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**Uncovering the Subject Dimension of the Musical Artefact:
Reconsiderations on Nueva Canción Chilena (New Chilean Song) as Practiced by Victor Jara**

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Tamar Dubuc

**Thesis submitted to the
Faculty of Graduate and Postdoctoral Studies
In partial fulfillment of the requirements
For the MA in Musicology**

**Department of Music
Faculty of Arts
University of Ottawa**

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Abstract

Extant literature on Nueva Canción Chilena or New Chilean Song (NCCh), a musical genre emerging in 1960s Chile, concerns itself largely with the socio-historical context and function of NCCh at the expense of the song as *musical artefact*. The present study aims to reverse this concern, proposing a new theoretical approach which temporarily suspends contextual considerations and focuses on the artefact itself. The study assumes a tripartite structure wherein the first part discusses problems of definition and biography in NCCh research, the second introduces the theoretical frameworks of *persona* and *embodiment* as means to discern and conceptualize the artefact's resonant quality, and, lastly, the third applies an analytic model from popular music studies and cultural studies to uncover the musical artefact's subject dimension, i.e. the work's author-mask as disclosed by its discernable attributes. The study throughout concentrates on NCCh as practiced by one of its leading exponents Victor Jara.

Introduction

Popular music known as Nueva Canción Chilena (New Chilean Song) emerged in 1960s Chile as one of several artistic manifestations inspired by a period of folk revivalism. Sociopolitical importance is attributed to Nueva Canción Chilena in the literature as a result of its contribution to the rise to power of Socialist President Salvador Allende (1970-73). The limitations of this literature, when viewed from a musicological perspective, give rise, however, to many questions with regard to the nature and function of Nueva Canción Chilena since the literature focuses primarily on the sociopolitical context in which Nueva Canción Chilena emerges. Issues pertaining directly to musical genre, to musical biography, to the ontology of music, and, as a result, to the interpretation of music, have been left untreated. For instance, in view of its socio-historical ties, Nueva Canción Chilena, defined and explored in terms of a song movement in extant literature, ought to be considered in terms of a song genre. So too, the potential of the singer-songwriter in creating politically contingent songs should be explored. The socio-historical ties of Nueva Canción Chilena temporarily suspended, does the song as musical artefact radiate a sociopolitical condition? And finally, what are the dynamics of the relationship between singer-songwriter, musical artefact, and perceiving public, and how do they enable the song to acquire its power of social influence?

The present thesis considers these musicological questions, questions which the current literature related to Nueva Canción Chilena fails to address. To this end, the thesis focuses on Nueva Canción Chilena as practiced by one of its leading artists, Victor Jara. This choice derives from Jara's celebrity status as singer-songwriter, a status which renders him a principal exponent of Nueva Canción Chilena. Moreover, Jara presents a worthwhile

case-study within the context of the present thesis since his artistic contributions have persistently been viewed through the lens of his martyrdom.

The thesis assumes a tripartite structure. The first part (chapters 1 and 2) presents certain problems in Nueva Canción Chilena literature, problems of definition and biography. These problems remain unresolved, and it is not the goal of this thesis to resolve them. Instead, the literature is addressed here, not in the sense of a literature review but because it shows where work needs to be done. Specifically, the literature has a clear limitation: it concentrates on the social and historical context and function of the songs at the expense of the song as musical artefact, the song as an observable product of human agency. What is lacking, then, in extant work is a concern with the musical artefact.

The second part (chapters 3 and 4) proposes a new theoretical approach to the study of Nueva Canción Chilena which temporarily suspends the consideration of Nueva Canción Chilena songs in terms of their context and function in order to redirect the research focus onto the musical artefact. For instance, as will be noted in chapter 2, the current state of biographical methodology does not fit the needs of this thesis. In essence, the current methodology concentrates on elements not of an artefactual nature. That is to say, it concentrates upon the people involved, from which it deduces characteristics of the artwork. This thesis will put the musical artefact first and foremost as the focal point from which aspects of biography are deduced. To do so, it requires two complementary theoretical frameworks—the persona construct and the phenomenological perspective of embodiment. *Persona*, here, stands for the subject dimension that radiates from the work, that is, the observable author-mask the work discloses. *Embodiment*, here, refers to the perceptual experience through which the persona construct resonates in the perceiver on account of their perception as a living body.

The third part (chapter 5) introduces and applies an analytic framework which supports and concretizes the proposed theoretical approach. It presents a new analytic method from popular music studies and cultural studies—the Burns-Lafrance analytic method—which aims to reveal the “embodied dimensions” of the popular musical artefact through the consideration of its observable “materials and strategies.”¹

To summarize, chapter 1 uncovers a fundamental problem of definition in Nueva Canción Chilena research and argues for the conceptualization of Nueva Canción Chilena as musical genre. Chapter 2 addresses the problem of biography in Nueva Canción Chilena research and its implication for the interpretation of the musical artefact, drawing on Jara’s life as an example. Chapter 3 introduces the persona construct as an interpretive strategy by means of which the contextual study of a work of art (including biographical data) is legitimized by the artefact’s discernable features. Chapter 4 examines the phenomenological perspective of embodiment—the perception of the work of art as an existential experience, of the body and through the body. This chapter presents embodiment as a perceptual condition of the persona construct. And lastly, chapter 5 applies a new analytic model for the study of embodied meaning in popular music in its aim to uncover the subject dimension of the musical artefact, in this instance, Jara’s “Plegaria a un labrador” (Plea to a land worker).

