

Indigenous Instruments of Argentina

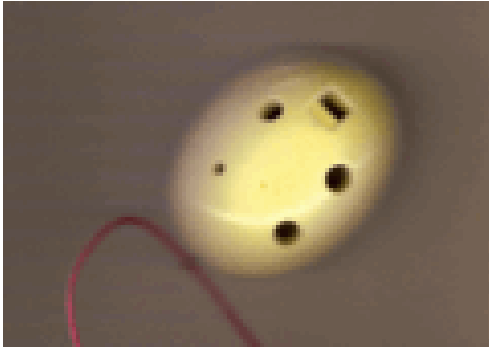


Bombo legüero is an Argentine drum traditionally made of a hollowed tree trunk and covered with cured skins of animals such as goats, cows or sheep. It derives from the old European military drums, and uses a similar arrangement of hoops and leather thongs and loops to tighten the drumheads, which are usually double. It is also called bombo legüero to differentiate it from similar large drums. The body is made of a hollow log, with the inside scraped and chiseled. The drumheads are made of the skins of animals such as cows, sheep, or guanacos. Because the fur is left on the hide, the bombo's sound is deep and dark. The bombo is played while hanging to the side of the drummer, who drapes one arm over the drum, to play it from above, while also striking it from the front. The player's hands hold a soft-headed mallet and a stick, which strike drumhead and wooden rim in alternation. The bombo serves as a combination of bass and percussion, not just maintaining the meter, but evoking an elemental, visceral response. The *legüero*, considered one of the oldest instruments in human history, is an essential element of Argentine *Folclore* (zamba, chacarera, etc.) popularized by musicians like Los Chalchaleros, Tremor, Los Fronterizos, Carlos Rivero, Soledad Pastorutti, and Mercedes Sosa.





The **erkencho** is a folk clarinet of the northern region of the Gran Chaco of South America, particularly northwestern Argentina. It consists of a tube 10–13 inches (25–33 cm) long, with a single reed and a cow or goat horn attached at the end, as a hornpipe. Some writers consider the erkencho to be a smaller variant of the erke, with the name *erkencho* being a diminutive thereof.



The **ocarina** (/ɒkəˈriːnə/) is an ancient flute-like wind instrument. Variations do exist, but a typical ocarina is an enclosed space with four to twelve finger holes and a mouthpiece that projects from the body. It is often ceramic, but other materials may also be used, such as plastic, wood, glass, clay, and metal.

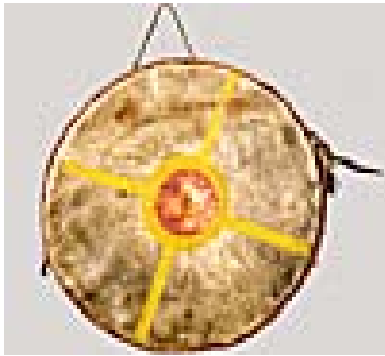


Peruvian Pendant – Dating from the time of the Incas, the Peruvian pendant was used as an instrument for festivals, rituals and ceremonies. Today they are made with designs of animals on them, or simply oval shaped with 8 or 9 holes.



The **Siku** (Quechua: *antara*, Aymara: *siku*, also "Sicu," "Sicus," "Zampolla" or Spanish **zampoña**), is a traditional Andean panpipe. This instrument is the main instrument used in a musical genre known as the Sikuri. It is traditionally found all across the Andes but is more typically associated with music from the Kollasuyo, or Aymara speaking regions around Lake Titicaca. Historically because of the complicated mountain geography of the region, and due to other factors, in some regions each community would develop its own type of siku, with its own special tuning, shape and size. Additionally each community developed its own style of playing. Today the siku has been standardized to fit in with modern western forms of music and has been transported from its traditional roots.

Indigenous Instruments of the American Indian



Ceremony drum, Plains Indians, Northern Plains Region, 19th century. Split-wood, bent frame drum with two striking heads, red cloth wrapping, some black striations. Centrally located red circle with yellow border and four rays, symbolic of the four directions. Four attached feathers with plastic bead embellishments. Arne B. Larson Collection, 1979.



Courting flute, Sioux Nation, Pipestone, Minnesota, early 20th century. End-blown, duct flute of Catlinite pipestone, with geometric lead inlay. Saddle carved as stylized dog. Catlinite pipestone, named after the famed nineteenth century American painter, George Catlin, also known for his work preserving Native American tradition and culture, is found in southwestern Minnesota, in a quarry known historically to be of significance to the indigenous people of the area. Gift of the Bessie Pettigrew (1881–1978) Estate, Flandreau, South Dakota, 1979.



Turtle shell dance rattle, Iroquois Nation, Northeastern North America, late 19th century. Snapping turtle resonator with deer tibia handle. Small vertebrae lashed to shell sound along with contents of rattle, typically corn or small stones. In the Iroquois tradition, the turtle is a symbol of creation and life. According to oral tradition, the turtle came from a place below the present earth. On its journey to the surface, animals sprang from the mud and clung to the turtle's back. Rattles like this are played in Iroquois longhouses by beating them on the edge of wooden benches. Paul and Jean Christian Collection, St. Paul, 2006.



Fiddle, Mescalero Apache, New Mexico or Arizona, 19th century. In the native tongue, *tsii' edo'a'tl*, or "wood singing," is made from a hollowed vegetal stalk, *agave*, indigenous to deserts of the Southwestern United States. Carved into three articulated sections, the one-stringed fiddle is held together with sinew wrappings and metal spikes. Rhomboid sound holes and green pigmented bands adorn surface. Pigmented bands may have served as grooves for sinew wrappings. Arne B. Larson Collection, 1979.

From National Music Museum, <http://orgs.usd.edu/nmm/AmericanIndigenous/Checklist.html>.



Whistle attributed to Chickasaw Nation, Graves County, Kentucky, 20th century. End-blown, internal duct whistle with bird effigy. Dark clay whistle, closed globular resonator. Hand-sculpted, stylized bird applied to whistle body. Gift of Frederick B. Crane, Mt. Pleasant, Iowa, 1991.

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