated in the interview that he does not use any special musical terminology in his teaching. However, I actually did observe him using some special terminology when teaching his groups. In my opinion he did not understand my question concerning words in his teaching even though I explained it to him a few times. Arias uses pentatonic scales and different ornamentations; Encinas uses various exercises on the instrument and tune; Pariona uses his own exercises from his method book and exercises adapted from the flute and trumpet. The advantage of integrating flute exercises for the quena is that the student gains the ability to play chromatically and therefore can also play classical Western music.

Arias, Pariona and Encinas use the teacher's model of playing and play together with the student in a teaching session. Arias' and Pariona's purposes are similar; Pariona does it in order to give self-confidence to the student, comparing the teacher with a doctor and the student with the patient; Arias does it to ensure that the student can be independent to choose his own way of playing. Self-confidence and independence are attitudes that must be imparted when teaching a tune. In this way the student will be able in the long or short term to teach a tune successfully to other students.

6.1. Using my findings in a music school

My experiences as a music teacher have been useful during this study. I have been teaching flute, chromatic siku and the De La Calle quena flute to pupils in several music schools in Malmö and Copenhagen. There are several similarities between my findings and the structure of a lesson in a music school using imitation and memory as main tools.

A normal lesson is based on practicing exercises and techniques: position, breathing exercises, embouchure when playing short and long notes, exercises of articulation with simple, double and triple tongue. Then the pupil will play rhythmical patterns and the scales of the tune. The student will listen to the tune as I play it. Then the student will play it alone and we will focus in the difficult parts, giving technical exercises to the student in order to solve these difficulties. I am usually flexible with the student, understanding his or her capacity for learning. We also play together so I can be a model for the student, creating a comfortable atmosphere.

My study has revealed some results that indicate how teaching could be improved at Western music schools. These are discussed below.

A music-school teacher normally interacts mostly on technique when learning and practicing a tune. Teachers rarely encourage students to cultivate awareness of the types of daily elements incorporated into our life. If we were to incorporate this, students could benefit by learning to project this "good" energy into their performance.

I have observed, when working in Western music schools, that pupils often lack respect for others, especially teachers and parents. This hurts the students' understanding of the technical subjects being taught because without respect the capacity of listening to others will be considerably reduced. In this situation the student will not learn to use this good energy and will lose the balance and harmony needed to have a good performance.

Introducing students to many different folk-music traditions will expand the students' possibilities. Folk music relates to the feelings of a culture and it helps develop the expressiveness of our performances. From a technical standpoint, different traditions introduce the student to new and interesting scales and rhythmical patterns, which would not be noticed if he or she were to stick to a single tradition.

Introducing improvisation to all music students will contribute to the creativity of the student. The student will be able to play not only technically as it is on the score but also to develop the creativity to imitate and improvise melodies by ear. The pupil will learn to play spontaneously and to relate with other musicians while playing a tune.

Encouraging the student to understand the instrument as an extension of his or her body will help the pupil to integrate more quickly and easily the instructions from the teacher. The pupil will interact with more attention and care with the instrument, cultivating spontaneity while learning and practicing a tune.

6.2. Relating my findings to other traditions and the origins of the Andean flutes

My findings in this study show some similarities with other music traditions where I have been deeply involved during several years, for instance the Indian flute tradition. Shashank Subramanyan, an Indian flute master, used purely oral transmission when teaching about the rhythmic improvisation aspect, engaging me through imitation and memory (Shankar, 1983). He instructed me to follow other musicians, basically by listening to records or other masters in order to gain knowledge of different sounds, melodies and movements. This method is also applied in the Andean tradition. He encouraged me to integrate the basic rhythmic improvisation

of Carnatic music, the classical music of South India, with my daily improvisation on the quena and siku (Shankar, 1983).

The origins of the quena and the siku and Ponce's application of the five daily elements integrated in our life makes a contribution that combines a technical interpretation of the tools from my findings in learning, practicing and teaching a tune on both instruments.

The quality of our personality enables us to transmit the "good energy" to which Ponce refers. It enables us to integrate ourselves with the daily five elements incorporated in our daily life, where we are part of nature and must keep balance and harmony with this nature and other living entities. In this way the personality of the performer plays an important role for transmitting the best of oneself which will be connected to the origins of these instruments and be able to realize their purpose (Vivanco, 1987): "The quena is a hole, in the sense of an opening where the soul gives the best of oneself; it is the opening or aperture of life," (Pariona, 2006, p. 11).

During my investigation of this subject, I had the opportunity to go through personal experiences on the quena and siku in Japan at the Noh Art Theater and in India, learning about the *bansuri* (Indian bamboo flute) way of playing by integrating these experiences on the Andean flutes. These experiences expanded and enhanced my understanding of the true purpose of both instruments.

