

Amazonian quena: artistic and cultural expression in Peruvian music

Yon Govy Ramírez-Rodríguez¹; Nelly Ríos-Espino²; Eliana Gallardo-Echenique³

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Abstract. The quena (also known by qqena, kena, kkena or kkkena) is an aerophone belonging to the family of flutes or wind instruments. Due to its great transcendence in traditional Peruvian music, its antiquity, richness of variations, and particular sound, Peru's National Institute of Culture (INC) declared the quena to be National Cultural Heritage. The Amazonian quena is an instrument that originates from the Andean quena and studies about it are very scarce. The aim of this study was to analyze the perceptions of music teachers about the Amazonian quena in educational institutions in the province of Datem del Marañón, Loreto. Qualitative research methods were used in this study to address the research question. A qualitative case study was the approach selected to undertake the study. The method to gather information from key informants consisted of a semi-structured interview with two quena teachers from an educational institution, with personal experiences, attitudes, perceptions and beliefs related to the Amazonian quena. The participants received an information sheet with details regarding the voluntary nature of their participation, confidentiality and anonymity, and the nature and aims of the research. This study used the method of thematic analysis to identify themes, categories, concepts and meaning. Results indicate that the Amazonian quena is an important instrument widely played during ceremonies and on festive occasions, where they preserve a role and are a symbol of popular culture and a strong sense of regional identity.

Keywords: Amazonian quena; Amazonian music; Amazonian culture; folklore; case study.

[es] Quena amazónica: expresión artística y cultural en la música peruana

Resumen. La quena (también conocida por qqena, kena, kkena o kkkena) es un aerófono perteneciente a la familia de flautas o instrumentos de viento. Debido a su gran trascendencia en la música tradicional peruana, su antigüedad, riqueza de variantes y sonido particular, el Instituto Nacional de Cultura del Perú (INC) declaró a la quena como Patrimonio Cultural Nacional, considerando su gran trascendencia en la música tradicional peruana. La quena amazónica es un instrumento que se origina a partir de la quena andina siendo sus estudios muy escasos. El propósito de este estudio fue analizar las percepciones de los docentes de música sobre la quena amazónica en las instituciones educativas de la provincia de Datem del Marañón, Loreto. Los métodos de investigación cualitativa se utilizaron en este estudio para abordar la pregunta de investigación. Un estudio de caso cualitativo fue el enfoque seleccionado para realizar el estudio. La entrevista semi-estructurada ha sido elegida como método para recopilar información de informantes clave (dos maestros de quena de una institución educativa) que tienen experiencias personales, actitudes, percepciones y creencias relacionadas con la quena amazónica. Los participantes recibieron una hoja informativa con detalles sobre el carácter voluntario de su participación, la confidencialidad y el anonimato, y la naturaleza y objetivos de la investigación. Este estudio utilizó el método de análisis temático para identificar temas, categorías, conceptos y significado. Los resultados indican que la quena amazónica es un instrumento importante ampliamente interpretado en ceremonias y ocasiones festivas, donde preservan un papel y un simbolismo vinculados con la cultura popular y un fuerte sentido de identidad regional.

Palabras clave: Quena amazónica; música amazónica; cultura amazónica; folklore; estudio de caso.

Sumario. 1. Introduction. 2. The Amazonian quena. 3. Methodology. 4. Results and Discussion. 5. Conclusions. 6. Bibliographic references.

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¹ Escuela Nacional Superior de Folklore "José María Arguedas" (Perú)
E-mail: cardos4899@gmail.com

ORCID: <https://orcid.org/0000-0001-9072-7219>

² Escuela Nacional Superior de Folklore "José María Arguedas" (Perú)
E-mail: vemos_creemos@hotmail.com

ORCID: <https://orcid.org/0000-0002-9082-7049>

³ Facultad de Comunicaciones de la Universidad Peruana de Ciencias Aplicadas (Perú)

E-mail: eliana.gallardo@upc.pe

ORCID: <https://orcid.org/0000-0002-8524-8595>

1. Introduction

Music has always been present in the life of human beings as a way to express emotions and experiences, as well as to accompany stages of their lives and capture different communication of rituals, hunting, leisure, falling in love and some special events. Thanks to globalization and the Internet, the knowledge of folk music has gained greater notoriety and importance in Latin America, North America, Europe and Asia (García, 2008). Many musicians, composers and researchers in the region have chosen to use native instruments, among which, the quena is one of the best known and most representative.

