Emelina Fuentes of Linares, eighty-eight years old, playing the rabel, an archaic folk violin of Chile.
HISTORY

The progenitor of the present Folklore Department of the Institute for Musical Research in the Faculty of Musical Arts and Sciences at the University of Chile in Santiago, was the Institute for Folk Music Research, established in 1943 upon the initiative of a committee composed of Eugenio Pereira, Alfonso Letelier, Vicente Salas, Carlos Lavín, Carlos Isamitt, Jorge Urrutia and Filomena Salas. Some members of this committee were also members of the Faculty of Fine Arts of that time, which encouraged this venture.

Among the first activities of the newly formed Institute was the sponsorship of a series of concerts of folk and indigenous music performed by professional and amateur groups in various theatres in Santiago. During the same period the Symphony Orchestra of Chile gave concerts of Chilean art music influenced by the folk music of the country. Although these were not performances by groups of the culture in which the music originated, the music played was carefully selected for its authenticity. The principal purpose of these concerts was to acquaint the public with the traditional music of Chile. The publication of the pamphlet, *Chile,* which was a guide to the aforementioned concerts, also served this purpose. However, its basic function was that of offering a total picture of the extant folk music. In addition, it included articles dealing with the methods used in the specialized study of folk music. Among these are a brief historical survey of the popular music of Chile by Eugenio Pereira, a discussion of the "criolla" style in authentic Chilean traditional music by Carlos Lavín, and an article by Domingo Santa Cruz concerning the

* Instituto de Extensión Musical, Universidad de Chile, Santiago, AFRA, 1943.
activities of the Institute of Musical Extension in the field of folklore. In addition, the pamphlet contains a discussion of the problems of folklore studies by Filomena Salas and short studies by Pablo Garrido, Vicente Salas, and Carlos Lavín, which are supplemental to musical notations of the genres included in the concerts.

In 1944 the Institute of Folklore Research was officially incorporated into the Faculty of Fine Arts by university decree No. 295. Eugenio Pereira was named Director and Carlos Lavín Technical Advisor (Asesor). In the same year a committee, supported by the University and composed of Carlos Isamitt and Miguel Barros, travelled with the Symphony Orchestra of Chile on its tour of the Provinces of Linares and Llanquihue, making contact with the carriers of folk music tradition as a preliminary to later systematic work in these areas. Toward the end of that year there appeared an album of recordings, *Aires Tradicionales y Folklóricos de Chile*, which was to a great extent inspired by the previously published pamphlet, *Chile*. Part of the recordings had been made at the concerts given in 1943 which were also discussed in the pamphlet. Other selections were of authentic folk music recorded by performers of the country who were brought to Santiago for this purpose. For many Chileans this album served as the first introduction to the folk music of their nation. It awakened strong interest and resulted in the formation of many amateur groups who performed folk music and sporadically made trips to the country to learn folk music first hand.
Toquio en Mi menor (de canto a la puerta)

\[ \text{j = 132} \]

Dijó el primer son la vihuela tocando la sinjuriera

Y vieron a Santa Ana bailando,

que se los po-la

TRASCRIBIO L. G. SOUBLETTE
The Faculty of Fine Arts was divided into two Faculties in 1946, the second of which was the Faculty of Musical Arts and Sciences. The University Council also decided to establish an Institute for Musical Research within the Faculty of Musical Arts and Sciences, and this decision was ratified by university decree No. 217 of March 18, 1947. This new institution, the Institute for Musical Research, incorporates the previous one, the Institute of Folklore Research, which became the Department of Folklore of the Institute for Musical Research. Since the Institute of Folklore Research or the Institute of Folk Music Research, as it was alternatively called, dealt exclusively with the study of folk music, it was logical that it should become a division of the Faculty of Musical Arts and Sciences.

The first director of the Institute for Musical Research was the musicologist, Vicente Salas Viu, who has held this responsibility to the present. The Department of Folklore was placed under the directorship of the historian, Eugenio Pereira, who held the post until the 1950's. In 1948 the Folklore Archives was transferred from the Division of Information and Culture of the Ministry of the Interior to the Department of Folklore of the Institute for Musical Research. This Archives had been established in 1944 by the National Police Board under the supervision of Carlos Lavín. It contained the General Folklore Census of the Republic of Chile, consisting of more than two thousand items. Carlos Lavín continued as Chief of the Archives after its transfer to the Institute for Musical Research. The Census was not continued but Lavín has carried on field and library research in folk music, the results of which can be found in his publications.

Thus the Institute for Musical Research consists of two basic divisions, that of Musicology and that of Folklore or Folk Music. The director is primarily concerned with research in art music, both that of Chile and of other countries. As a professor in the Faculty of Musical Arts and Sciences, he holds a seminar on the music of Chile. The studies based on his research appear in book form and in articles in the Revista Musical Chilena, the official publication of the Faculty of Musical Arts and Sciences, and in Mapocho, a publication of the National Library of Chile, as well as in various foreign journals.