The present thesis approximates the intent expressed by Edward T. Cone in the epilogue of his seminal work, *The Composer’s Voice*. He writes, “It is true that argument of this kind cannot lead to conclusions as firm as those of deductive logic, but it is not true that it cannot lead to reasonable and even convincing conclusions.”² This thesis does not pretend to resolve the problems inherent to Nueva Canción Chilena literature, much less, to offer a

1. Lori Burns, Marc Lafrance, and Laura Hawley, “Embodied Subjectivities in the Lyrical and Musical Expression of PJ Harvey and Björk,” *Music Theory Online* 14.4 (forthcoming).

2. Edward T. Cone, *The Composer’s Voice* (Berkeley: University of California Press, 1974), 158.

definitive approach to the conceptualization and interpretation of the musical artefact. Nevertheless, it aspires to redirect the focus of Nueva Canción Chilena research toward a validation of the musical artefact. To this end, this thesis proposes an analysis of Nueva Canción Chilena which temporarily suspends contextual considerations so as to uncover those aspects which radiate from the musical artefact itself. In so doing, it aims to demonstrate that new theoretical approaches are conducive to a deeper understanding, and consequently, a greater appreciation of the work of art.

Part I. Background: Problems in the Study of Nueva Canción Chilena

Chapter 1. The Problem of Definition

The initial chapter of this thesis exposes problems at the level of definition in Nueva Canción Chilena (New Chilean Song) literature, problems which, as noted in the introduction, will remain unresolved. Instead, this chapter argues that the literature, concerning itself largely with the social and historical context and function of Nueva Canción Chilena, fundamentally ignores the song as *musical artefact*, that is, the song as an observable product of human agency. Consequently, Nueva Canción Chilena emerges as the by-product of a widespread political endeavour, mainly considered and defined in terms of a song movement. However, implied in this literature is the notion of musical genre, certain commentators on Nueva Canción Chilena describing it along the lines of its generic attributes. And, since genre itself can be seen as an attribute of the artefact, their comments will serve this thesis in its overarching objective, to temporarily suspend contextual considerations so as to uncover those aspects which radiate from the musical artefact itself. Thus, this chapter proposes the conceptualization of Nueva Canción Chilena as a musical genre rather than a song movement. This perspective embraces the musical, textual, and thematic particularities of Nueva Canción Chilena while nonetheless recognizing its socio-historical ties. To this end, a survey of critical literature on musical genre and Nueva Canción Chilena are undertaken.

1.1 Defining Musical Genre

What constitutes a musical genre? Most investigations into the nature of musical genre originate from the etymological consideration of the term genre, from the Latin *genus*,

signifying class, category, or type.¹ From this principle derive numerous definitions of musical genre, wherein contrasting perspectives arise. For instance, musical genre is defined as either an “abstraction whose principles flow from actual musical works,”² or a “set of rules for generating musical works,”³ i.e. musical genre is defined as either that which is inherent to and derives from the musical work or that which is applied in the creation of a musical work. As such, a discussion of musical genre in itself entails certain problems at the level of definition.

A specific problem of definition forms the basis of a discourse emerging in popular music studies, specifically in the work of Allan F. Moore, William Echard, and Franco Fabbri. Particularly, this discourse concerns itself with the distinction between musical genre and musical style, two closely related and at times synonymously used terms in musical discourse. For the purpose of this chapter—the conceptualization of Nueva Canción Chilena as a musical genre—the definitions of musical genre advanced by these authors shall be examined more closely so as to arrive at an understanding of what constitutes a musical genre. Ultimately, recent work by Fabbri shall be presented, serving the needs of this thesis in providing a definition of musical genre. Fabbri’s flexible notion of genre determination, accommodating both the content and the function of Nueva Canción Chilena, shall inform the conceptualization of Nueva Canción Chilena as a musical genre.

1. Authors such as Jim Samson, Roy Shuker, and Jeffrey Kallberg describe a genre as a class, category, or type. See Jim Samson, “Genre,” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com.proxy.bib.uottawa.ca/subscriber/article/grove/music/40599> (accessed February 1, 2007); Roy Shuker, “It’s Still Rock and Roll to Me,” Chap. 6 in *Understanding Popular Music Culture*, 3rd ed. (London: Routledge, 2008): 119; Jeffrey Kallberg, “The Rhetoric of Genre: Chopin’s Nocturne in G Minor,” *19th-Century Music* 11, no. 3 (1988): 239.