The quena is a versatile and portable Peruvian instrument that has existed for over 7000 years according to the vestiges found in Asia and Chilca (Lima). It is found around the world (Pérez de Arce & Gili, 2013; Salazar et al. 1978; Sánchez, 2015) and has evolved over time, thus allowing it to adapt to other musical genres and develop a wide repertoire (Molina, 2013). “The quena is characterized by being a straight tube, open at the proximal end and semi-open or, less commonly, open at its distal end” (Salazar et al., 1978, p. 179). It has received “the generic name of Quena or Qqena or Kena or Ccena or Kkena or Kjena or Kkkena” (Salazar et al., 1978, p. 179). According to the classification made by Hornbostel and Sachs in 1914, this instrument belongs to the family of aerophones, also known as flutes or wind instruments (Sánchez, 2015; Vega, 2016). It originally had five holes, corresponding to the notes of the pentatonic scale of the Inca culture existing at the time the Spaniards arrived, but was eventually adapted to the seven-note scale (Varela De Vega, 1984). In 2008, the Peruvian government declared the quena belonged to the nation’s cultural heritage for being the most important indigenous wind instrument in traditional Peruvian music, due to its antiquity, its diffusion, the richness of its variants and particular sound (R. D. N. No 1103/INC-2008, 2008).

The quena is found throughout the Peruvian territory and is used following the diversity of playing styles typical of each town. The Peruvian quena is a vertical flute without an insufflation channel; it is longitudinal, of the insulated type, with an open and half-covered shape, and a variable number of holes and a notch for insufflation (Civallero, 2021; R. D. N. No 1103/INC-2008, 2008). In the Andean region, there are various types and variants of the quena, for which a definitive typology cannot be established (R. D. N. No 1103/INC-2008, 2008). There are two types of Andean quenás, the large ones with dimensions between 50 cm to 1.20 m long, generally performed in ensembles; and the small ones (also called campesinas) between 20 and 40 cm long, which are used for solo or duo performances (Civallero, 2021; Romero, 2002). The Andean quena comes from a variety of open three-hole “quenás” models in the Cajamarca region; it has six holes in the regions of Lambayeque, Huánuco and Huancavelica; and the one with seven holes is the most used in various regions of the Peruvian Andes (R. D. N. No 1103/INC-2008, 2008). In the Amazon, the morphology and way to play this instrument has particular characteristics, which does not follow the guidelines of Western music. According to Salazar (1988), the various genres and musical forms interpreted are the result of a mixture of influences from the mountains and coast and from neighboring countries such as Ecuador, Colombia and Brazil. Likewise, it is worth mentioning that the quena within Peruvian folklore has a highly relevant cultural identity value. For this reason, understanding and analysing the perceptions of music teachers about the characteristics, function and interpretive resources of the Amazonian quena is fundamental in order to report relevant information about its use in teaching/learning activities in educational centers. This favours an understanding of the value and social impact of the instrument in the community.

The quena has been studied by many musicians and researchers (García, 2008; Sánchez, 2015; Vega, 2016) who link it with music and dance, which are universal means of communication beyond all languages. Therefore, its transmission is essential (Morey & Sotil, 2000). The central idea of this study is motivated by a problem identified in the Escuela Nacional Superior de Folklore José María Arguedas, and the lack of research on Amazonian music. Jungle music is the least studied, despite having a great variety of expression (Salazar, 1988). The Peruvian Amazon is musically rich and the Datem del Marañón province, where this study is carried out is an excellent example. Studies on the Amazon quena are scarce, especially from the Datem del Marañón region. It is difficult to find written information about musical genres and styles as well as instruments, their sound, playing technique and meaning in society. In this province, the quena is used for many local customs involving the participation of residents and local authorities. Many researchers have only focused on other regions of the country and, consequently, there are misconceptions about Amazonian musical genres and styles. Likewise, they are neither disseminated nor part of the Peruvian musical culture. Most of the knowledge about Amazonian music is preserved thanks to oral transmission from one generation to another, but there are no transcriptions or musical analysis studies. Modernity and migratory movements have caused this knowledge to be gradually lost over time, causing concern since it could disappear. Faced with this situation, this study aims to highlight the variety of styles and genres that exist in Amazonian music through the perceptions of music teachers about the quena in educational institutions in the province of Datem del Marañón, Loreto.