The staff of the second division of the Institute for Musical Research, the Folklore Department, consists of the research scholars, Raquel Barros, Manuel Dannemann, Luis Gastón Soublette and Jorge Urrutia. Soublette, who was responsible for musical transcription, is now on a diplomatic mission in France and has been replaced by Tomás Lefever. Manuel Dannemann offers seminars in folk music in the Faculty of Musical Arts and Sciences. Miss Joyce Fuhrimann,
Retirada del templo de varios grupos de baile que van a La Tirana

VOCES  \( j = 80 \)

Contén tos sa-li-mos de ver a Ma-ni-a, con-tén tos sa-

SICURAS

La figura rítmica del tambor se repite in-

TAMBOR

Variablemente

VOCES

li-mos de ver a Ma-ni-a, ya nos re-ti-ra-mos con to de-

SICURAS

grí-a, ya nos re-ti-ra-mos con to de-la-grí-a con to-de-la-grí-a

transcribió Tomás Lefever
administrative secretary, is in charge of the library of the Institute, which is available to all.

The staff of the Folklore Department collects materials in the field, arranges the collections in the Archives, and carries on research in which these materials are utilized in publications. In addition to these activities, the staff is available for consultation by students and research workers in other disciplines. The Institute has its offices in a building centrally located in Santiago, and is open daily, Monday through Friday, except during the month of February. Advice on research projects, teaching, and any other matters related to the purpose of the Institute is offered whenever requested.

Since 1961 the Folklore Department has sponsored a Folk Music Week annually. This event brings together scholars interested in the field, who offer studies and commentaries on folk music at public meetings which are also attended by amateurs. The purpose of the meetings is to present authentic folk music and to illustrate the results of scholarly research in order to increase true knowledge of national folk traditions.

Concurrently with the Folk Music Week, an anthology of Chilean folk music is issued in form of LP discs supplemented by an explanatory booklet. Of the three anthologies issued to date, the first offers folk music of the Province of Ñuble, the second is devoted to folk music of Santiago, and the third presents a general selection of the music accompanying the folk dances of Chile. A fourth album, which will be devoted to the folk music of the Province of Maule, is in preparation.

COLLECTIONS OF RECORDINGS

The Tape Archives contains 145,000 feet of recordings. The collection includes traditional music of Chile and other Latin American countries, Argentina, Bolivia, Brazil, Ecuador, Mexico, Peru, and Venezuela. In addition there are recordings of the music of Spain, France, Italy and other countries. The tapes are identified by catalogue numbers which make them readily accessible when needed for purposes of analysis.

The Disc Archives contains approximately 460 commercial recordings, representing traditional music of the Americas and Europe. Included are issues of the United States Library of Congress and the Indiana University Archives of Traditional Music, as well as those of the Institute of Musical Research.
This collection, comprising thirty-eight items, is of Chilean instruments only. Included are fine examples of the ceremonial trumpet, still in use by the natives of San Pedro de Atacama during the cleaning of the irrigation canals; the guitarrón, also still in use; the archaic chordophone of twenty-five strings, an instrument of folk poets; and the rabel, a violin with three strings which is now rarely found.

Isaías Angulo of the region of Puente Alto, playing the guitarrón, a chordophone of twenty-five strings.

VISUAL ARCHIVES

The field collecting activities of the Institute have developed an awareness of the importance of visual documentation of the music collected. Consequently, an appreciable quantity of photographs and slides have been made or collected. The Institute is now organizing a collection of film negatives made by its members and by those of other institutions, which are utilized in conferences and for other purposes.
The project of constructing a folk music atlas, which was initiated twenty years ago by the research scholar, Dr. Carlos Lavín, is not receiving consideration from the Institute. The atlas will be based upon the geographic-cultural areas dealt with in the research studies by members of the Institute. In this work the methodology utilized by Swiss specialists, which has produced significant results in Switzerland, will be employed.

LIBRARY

The Library of the Folklore Department contains 1,787 printed items of various types catalogued by author and subject according to the following general divisions:

A. Theory and method of folklore
B. Miscellaneous works
C. Folk music
D. Folk literature
E. Myths, legends and superstitions
F. Linguistic folklore
G. Various items of ergological folklore
H. Publications of congresses, national and international conferences, and bibliographies.

PUBLICATIONS

The following are items concerned with traditional music published in a monograph series titled Colección de Ensayos by the Institute for Musical Research, Faculty of Musical Arts and Sciences of the University of Chile.

Pereira, S., Eugenio. La música en la Isla de Pascua, 1947.

Vega, Carlos. La forma de la cueca chilena, 1947.

Mendoza, Vicente T. La canción chilena en México, 1947.
Lavín, Carlos. *Nuestra Señora de las Peñas*, 1949

——. *La Tirana*, 1952.

——. *El rabel y los instrumentos chilenos*, 1955.


——. *La ruta de la Virgen de Palo Colorado*, 1966.

The three albums listed below are the issues to date of the *Antología del Folklore Musical Chileno*, released by the Institute for Musical Research, RCAV, Chile. They were edited by the staff of the Institute as a whole. Each contains a descriptive brochure.


*Danzas de Chile*, September, 1963.
Han visto llorar la pata

“cueco”

Voices

Arpa

Percusión en la caja del pera

Voz I

Voz II

quie - as ay ay ay

mi vi-da y han vis-to

llo-na al
mi vida cuando la mujer le oí
mi vida y han visto llo nar la

vi da ay ay ay
para ay ay

la para con ser para su fray no

llo ra
de ver los su fri mien tos que pasó

ho ra ay ay

la para con ser para su fray no

(etc.)

llo ra ay ay

interrumpida la seguidilla
por razones de espacio

transcribió: Tomás LeFever