2. Jim Samson, “Chopin and Genre,” *Musical Analysis* 8, no. 3 (1989): 213.

3. Johan Fornäs, “The Future of Rock: Discourses That Struggle to Define a Genre,” *Popular Music* 14, no. 1 (1995): 111.

1.1.1 Differentiating Musical Genre and Musical Style

Musical categories such as genre and style are fundamental to the organization of musical knowledge.⁴ As states Fabbri, “We process our perceptions...confronting them with cognitive types...that allow us to recognize what we are hearing...as ‘music’, or as ‘music of a certain kind’, rather than ‘noise’.”⁵ However, these conceptual categories, claims Fabbri, may obscure rather than illuminate the knowledge they are meant to clarify. He writes, “[S]ome of the categories that we use date from more than two thousand years ago, and have been developed differently in different musical and/or national cultures.”⁶ As such, the definitions of musical categories such as genre and style are largely unstable, generated and adopted by specific groups or communities, both academic and non-academic, to refer to particular facets of musical knowledge.

When examined across different communities, musical genre and musical style, asserts Fabbri, at times emerge as synonymous musical categories, denoting the very same aspects of musical knowledge. Similarly, Moore contends that the definitions of musical genre and musical style are problematized by the seemingly overlapping conceptualization and inconsistent usage of the terms within musical discourse. Moore remarks, “It might just be argued that...the terms [genre and style] can be considered roughly interchangeable were it not that...different discourses [(i.e. musicology and popular music studies)] each persist in using both terms.”⁷ As such, in order to establish an understanding of musical genre, it follows that the term must be differentiated from its closely related category musical style.

4. Franco Fabbri, “Browsing Music Spaces: Categories and the Musical Mind” (Keynote paper, 3rd Triennial British Musicological Societies’ Conference, University of Surrey, GB, 1999): 1. <http://www.mediamusicstudies.net/tagg/xpdfs/ffabbri990717.pdf>.

5. *Ibid.*, 6.

6. *Ibid.*, 1.

7. Allan F. Moore, “Categorical Conventions in Music Discourse: Style and Genre,” *Music and Letters* 82, no. 3 (2001): 434.

1.1.1.1 Moore

In an attempt to resolve the discrepancy established by intra-disciplinary usages of the terms musical genre and musical style, Moore adopts an approach which favours the distinction between them whereby their side by side application in musical discourse might be regarded as complementary rather than equivalent or correlative. According to Moore, genre and style may be differentiated along four points of comparison:

First, style refers to the manner of articulation of musical gestures and is best considered as imposed on them, rather than intrinsic to them. Genre refers to the identity and the context of those gestures...Secondly, genre...pertains most usefully to the esthetic, while style...pertains most usefully to the poietic. Thirdly, in its concentration on how meaning is constituted, genre is normally explicitly thematized as socially constrained [whereas] style,...in its emphasis on technical features and appropriability, frequently simply brackets out the social or at least...is considered to operate with a negotiable degree of autonomy. Fourthly,... style...operates at various hierarchical levels, from the global to the most local...Genre...also operates hierarchically, but with the distinction that 'sub-genres' cover an entire genre territory in a way 'sub-styles' do not.⁸

For Moore, then, genre and style belong to different realms. Moore clearly situates style within the realm of the concrete, particular, and individual, and genre, within the realm of the abstract, general, and communal. While seemingly successful in his analytic objective, to establish musical genre and musical style as "terms hav[ing] different areas of reference," Moore never qualifies the relationship between them. Thus, his distinctions fall short of demonstrating how musical genre and musical style concur to organize musical knowledge.

8. Moore, "Categorical Conventions," 441-42.

1.1.1.2 Echard

Also recognizing the difficulty in disassociating the category of musical genre from that of musical style, Echard, for his part, adopts a theory of dialogism in his attempt to explicate the dynamic nature and social contingency of each category. Echard argues that genre and style are, “general terms...[which] do not refer directly to textual features, or even to complexes of textual and sociological features, but rather to schemata which organize practices of interpretation and production.”⁹ In favouring a dialogical perspective, a perspective which “treat[s] stylistic and genre norms as fields of force and as virtual personas,”¹⁰ Echard conceives of musical genre and musical style as correlatives engaged in continuous exchange. This theory, although favouring genre and style as categories in constant negotiation, nonetheless calls for a definition, albeit provisional, of each category. However, Echard’s definitions of musical genre and musical style are for the purpose of elucidation, not for the purpose of settling the debate surrounding these categories. His descriptions are therefore more utilitarian than definitive.

Echard describes style as “a conventional or otherwise familiar pattern in structural organization, interpreted as the correlate and distinctive mark of a specific productive context...[whereas genre is taken as] a schema for grouping and producing works according to their social function, or according to their expressive and topical features.”¹¹ Musical style, then, according to Echard, approximates that of concrete traits perceivable in the musical work, traits recognized as the musical work’s “marks of origin.” Musical genre, on the other hand, pertains to those general characteristics of the musical work which guide its

9. William Echard, “Unlock the Secrets: Waywardness and the Rock Canon,” in *Neil Young and the Poetics of Energy* (Bloomington: Indiana University Press, 2005), 58.