2. The Amazonian quena

The Amazonian quena is an instrument derived from the Andean quena. It migrated to the Amazon and settled in the mestizo class, which adopted and transformed it, creating new characteristics that now define it. Morey and Sotil (2000) mentioned that the Chimaychi, Citaracuy, Pandilla, Tangarana, Cajada and Changanacuy, are genres and musical styles that come from the heights of Chachapoyas and Cajamarca, which settled in Moyabamba and Tarapoto. Later on, they arrived in the lowland jungle and took on their own characteristics.

Amazonian music has been influenced by the Andean region, the coast, and neighboring countries such as Brazil, Colombia and Ecuador, in addition to modern tropical rhythms (Izquierdo, 1975; Pérez de Arce & Gili, 2013). In the Amazon, the genres or musical styles are varied, among which are mentioned: *sitaracuy*, *chimayhi*, *machash-ca-baile*, *velada*, *changanakuy* (Salazar, 1988). The music of the Amazon is young, full of vigor and is often thought of as a happy rhythm because in most cases, the rhythm is fast. According to Holzmänn (1989), its rhythm can be binary or ternary. In the binary form there are the marches, typical *movido*, *corrido*, *danzas llanas*, *chimaychi*, while in the ternary form there are the *pandillas*, the *changanakuy* and the *kajada*. The instruments that make the rhythmic bases for Amazonian music are the snare drum and the bass drum; however, at present, the musical format includes timbales, maracas, güiro and some seeds of shacapas (Izquierdo, 1975).

3. Methodology

This study follows a qualitative interpretive paradigm, and its purpose is to understand and interpret the meaning of reality from an inherited set of texts, stories, myths, narratives, knowledge, beliefs and institutions (Creswell, 2013; Gurdíán-Fernández, 2007; Krause, 1995). In this paradigm, it is important that the researcher knows or is immersed in the reality studied and can understand its meaning (Creswell, 2013; Krause, 1995). It is designed as a case study, focusing on the particularity and complexity of a one specific case, to develop an understanding of it from the participant's perspective (Freeman et al., 2012; Stake, 1998).

The case was carried out in the province of Datem del Marañón, located in the department and region of Loreto, which was created on August 2, 2005, through Law No 28,593 (Gobierno Regional de Loreto, 2016). Its territorial extension is 46,619.9 km², within which 6 districts are distributed: Barranca, Cahuapanas, Manseriche, Morona, Pastaza and Andoas (Gobierno Regional de Loreto, 2016). Its population is 64,060 inhabitants (INEI, 2017). To the north, it borders the Republic of Ecuador; to the east, the provinces of Loreto and Alto Amazonas; to the southeast, the province of Alto Amazonas; to the south, the department of San Martín; and, to the west, the department of Amazonas.

Table. 1. Categories matrix.

Theme	Categories	Subcategories
Music teachers' perceptions of the Amazonian quena in E. I. of Datem del Marañón	1. Characteristics of the Amazonian quena	1.1. Organology 1.2. Construction
	2. Role of the Amazonian quena	2.1. Rituals 2.2. Social facts 2.3 Melody
	3. Technical and interpretative resources	3.1. Positions. 3.2. Style. 3.3. Tuning
	4. Quena teaching	4.1 Benefits 4.2. Sound emission 4.3 Teaching methods 4.4. Repertoire 4.5. Scales

The technique used for collecting information was the semi-structured interview, consisting of a conversation between the researcher and the study subjects to grasp an understanding of everyday issues from the subject's own perspective and obtain verbal answers to questions about the proposed problem (Díaz-Bravo et al., 2013; Kvale, 2011). After defining the categories (see Table 1), concepts developed to reveal facts about the subject studied, a semi-structured interview guide was developed with questions or requested clarification on some data that emerged during the interview (Kvale, 2011). As part of the methodological process to provide reliability to the contents (Creswell, 2013), the guide was validated using the expert judgment technique proposed by Escobar-Pérez and Cuervo-Martínez (2008). According to their profile, three expert judges were chosen: a quena musician, an anthropologist and an expert in qualitative research. The only two music teachers who teach quena in educational institutions in the district of Barranca, city of San Lorenzo, capital of the province of Datem del Marañón, were interviewed. The teachers are not graduates and have learned to play empirically. These teachers had been previously contacted, when they were participating in a training provided by the Ministry of Education of Peru. Then, an appointment was scheduled to carry out the interview, which was carried out in the living room of their respective homes and lasted between 20 to 40 minutes. Before the interview was carried out, they were provided with the information sheet, containing the research objectives, the guarantees of confidentiality and the treatment of their personal data (Rapley, 2014). Each teacher gave their verbal consent to being audiotaped (Kvale, 2011).

