Chilean New Song

La nueva canción

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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

- Abroad
  - La Nueva Canción

September 11, 1973

El Nuevo Canto
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
zampoña
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 José Artigas. Why is he important in Latin America?
Listen to the song *Simon Bolivar*
Inti Illimani

- [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 19\textsuperscript{th} century?
- How might Simón Bolívar and this song be considered an \textit{extended metaphor} for Latin Americans living in the 20\textsuperscript{th} century age of dictatorship?
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=A8bpopk8icAY](https://www.youtube.com/watch?v=A8bpopk8icAY)
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?
What indigenous instruments can you identify in this song?
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