10. William Echard, “Have You Ever Been Singled Out? Popular Music and Musical Signification,” in *Neil Young and the Poetics of Energy* (Bloomington: Indiana University Press, 2005), 109.

11. Echard, “Unlock the Secrets,” 59.

creation and facilitate its categorization in relation to its social usage and ascribed meaning. To the categories of genre and style, Echard adds a third, tradition, which he describes as “a complex discursive category which correlates bundles of generic and stylistic features with specific social groups, places, and histories.”¹² For Echard, the category of tradition serves to differentiate communities by associating them with concrete traits of musical style and general characteristics of musical genre.

Echard therefore suggests a new perspective through which to examine the dynamic correlation of musical genre and musical style. Indeed, Echard’s discussion of musical genre and musical style advances precisely that which Moore’s does not. As noted above, Moore concerns himself with the differentiation of musical style and musical genre but never reconciles the categories to demonstrate their interrelation in the foundation of musical knowledge. Echard, on the other hand, proposes a manner in which the conceptual categories of musical genre and musical style, though essentially different, emerge as complementary.

1.1.1.3 Fabbri

In his work on musical genre, Franco Fabbri also addresses the distinction between the interlaced categories of musical genre and musical style. Like Moore, Fabbri describes musical style as essentially concrete, “a recurring arrangement of features in musical events,”¹³ and musical genre as ultimately abstract, “a kind of music, as it is acknowledged by a community for any reason or purpose or criteria.”¹⁴ However, Fabbri considers musical style as residing under the comprehensive umbrella of musical genre, whereby an understanding of musical style requires the reading of musical genre despite the fact that the

12. Echard, “Unlock the Secrets,” 59.

13. Fabbri, “Browsing Music Spaces,” 8.

14. *Ibid.*, 11.

converse is not necessarily true. Fabbri writes, “Though any style is a very complex code...some regularity in the arrangement of musical elements must be found if one wants to talk about style...Behind the notion of style, then, there is an assumption of whole, complete, of necessary and sufficient.”¹⁵

For Fabbri, the category of musical style does not exist independently from the category of musical genre and as such, the former entails and even perhaps individuates the latter. Fabbri concludes that the distinction between musical genre and musical style, “remains in the wider scope of genre, which accounts for ‘non-musical properties’; both genre and style can be articulated at different levels, covering just the nuclear content...or expanding over the molar content; genre...is closer to common musical competence while style is closer to a more elaborated musical competence.”¹⁶ Although Fabbri’s definitions of musical genre and musical style imply a hierarchical relationship between both conceptual categories, he nevertheless emphasizes their peculiarities in such a manner as to value their individual role in the organization of musical knowledge and their place in musical discourse.

1.1.2 Fabbri’s Definition of Musical Genre

In their discussion of musical genre and musical style, Moore, Echard, and Fabbri advance what can be regarded as compatible definitions of musical genre. Essentially, musical genre, for all three authors, is a conceptual category which refers to a broader level of organization of musical knowledge. However, the definition of musical genre advanced by Fabbri ultimately serves the purposes of this chapter in view of its flexibility and inclusiveness. For Fabbri, musical genre refers to “a kind of music, as it is acknowledged by

15. Ibid.

16. Ibid.

a community for any reason or purpose or criteria.” But, within this notion of musical genre resides the notion of musical style, “a recurring arrangement of features in musical events.” As such, his is a definition of musical genre which allows the consideration of the musical artefact from the concrete to the abstract, the particular to the general, the individual to the communal. The flexibility and inclusiveness of Fabbri’s definition is captured in his more recent work on musical genre. He is therefore quoted at length here. Fabbri writes:

I insist in that a genre be defined by a network of codes, which in many historical instances were already identified even before the name of the genre giving it stability was coined. It is the presence of this network, the variability of each code in quality and time, that gives the notion of genre its particular volatility: not the fact that we are facing a partially obscure and unknowable process endowed with an intrinsic evasiveness, but the fact that we are facing a complex phenomenon, a network of processes and data...If one considers that a genre functions on the basis of a single code, uniformly defined and accepted as such by a given community, and also fixed in time, then it must, without a doubt, be so. But if we think of genre as a stratification of codes, each one in constant negotiation and adaptation, each one recognized and appropriated by diverse communities (or sub-communities) with diverse levels of musical competence, codes which may be at times conflicting with one another, we perceive a completely different impression of genre, one very similar to that of clouds in constant transformation.¹⁷