All the interviews were transcribed for thematic analysis following the phases proposed by Braun and Clarke (2006). This technique allows for the identification, organisation, detailed analysis and the reported categories were obtained by carefully reading and re-reading the information collected, in order to infer results that promote the adequate understanding of the case to be studied (Braun & Clarke, 2006; Clarke & Braun, 2017). To ensure the authenticity and transferability of the study, its interpretation and analysis is supported by the data obtained in line with the interpretive paradigm used (Noreña et al., 2012).

4. Results and Discussion

In this section, the results are presented according to the categories (Table 1) that were used to prepare the interview guide.

4.1. Characteristics of the Amazonian quena

Organology is the science that studies musical instruments and their classification, encompassing their historical development, performance techniques, and musical and cultural uses (Herrera & Holguín 2018; Latham 2010). The organology of the quena varies, since different materials are used in its construction (mud, pumpkin, clay, stone, cane, metal, bone or plastic) and in most cases, this is related to the function it fulfills within the cultural context in which it is used (Varela De Vega, 1984). In addition, the quena has changed over time, depending on discoveries and technological contributions.

The Amazonian quena can be made of different materials. According to both teachers, PVC (polyvinyl chloride) and aluminum tubes are used more frequently due to their long life, which is why the reed, a perishable material, is being discontinued. It should be noted that each town has its own ways of making it and not all use the same materials.

The quenás here in the Amazon, especially here in the Datem del Marañón, are made of reed (...) some metal tubes, but now it is more frequently made of PVC. (QAG, 41 years old)

According to the teachers interviewed, the construction of the Amazonian quena is handmade and involves a ritual process in some musicians. For example, a custom is to keep instruments on the roofs of houses where fire is lit so that the smoke, according to belief, preserves it and polishes the sound. The Amazonian quena does not have a defined structure; in particular, the quena does not have a standardized measure in Datem del Marañón. Thus, quenás can have a variety of measurements. In line with Escutia, Ortiz and Victoria (2011), the quenás vary in size and thickness (thin or thick) and this influences the sound obtained and conditions, along with the type of music to be interpreted.

This construction is sometimes made with an average measure (...) it can be up to 27, 32, 30 centimeters, according to the estimate that you deem appropriate (...). They make it rustic, handmade, the holes are made with hot nails (...) Its elaboration practically depends on the intuition of the musician. (KHG, 38 years old)

For the most part there is no exact measurement. People make it according to their own criteria. So they make it from a fourth, a jeme [sic]. Some do it with a fourth and a pair of fingers. (QAG, 41 years old)

A particularity of the quena in Datem del Marañón is the lid that is placed at the bottom in order to tune it.

They put a cartridge case on the back. (QAG, 41 years old)

At the bottom they put a kind of a small lid (...) as a bit of tuning, because all these sounds do not have a way to tune. (KHG, 38 years old)

4.2. Role of the Amazonian quena

The Amazonian quena forms part of the ritual events of the community. The quena has a very important symbolic meaning because it belongs to the evolution, history and structure of the community. It is used in all festive events and is very present in agricultural, social and ritual tasks. In line with Mendivil (2016), musical instruments (i.e., the Amazonian quena) are important because they embody and express culture. This musical instrument reflects the life, reality and its imaginary or collective mentality or mindset (Amazonian worldview), which is typical of a culture (Sánchez, 2015). In Datem del Marañón, the quena is full of meaning for the community. The melodies performed with it have accompanied generations and are part of their musical and cultural identity.

