




Chilean New Song

La nueva canción

Karen Jogan

Albright College

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- *Chilean New Song/ la nueva canción* is a Latin American musical movement corresponding with the period of the late 20th century dictatorships.
 - How does Chilean New Song contribute to an understanding of Latin American revolutionary activism ?

Why did unique sounds and themes of *la nueva canción* emerge?

In Chile....

- Reaction to 'cultural imperialism'
- Reaction against eroding status of national music
- Revitalization and redefinition of popular music
- Creation of a music of self-determination



When was *La nueva canción* popular?

What type of music was popular in US?

- 1960s
- 1970s
 - September 11, 1973: Coup in Chile
- 1980s
- 1990 – end of dictatorship in Chile

Terminology in Chile and abroad

■ Chile

La Nueva Canción



September 11, 1973



El Nuevo Canto

■ Abroad

La Nueva Canción



What is *New Song/ La nueva canción*?

- Latin American – themes, subjects
- Hybrid of past and present
- Fusion
 - Indigenous music
 - Indigenous instruments
 - Traditional folksongs
 - Modern lyrics



Themes?

- Music of social protest and revolution
 - Comment on social issues, activists
- Many texts are not political at all
- Respect for all cultures
 - Indigenous
 - African

How?


■ Post 1973

- Censorship: Some music and instruments outlawed in Chile after coup
- Some music employed use of extended metaphors



Impact

- Popular
 - Aimed at popular tastes
 - Expressed feelings of people
- Intensely emotional
- Function for music in broad political context



What are indigenous instruments used in some examples of La nueva canción?

quena



zampona



charango



cajón





■ tambor



■ güiro

■ maracas





Singers/ groups

Singers:

- Violeta Parra (Chile)
- Mercedes Sosa (Argentina)
- Victor Jara (Chile)

Groups (Chile):

- Quilapayún
- Inti Illimani
- Illapu

Two songs about Revolutionary Leaders/ Activists

- *Simon Bolivar* (Inti Illimani)
- *El Aparecido (The Apparition)*
about Che Guevara
(*El Aparecido*, written by Victor Jara,
performed by Inti Illimani)



Before listening...

- What do you know about Simón Bolívar?
 - When did he live?
 - In what way was he a revolutionary activist?
 - Why is he called the “George Washington” of Latin America?
 - What did he accomplish?

Look for information about Jose Artigas. Why is he important in the Latin America?



Listen to the song *Simon Bolivar*

Inti Ilimani


- Simón Bolivar
- <https://www.youtube.com/watch?v=AObTf9yOdoQ>



After listening... Small Group Questions

Simón Bolívar

- What did you learn about Simón Bolívar in this song? Describe his actions.
- What is his importance in the 19th century?
- How might Simón Bolívar and this song be considered an **extended metaphor** for Latin Americans living in the 20th century age of dictatorship?

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- How is this song characteristic of the Chilean New Song movement?
 - Theme?
 - Fusion of past and present?
 - Revolutionary?
 - National (Specific to Latin America)?




Before listening...

Che Guevara...

- When did he live?
- In what way was he a revolutionary activist?
- What did he accomplish?


Listen to the song *El Aparecido (The Apparition)*
Written by Victor Jara
Interpreted by Inti Illimani


- El aparecido
- <https://www.youtube.com/watch?v=A8bpoK8icAY>




After listening... Small group questions

- What do you learn about Che Guevara in this song? What are his actions in this song?
- What is Che's importance as a 20th century activist?
- In the song, why is Che being pursued?
- Do you know what happened to Che?

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- What indigenous instruments can you identify in this song?

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- How is this song characteristic of the Chilean New Song movement?
 - Theme?
 - Fusion of past and present?
 - Revolutionary?
 - National (Specific to Latin America)?



In summary...consider both songs...

- How does Chilean New Song contribute to an understanding of Latin American revolutionary activism ?
 - Music as a means of political expression
 - Censorship of music in a period of dictatorship
 - Themes of Chilean New Song
 - Nationalism: instruments



How do these songs reflect...

- Reaction to 'cultural imperialism'
- Reaction against eroding status of national music
- Revitalization and redefinition of popular music
- Creation of a music of self-determination
- Fusion of past and present

References available on JStor

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