¹⁷ Franco Fabbri, “Tipi, Categorie, Generi Musicali. Serve una Teoria?” *Musica/Realtà* 82 (2007): 82. “Insisto, a questo proposito, sul fatto che un genere sia definito da una rete di codici, che in molti casi storici erano già largamente riconosciuti prima ancora che l’invenzione del nome del genere li stabilizzasse. È la presenza di questa rete, la variabilità nel tempo e la qualità dei singoli codici che conferisce alla nozione di genere la sua particolare volatilità: non il fatto che siamo di fronte a un processo parzialmente oscuro e inoscuro, dotato di una sua intrinseca elusività, ma il fatto che ci troviamo davanti a una rete di processi e dati, a un fenomeno complesso...Se si pensa che un genere funzioni sulla base di un solo codici, uniformemente definito e accettato

Fabbri's description hints towards a specific characteristic of musical genre that ought not be overlooked, namely, its subsistence within a given community of listeners who establish the codes that define it, a point he earlier alludes to in his much cited definition of musical genre, i.e. "a musical genre is a set of musical events (real or possible) whose course is governed by a definite set of socially accepted rules."¹⁸

Fabbri's definition of musical genre therefore sustains the representational nature of Nueva Canción Chilena, valuating its cultural and sociopolitical contingencies and capturing its revolutionary character, without disregarding those artefactual attributes which distinguish it as Nueva Canción Chilena. That is, Fabbri's definition of musical genre accommodates both the content and the function of Nueva Canción Chilena. And, since musical genre itself can be seen as an attribute of the musical artefact, Fabbri's notion of musical genre confers upon the musical artefact the potential for unveiling itself. The conceptualization of Nueva Canción Chilena as musical genre thereby redirects the research focus onto the musical artefact, the point from which all considerations of the musical work radiate.

1.2 Defining Nueva Canción Chilena

A review of literature concerning Nueva Canción Chilena reveals the fundamental problem of definition mentioned at the beginning of the chapter, i.e. Nueva Canción Chilena is considered and defined as a song movement, the political and historical context of the song

da una comunità e immutabile nel tempo, è indubbio che sia così. Ma se invece pensiamo a una stratificazione di codici, ciascuno in costante negoziazione e adattamento, ciascuno riconosciuto e posseduto da diverse comunità (o sotto-comunità) con diversi gradi di competenza, e a volte in conflitto tra loro, vedremo comporsi un'immagine completamente diversa, molto più simile a quella delle nuvole in continuo cambiamento." Translation mine.

18. Franco Fabbri, "A Theory of Music Genres: Two Applications," in *Popular Music Perspectives*, ed. David Horn and Phillip Tagg (Gothenburg and Exeter: IASPM, 1981), 52. http://www.francofabbri.net/files/Testi_per_Studenti/ffabbri81a.pdf.

attended to at the expense of the musical artefact.¹⁹ Academics and non-academics alike cannot agree upon a definition of Nueva Canción Chilena, notwithstanding what appears to be a clear and consensual understanding of its sociopolitical function and implications in Chile throughout the 1960s and early 1970s. The problem of definition arises at two levels: firstly, at the level of terminology—the chronicled usage of the term—and secondly, at the level of critical literary discourse on Nueva Canción Chilena. The central problem is the conceptualization of Nueva Canción Chilena as either song movement or as musical genre.

1.2.1 Issue of Terminology

According to Jan Fairley, a leading scholar of Nueva Canción Latinoamericana—a phenomenon which includes Nueva Canción Chilena—the problem of definition with regards to Nueva Canción Chilena is inextricably linked to matters of terminology. For Fairley, the designation “nueva canción” is simply too broad a term, both in its literal sense and in its applied meaning. Nueva canción, she explains, “while...used as an all-embracing term, an umbrella under which much music and many musicians shelter...is neither used by nor includes all those musicians whose music and activities directly or indirectly are linked to the political struggles inside their country, on the continent of Latin America, and in the rest of the world.”²⁰ Terminologically ambiguous, the designation “nueva canción” could seemingly come to represent any musical event fulfilling the condition determined by its literal meaning, i.e. new song.

19. For a discussion of *Nueva Canción Chilena* and the problem of definition, see Robert Pring-Mill, “Cantas—Canto—Cantemos: Las Canciones de Lucha y Esperanza como Signos de Reunión e Identidad,” *Romanistisches Jahrbuch* 34 (1983): 318-21; Jan Fairley, “Annotated Bibliography of Latin-American Popular Music with Particular Reference to Chile and to Nueva Canción,” *Popular Music* 5 (1985): 305-07; René Largo Fariás, *La Nueva Canción Chilena*, Cuadernos Casa de Chile 9 (Mexico City: Casa de Chile, 1977), 21.; Osvaldo Rodríguez Musso, *La Nueva Canción Chilena: Continuidad y Reflejo* (Habana, Cuba: Casa de las Americas, 1988), 9-15; and, Fernando Barraza, *La Nueva Canción Chilena* (Santiago, Chile: Quimantú, 1972), under “Difícil definición,” <http://www.abacq.net/imaginaria/ncch0.htm>.