Yes, it is mostly used in the evenings, in carnivals and ... normally then, at those times, it is for parties/festivities, with activities that are performed at those special times. (QAG, 41 years old)

The melodies belonging to a group of people are the things that identify a them and their cultural wealth: trying to make music with their own instruments, for their own culture, with their own sound (...) A traditional evening in honor of a saint is a ritual (...) Town meetings, making a parade (...) an event of misfortune (...) some wakes, loss of our ancestors, right? With very, uh... very eastern... sad melodies (...) The Amazonian quena (...) is transcendental. It has been existence for long time and continues to exist now and many continue to blow it and many continue to elaborate on it. I consider it to be a form or way they have communicated before, our ancients, our ancestors. (KHG, 38 years old)

The valuation that the community assigns to the Amazonian quena in its different manifestations is: to represent joy and expression of a living folklore. Folklore is understood as the culture of a community, which receives it as an inheritance, recreates it and transmits it orally from generation to generation. It furthermore comes to characterize a group, a region and a country (Aretz, 1989, 1991). The Amazonian quena involves the musical richness of each community, showing a sincere vision of its expressions and activities in which its inhabitants participate every day. It should be noted that the Amazonian quena has a social meaning that allows creating ties of identity and coexistence with the community, contributing to the development of values, kinship, and a better quality of life. Playing music is an activity that occurs in a social context of collective participation and is closely related to daily life and its main events both in the personal and social fields (Blacking, 2015; Merriam, 2001; Sánchez, 2015).

The quena (...) transmits something, experience [experience], it transmits the wealth of the Amazonian peoples especially in (...) a traditional activity that can give a message of... above all joy, a united people. (KHG, 38 years old)

The melody is the result of the interaction between the pitch of the sounds and the rhythm (Latham, 2010). In the Amazonian quena, the melody frequently uses the pentaphonic scale, one of its characteristics being its sharp sound. In the typical popular music of the Amazon, the use of the pentaphony is common and it contributes to the learning of the quena (Patiño, 2017). Given the characteristics of the Amazonian quena, its melodies have a lot of “hiss”, meaning that a “clean” sound is not produced; and this is due to the type of square notch that most Amazonian quenans have (Escutia, Ortiz & Victoria, 2011). In Datem del Marañón, the melodies are part of the ritual activities, they give them character, which can be festive, ceremonial or funeral. In the same manner, melodies are present in some experiential influences (carnival, dance, funeral ritual, nature ritual, etc.).

Many friends, apart from me, have notions, they practice of making music and this, well ... they are related to activities and social events that the community has and the different religious, popular, belief and ritual activities in the Amazon are always accompanied by its Amazonian music, with its quena and its bass drum and its snare drum at different events. (KHG, 38 years old)

4.3. Technical and interpretive resources

Each musician uses his own positions and resources to find the best way that allows him to sing a piece of music, for which he must consider the melody that he will interpret, and above all, the quena that he is going to use, which can vary in size and shape. The quena, like many others is an instrument that acquires the style of the place where it is used. In line with Valencia (2017), this study recognizes the enormous cultural value of the Amazon quena, which is why it is essential to have a repertoire of the different musical genres and styles that exist in the Peruvian Amazon.

Each musician uses his own technique in developing it and in his practice of the melody to sing a piece of music. (KHG, 38 años)

They do it well in their own way and it sounds good; they do it to music, they do it normally, right? Well-structured music; they blow it, although there are small flaws, small impasses. They do their music well, in their style. (QAG, 41 years old)

The quena in Datem del Marañón does not have a tempered tuning, because it is not intended to be played with other instruments and because there are no quena duos or troupes. To García (2008), the performer must use his own auditory and musical sense to tune it, which constitutes one of the main difficulties in the technical mastery of the quena.

We cannot say that there is a certain tuning. We could talk about a tuning that ... is a somewhat natural note that is emitted in a type of musical term. It's just ... it's a sound, this ... natural. (KHG, 38 years old)

4.4. Amazonian quena teaching

The teachers in Datem del Marañón are not properly trained. The teaching of the Amazonian quena is very beneficial, but there are still difficulties due to the lack of an adequate pedagogical method. The teaching/learning process is through a participatory methodology, thus favoring autonomous learning. What the student absorbs from his daily context, his teachers and other musicians around him, he learns much more easily and naturally, through observation, imitation and repetition. These results are in agreement with Huaranga (2002), who showed that the teachers who are

in charge of the musical practice and the teaching of the quena present difficulties in terms of the educational aspect, due to the lack of an adequate pedagogical method. Hence, this study rescues the knowledge that music teachers have.