Both Asian traditions, the Japanese and Indian, seek to create a total integration through the unity of the artist's heart and mind with the instrument by learning, practicing and performing a tune (Shankar, 1986; Soga, 2009). In both traditions, this fact was based on building a foundation of the artist's personality, which means understanding the essence of knowledge of the soul (Bhaktinoda, 2007) and staying in harmony and balance between himself and his surroundings through different moral values, paying attention if possible to every detail in one's own life (Bhaktivinoda, 2007; Nishihira, 2009).

For example, in India, the traditional training for players of wind instruments, like the *bansuri*, begins by teaching the student to practice meditation every day before

learning, practicing and performing a tune (Shankar, 1983). In this way, they can develop their intuition and creativity and be sensitive to the inner energy, following its flow while they learn, practice and perform a tune (Bhaktivinoda, 2009). I learned to experience the quena and siku through their ways of learning, practicing and performing a tune, which is to integrate the instruments' sound to the flow of the inner life-force energy (Soga, 2009).

The traditional approach to quena-playing reflects its original use for meditation by pre-Incan priests approximately 5000 years ago (Pariona, 2006). In my opinion the integration of the quena and siku sound into the flow of the inner life-force energy was characteristic of the original approach to playing the Andean flutes. This energy is quite similar to the Japanese concept *ki* (vital energy) and the Indian *prana* (vital energy) (Shankar, 1983; Soga, 2009) which I have been taught to use in the same way as one plays the *shakuhachi* (Japanese bamboo flute) and the *ban-suri*.

The daily integration of the five elements developed intuitively in me because of the nature of the quena and the siku. In this way, the application of these elements becomes an innovative approach for all kinds of performers and teachers within Western classical music or non-European flute traditions.

6.3. Future research

I would like to follow-up this study by investigating the traditional approaches to making music within the Incan, Japanese and Indian flute traditions and to compare the tools they use for playing and teaching so that I could integrate them into the artistic, technical and pedagogical aspects of the quena and siku. For example, by exploring technical aspects such scales, rhythmical patterns and ornaments.

6.4. Conclusion

The interviewees in this study shared this valuable data with a generous and honest attitude. I could see some times a lack of information from my interviewees. I had to ask them immediately through spontaneous new questions during the interview or later on when I traveled myself again to Bolivia and Peru. In this way I

got the parts of the data I needed in order to fit each data in a coherent analysis and interpretation concerning the tools in learning, practicing and teaching a tune on the quena and the siku in Bolivia and Peru.

The findings presented here could contribute with new options for learning, practicing and teaching a tune on the quena and the siku; for instance considering the quena as a part of the student's body which creates understanding of playing and teaching these instruments. These findings could inspire a future investigation and a comparison between how to integrate siku and quena traditions with Japanese and Indian flute traditions from an artistic, technical and pedagogical perspective.

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Interviews

The following flautists have been interviewed:

David Pariona, December 17, 2006. Lima, Peru.

Jaime Arias, January 4, 2007. Cusco, Peru.

Idel Mamani, January 6, 2007. Puno, Peru.

Carlos Ponce, January 8, 2007. La Paz, Bolivia.

Rolando Encinas, January 11, 2007. La Paz, Bolivia.

8. APPENDICES

8.1. Appendix I Interview guide

This appendix describes the questions that I used for the interviews concerning learning, practicing and teaching a tune on the quena and the siku.

8.1.1. Learning a tune

- Do you use your own playing as a model for your students?
- Do you listen to your teacher or other players as help for learning a tune?

8.1.2. Practicing a tune

- How do you practice, and what do you practice (both as a student and now as a master)?
- How much did you practice as a student, and how much do you practice today as a master?
- How do you teach your students how to practice?

8.1.3. Teaching a tune

Which kind of students and within which kind of framework do you teach?

- Do you use technical exercises in your teaching?
- Do you explain with the help of words in your teaching?
- Do you use your own playing as a model for your students?
- Do you play together with your students during a teaching session and lesson?

8.2. Appendix II

DVD

The DVD shows the process of learning a tune on the quena and Siku by three interviewees (first three tracks). This process is based on: a) Playing a tune in a simple way without dynamics, ornaments etc. b) Playing a tune adding these elements gradually. c) Playing a tune as it is.

1. - Raymond Thevenot. *Chukikuj*. Ayacucho, Peru. (Performed by David Pariona on the quena)
2. - Anonymous, traditional, *Niña Campa*. Cochabamba, Bolivia. (Performed by Carlos Ponce on the Siku)
3. - Anonymous, traditional. *Cocakintucha*, Ayacucho, Peru. (Performed by Jaime Arias on the quena)
4. - Carlos Ponce. *Chromatic scales on the siku*. La Paz 2007.
5. - Rolando Encinas. *Short and long notes on the quena*. La Paz 2007.