20. Jan Fairley, “La Nueva Canción Latinoamericana,” *Bulletin of Latin American Research* 3, no. 2 (1984): 107.

Fairley expresses the need for a more substantive reading of the term. She proposes that, “it is more relevant to see nueva canción as a new musical tradition which readily identifies itself in the mid- to late 1960s,”²¹ a time characterized by social and political unrest in Chile like in other parts of Latin America and abroad. Therefore, Fairley’s explicit reference to a definitive timeframe not only establishes a precise chronology but also intimates a particular sociopolitical reality as being essential components of Nueva Canción Latinoamericana in general and Nueva Canción Chilena in particular.

1.2.1.1 *Primer Encuentro de la Canción Protesta* (First Meeting of the Protest Song)

Nueva canción, however, is one of several similar terms circulating within and outside Chile, in Latin America, and internationally during the 1960s. Indeed, as Fairley purports, terminology was a central item on the agenda at the *Primer Encuentro de la Canción Protesta* (First Meeting of the Protest Song)²² held in Havana Cuba from July 29 through August 10 1967 where 45 representatives from 18 countries gathered to discuss the revolutionary potential of song.²³ Fairley states, “they discussed the term *canción protesta* as they did *canción comprometida*, *canción política revolucionaria* and *nueva canción*,”²⁴ never reaching a final consensus on either the nature or appropriate designation of this song.²⁵

They did reach accord on the sociopolitical function of the song repertoire in question and the responsibility of musicians and singer-songwriters, in opposition to the looming threat of cultural imperialism, to generate music of a distinctly national character. An

21. Fairley, “Annotated Bibliography,” 307.

22. Fairley, “La Nueva Canción,” 107.

23. See Largo Farias, *La Nueva Canción Chilena*, 31. See also Freddy O. Vilches, “Poesía, Canción y Cultura Popular en Latinoamérica: La Nueva Canción Chilena” (PhD diss., University of Oregon, 2006), 80.

24. Fairley, “La Nueva Canción,” 107.

25. See Largo Farias, *La Nueva Canción Chilena*, 31.

excerpt from the signed agreement (which incidentally bears a distinctive Marxist tone) reads:

Writers and performers of protest song must be aware that this song, by reason of its own nature, possesses an enormous power of mass communication since it breaks down barriers that, like illiteracy, make difficult the dialogue between the artist and the people to which he/she belongs. Consequently, the protest song must be a weapon that serves the people, not a good of consumption used by capitalism to alienate the people. It is the duty of musicians and performers working with this song to hone their craft, since the pursuit of artistic quality is in itself a revolutionary undertaking.²⁶

Although the definitive ascription of a generic title eluded them, the *Primer Encuentro de la Canción Protesta* established both the revolutionary function of this song repertoire and its vital role in the formation and preservation of national identity. In so doing, they assigned terms such as *canción protesta*, *canción comprometida*, *canción política revolucionaria*, and *nueva canción* a definite political connotation.

1.2.1.2 *Primer Festival de la Nueva Canción Chilena* (First Festival of the Nueva Canción Chilena)

The term “nueva canción” came to be directly associated with Chilean popular music during the *Primer Festival de la Nueva Canción Chilena* (First Festival of the Nueva Canción Chilena) in July of 1969, two years after the Cuban *Primer Encuentro de la*

26. Ibid., 32. “Los trabajadores de la canción de protesta deben tener conciencia de que la canción, por su particular naturaleza, posee una enorme fuerza de comunicación con las masas, en tanto que rompe las barreras que, como el analfabetismo, dificultan el diálogo del artista con el pueblo del cual forma parte. En consecuencia, la canción debe ser un arma al servicio de los pueblos, no un producto de consumo utilizado por el capitalismo para enajenarlos. Los trabajadores de la canción de protesta tienen el deber de enriquecer su oficio, dado que la búsqueda de la calidad artística es en sí una actitud revolucionaria.” Translation mine.

Canción Protesta.²⁷ The first of three,²⁸ this festival (as recounts Joan Jara) was sponsored by the office of the Vice-Rector of Communications of the Catholic University in Santiago Chile, and “was conceived as an investigation into the current situation of Chilean popular music, with round-table discussions between composers, record producers, and representatives of the mass media.”²⁹ Festival organizers also invited a select group of renowned and diverse “folk” musicians to perform original compositions before the crowd and a panel of judges in the spirit of entertainment and amiable competition.