A lively, participatory methodology should be worked on, for the same reason (...) teaching by playing alone many times, participating as a team, in groups and, above all, transmitting to the people who are going to listen to us. (KHG, 38 years old)

Methodology (...) of observation, let them observe, which is the sound, it is practical, practical methodology. (QAG, 41 years old)

In line with Mendivil (2016), popular musicians do not pretend to have knowledge about composition and music theory to show that they have knowledge about music. When in a society there is no musical systematization, as in the case of the Amazonian quena, informed and accurate listening are vital to ensure the continuity of the tradition (Blacking, 2006). In line with other previous studies (Patiño, 2007; Valencia, 2017), the Amazonian quena should be reassessed and be included in Peruvian music education, because it strengthens cultural identity and develops values of belonging and behavior. Therefore, its propagation is necessary and a priority in supporting education and culture. The Amazonian quena should be taught in a more didactic way in schools, because it favors group work and fosters values that reinforce cultural identity.

The emission of sound is linked to the type of breathing used, because with good breathing a correct emission can be achieved, which can be done in two ways: with the participation of the tongue or by adjusting the mouthpiece when projecting the air towards the mouthpiece which directs the air flow that must be constant and intense to maintain the tuning (Veintimilla, 2018). The sound is the main characteristic of the Amazonian quena, which is usually very high-pitched. To produce it, a strong air attack is used due to the type of notch it has. The vast majority of quenás are built with a straight cut. It should be noted that the quena does not have a moderated tuning, nor a defined size, so the sound is varied.

In this part, speaking of sounds, well, an Amazonian quena is not going to give you a specific sound, a tuned note. (KHG, 38 years old)

The musical styles are varied, but many of them are exclusive to some festivity or ritual. For example, the *gallinacito* is a dance that belongs to the nocturnal ritual festivity and is only sung at midnight. In Datem del Marañón, the repertoire is wide, but the main musical styles are the *pandilla*, *veladas*, *chimaychi*, typical *movido* and *changanakuy*.

Depending on the type of genre or activity that is going to ... I am going to talk to you about the patron saint. It is a patronal celebration (...) It always begins with a procession, with a pasacalle melody. Then, at the end of that (...) the patron saint is placed. The musicians are also located on the side of the saint, the quena player, the side drummer, the bass drum. This is during the process. During the event people dance, the pandillas, the huaynapas, the gallinacito, the dawn dance which is danced until sunrise, at 6 in the morning, and the evening ends by returning the saint to its original place. Then we all go back home and the festivity ends. (KHG, 38 years old)

There it is, well ... the pandilla, huaino, cumbias, there are other dances with an Amazonian rhythm, the dances that are played in the evening. (QAG, 41 years old)

The KHG teacher does not know about musical scales. Most of the time, the teacher works empirically, when performing a musical interpretation, be it cumbia or another genre, making use of the musical ear. Listening is necessary because the ear is progressively sharpened when distinguishing each musical style through the discrimination of the different sound parameters (height, duration, intensity, timbre), as well as the different tones and modes (Herrera & Cremades, 2012; Velazco et al., 2020). In relation to musical learning, auditory memory intervenes by means of which information from the sound world is stored in the brain (Herrera & Cremades, 2012).

In this part, no scale is needed; simply, they use, mainly, the position of the fingers. Above all, try to. Above all, well, right? Try to assimilate the notes, the piece of music, the posture and, mainly, looking for the tuning, the melody that is close to the original. (KHG, 38 years old)

Learning any instrument is vital because it enables the development of cognitive skills (i.e., auditory memory), social skills (i.e., teamwork), care for the environment, concern for folklore and, above all, human sensitivity. The Amazonian quena is an instrument that can contribute to professional training. Its learning offers a broad view of the music perspective and provides resources to work with. It should be remembered that teaching practices are also the result of the “inner world”, worldview, notions, feelings, attitudes, values, experience, and motivations of the teacher, which in this case are linked to naiveté. For Martínez (2015), the naive teacher has a particular accumulation of attitudes and assumptions regarding teaching, learning and other educational and training aspects of which they are often not aware; but they serve as “frames of reference” for their personal and professional action.

In this aspect, I consider that it is very important, it is very vital to be able to teach this to students (...) this is not so frequently seen. The syllabus itself does not show this... I have not seen much work done about this in schools, making these concepts or content available, getting to know what is properly the Amazonian quena. It is very important, I consider it very useful for students to learn that skill, to have that learning because it helps them, well... it helps to improve and above all it teaches that to students, it is skill, creativity (...) I believe that you can obtain a personal and professional benefit. I would call it that because if you know the customs or cultural richness that a town has, you can identify with it. (KHG, 38 years old)

Sure, it would be a great help to them because there is certain ignorance that they would discover, right? That art is revalued. You would be trying to perfect yourself a bit more. (QAG, 41 years old)

5. Conclusions

With respect to the research objective, both music teachers agree that the Amazonian quena is made by hand and does not have standard measurements, but rather depends on the criteria of the musicians who make it. The Amazonian quena accompanies all community activities that involve festivities and rituals and, through it, attendees express their emotions and reaffirm their identity. The Amazonian quena fulfills a transcendental ritual, through communication and socialization, to create bonds of coexistence and kinship. Moreover, various activities are shared based on religious beliefs and rituals that take place every year such as vespers, passacaglias/parades and funeral events. The community values the use of the quena that is present at all events, because with this instrument the residents express their emotions and identify with their folklore.

The materials used for the manufacture of the Amazonian quena are varied and are linked with how long they last. The ancient inhabitants used the Amazonian reed, but nowadays, its use is no longer frequent due to the fragility of the material, which in general breaks quickly or disintegrates. The Amazonian people choose to build and use the tube of polyvinyl chloride, commonly known as PVC, and aluminum. The Amazonian quena is made in an artisanal way and its measurements (27, 30 and 32 cm) vary according to the musician's criteria. In most cases, the quenás have a cover at the bottom that allows them, in some way, to have an appropriate sound for the music they want to play. In addition, the vast majority of musicians use hot nails to make the holes.

In the Amazon, the use of technical and interpretive resources is assumed by a naive determinism in the teaching-learning relationship: each musician does something different and particular to be able to interpret a melody. The resources used have an empirical base and take on their own characteristics. Each musician seeks the corresponding sound according to his/her own criteria and, based on this, consolidate a repertoire. The Amazonian quena does not have a standard sound or moderated tuning, although there is tuning. However, it is not thought about in that way because musicians work with the intuition of the musical ear. The sound is not crisp and neat: it rasps the mouthpiece a lot and a prolonged "hiss" is usually heard.

The teaching of the Amazonian quena is important and crucial because it helps to value the identity of Amazonian folklore. It develops students' social, cognitive and creativity skills that are the pillars for training and human development. The methodology used in teaching the Amazonian quena is direct and participatory. It is developed through observation and repetition, and the senses are actively used in practical workshops. One of the strategies consists of using a varied repertoire: the students' own. Their musical styles are: pasacaglia/parade, dances, pandillas, *huaynapas*, *gallinacito*, *huayno*, *cumbias*, *pandilla* dance, and vespers. The purpose is to take advantage of the relationship that learners have with their environment, so that teaching is more spontaneous and meaningful. Therefore, its teaching is recommended because it is an instrument that develops social and cognitive skills, and helps to reinforce the regional identity, belonging to the environment and cultural reality of the place.

In this study, it has been shown that the Amazonian quena is an instrument in continuous development and that it encompasses different styles. Although it is true that Peru has managed to develop a high technical level, obtaining positions that allow playing up to four octaves, there is still much to be investigated, especially in the field of formative research to create an in-depth organology, and its technical possibilities, fingering and tessitura of the Amazonian quena; and, (b) propagate their genres and musical styles since this region is characterized by its musical richness that can be used by both students (regular basic education) and music professionals (higher education).

5.1. Implications and limitations of the study

The conclusions allow us to extract some implications of the Amazonian quena, which transcend the cultural and educational sphere (teaching/learning processes). Its inclusion in higher education academic programs is essential for its diffusion in schools, universities, academies and cultural centers. That is because it is an instrument which provides new techniques, sounds and interpretative possibilities that can help in musical training. Based on this research, it is recommended to carry out more in-depth studies on its organology to deepen knowledge on its technical possibilities and tessitura.

The main difficulty for the development of this work was the geographical location, because the place was difficult to access. The approximate time, taking the fastest route, to get from Lima to Datem del Marañón

is two to three days (Lima, Tarapoto, Yurimaguas and San Lorenzo). It is important to indicate that there are two ways to get from Yurimaguas to San Lorenzo, by air and river. The first is complicated because the flights are few and far between, besides being expensive. The second uses boats from Yurimaguas on a two day trip. Another study limitation is the small size of the sample, there being only two music teachers in the area, which does not allow for the generalization of results. However, their experiences permit transferability to other similar contexts to enhance its understanding, based on the rich and in depth description of the phenomenon studied.

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