Scholar Peter Gould describes the festival as one which, given its university sponsorship, would have resembled “a folk-scene like the one that grew around the Seeger-Baez-Dylan axis in the U.S. early in the 60s,”³⁰ attracting crowds of lobbying students. The event, however, seems to have been (at least on the surface) politically neutral. Arguably, the purpose of the festival was to provide not only a forum for the promulgation and celebration of contemporary Chilean popular music but moreover an opportunity to gauge the seismic condition of the Chilean popular music field. J. Jara explains, “[the festival] was the initiative of Ricardo García, a disc-jockey who had always shown an interest in folk music and had the vision to perceive that a strange phenomenon was occurring in the field of popular music, as though the mass media, for all its manipulative powers, were somehow out of touch with public taste.”³¹

27. This fact is cited by several authors. See Fairley, “La Nueva Canción,” 109; Joan Jara, *Victor: An Unfinished Song*, 2nd ed. (London: Bloomsbury, 1998), 126; Vilches, “Poesía, Canción y Cultura Popular en Latinoamérica,” 92; Luis Advis et al., eds. *Clásicos de la Música Popular Chilena: Volumen II 1960-1973* (Santiago: Ediciones Universidad Católica de Chile, 1998), 31.

28. Barraza, *La Nueva Canción Chilena*, under “Festivales: y van tres.”

29. Jara, *Victor*, 126.

30. Peter Gould, “Mi Pueblo Creador: Remembering Víctor Jara” (PhD diss., Brandeis University, 2002), 152.

31. Jara, *Victor*, 125-26.

Indeed, the divide among Chilean popular artists appears to have been readily tangible, argues J. Jara. “Although the festival was organised as a conventional competition,” she explains, “the rivalry which developed was not between the individual composers taking part, but rather between two different and opposing concepts of what constituted Chilean song: the new music, with songs that were critical and committed to revolutionary change, or the ‘apolitical’ songs which gave the impression that nothing needed changing. It was the first musical confrontation.”³² And whereby the first prize of the festival would be awarded to two singer-songwriters composing within the “new music” concept of the Chilean song, namely Victor Jara for “Plegaria a un labrador” and Richard Rojas for “La Chilenera,” the *Primer Festival de la Nueva Canción Chilena*, in its appropriation of the term nueva canción, would nonetheless disassociate the term from the political connotation it had formerly acquired as a result of the Cuban *Primer Encuentro de la Canción Protesta*, an appropriation which would change significantly in meaning the following year.

1.2.1.3 *Segundo Festival de la Nueva Canción Chilena* (Second Festival of the Nueva Canción Chilena)

With the *Segundo Festival de la Nueva Canción Chilena* (Second Festival of the Nueva Canción Chilena), held in August 1970 shortly before Allende’s ascension to power, the term nueva canción would resume its definitive political denotation. “The tone of the festival,” recalls J. Jara, “was different from the first one. There was none of the relative political tolerance of the previous year. Any performer known to support a candidate other than Allende was whistled off the stage. By now there was no doubt that the ‘sound’ of

32. Ibid., 126.

Popular Unity was that of the indigenous instruments that Inti-Illimani and Quilapayún had done so much to popularize.”³³

The *Segundo Festival de la Nueva Canción Chilena* purportedly epitomized a sentiment first expressed in a manifesto authored by Patricio Manns—a singer, songwriter, poet, novelist and a key figure associated with Nueva Canción Chilena.³⁴ This manifesto, published in 1966, denounces a lack of authenticity in Chilean popular song and accuses songwriters of naïveté and bad taste in their treatment of song texts. It calls for a joint effort among popular artists to “turn the gaze toward the themes that are offered to us by the environment we live in. To tell of and to sing about the reality of Chile, defining little by little the roots of our nationality.”³⁵ In short, it urges artists to work towards an unveiling of genuine Chilean culture through music and poetry.

Mann’s manifesto never mentions the term “nueva canción.” Advis et al. argue that its aims recur during the *Segundo Festival de la Nueva Canción Chilena*. The festival promoted “the need to encourage the national composers in their search of new expressive forms for the song, and to direct the NC toward those themes which properly represent (express) the views of the people and the reality surrounding the activity of the people.”³⁶ The *Segundo Festival de la Nueva Canción Chilena* can therefore be regarded as having re-established the term nueva canción as politically contingent and having legitimized nueva canción as the music of the people by the people, as the music of the Chilean left.

33. Ibid., 140. Inti-Illimani and Quilapayún are musical groups which composed and performed within the genre here defined as Nueva Canción Chilena.

34. Advis et al., *Clásicos de la Música Popular Chilena*, 21.

35. Ibid. “Tornar los ojos a los temas que ofrece la vida que circula alrededor nuestro. Contar y cantar las cosas de Chile, definiendo poco a poco las raíces de nuestra nacionalidad.” Translation mine.

36. Ibid. “La necesidad de estimular a los compositores nacionales en la búsqueda de nuevas formas expresivas de la canción, y orientar la Nueva Canción hacia temáticas propias del sentir del pueblo y hacia la realidad en que éste se desenvuelve.” Translation mine.

In summary, the problem of definition in the study of Nueva Canción Chilena may indeed be regarded as essentially one of terminology given the equivocal nature of the term *nueva canción*, as this historical account of the tradition of its usage demonstrates. Whereas the representatives of the Cuban *Primer Encuentro de la Canción Protesta* understood the designation to identify a song of revolutionary character, one which could serve to recover and conserve national identity against the looming threat of cultural imperialism, the organizers of the *Primer Festival de la Nueva Canción Chilena* promoted a more inclusive signification of the term, one which could accommodate different expressions of popular “folk” music, both political and apolitical.³⁷ Finally, with the *Segundo Festival de la Nueva Canción Chilena*, the term *nueva canción* regained political weight, as Nueva Canción Chilena music and musicians became increasingly identified with the campaign activities of the Unidad Popular (Popular Unity – a left wing coalition party) under the leadership of Allende.

1.3 Continuing Problems in the Conceptualization of Nueva Canción Chilena in the Critical Literature

Terminological ambiguity may be responsible for a continued lack of precision in Nueva Canción Chilena scholarship. More specifically, it may explain why writers on Nueva Canción Chilena confound the function and the nature of song by categorizing Nueva Canción Chilena as either a song movement³⁸ or a musical genre. To the list of historical

37. According to the information provided in the extant sources cited above, it is not possible to determine whether or not the organizers of the *Primer Festival* were willingly redefining the term *nueva canción*. However, it would be misguided to assume that there were no political intentions motivating the use of the term in the context of the festival.

38. The term *movement* here is understood as *social movement*. While the term is not explicitly defined anywhere in the literature, the usage of the term in extant sources as well as the social and political context in which the Nueva Canción Chilena originated determine its meaning.

definitions above, then, must be added the following literary definitions which take into account Nueva Canción Chilena as a movement or as a genre.

1.3.1 Nueva Canción Chilena as a Song Movement

Many writers on Nueva Canción Chilena categorize it as one of several song movements arising in Latin America and abroad—in the UK, USA, and many parts of Europe—throughout the 1960s. These song movements characteristically “melded critical social protest, musical innovation, contemporary poetry and musical forms of oppressed and dominated groups,”³⁹ finding in song an effective vehicle for the advancement of a shared cause. These song movements gave rise to politically charged music, exposing the sociopolitical reality peculiar to their respective milieus.⁴⁰

By this account, Nueva Canción Chilena emerges as a song movement distinctive to the Chilean experience of the 1960s. It implicates a group of singer-songwriters and musicians of a like mind working to advance a shared cause, in this instance, the recovery and preservation of Chilean identity through song.⁴¹ As Freddy O. Vilches explains, Nueva Canción Chilena is “a cultural movement which, by means of a revival of folkloric and popular traditions—both Chilean and later on, Latin American—, the true sources of Chilean cultural roots, attempted to re-establish and reaffirm the concept of Chilean and Latin

39. Fred Judson, “Central American Revolutionary Music,” in *Music and Marx: Ideas, Practice, Politics*, ed. Regula Burckhardt Qureshi (New York: Routledge, 2002), 206.

40. Ibid., 206-07. Also see Nancy Morris, “Canto Porque es Necesario Cantar: The New Song Movement in Chile, 1973-1983,” *Latin American Research Review* 21, no. 2 (1986): 117.

41. The following authors describe Nueva Canción Chilena as a song movement along these parameters. See Judson, “Central American Revolutionary Music,” 206; Vilches, “Poesía, Canción y Cultura Popular en Latinoamérica,” 94; Jeffrey F. Taffet, “‘My Guitar is not for the Rich’: The New Chilean Song Movement and the Politics of Culture,” *The Journal of American Culture* 20, no. 2 (1997): 91.; and Claudio Rolle, “La ‘Nueva Canción Chilena’, el Proyecto Cultural Popular y la Campaña Presidencial y Gobierno de Salvador Allende” (Conference paper, III Congreso Latinoamericano de la Asociación Internacional para el Estudio de la Música Popular (IASPM-AL), Bogotá, Colombia, August, 2000) 2. <http://www.hist.puc.cl/historia/iaspm/pdf/Rolle.pdf>.

American identity.”⁴² Ostensibly, Nueva Canción Chilena’s association with the socialist cause in Chile and by extension, the Allende administration, came about as a natural consequence of the sociocultural and sociopolitical concerns embodied in Nueva Canción Chilena songs.

The critical literature regarding Nueva Canción Chilena as song movement often considers it in light of its active involvement, albeit unofficial, in the campaign of the Chilean left.⁴³ For instance, Claudio Rolle maintains that “popular music [in Chile] played an important role particularly during the leftist presentation which adopted the platform created by the NCCH movement in support of Salvador Allende’s program ‘via chilena al socialismo’ [Chilean way towards socialism].”⁴⁴ According to Rolle, Nueva Canción Chilena denotes a movement which, by way of song, established a sociopolitical platform congruent with that of the Unidad Popular led by Allende. Similarly, Robert Neustadt claims that Nueva Canción Chilena, “supported the emergence of Allende’s Popular Front. Singer-songwriters and bands...criticized the exploitation of the working class while exalting populist socialism. Nueva Canción...was both oppositional and supportive—it took form as a movement that protested injustice at the same time as it supported the establishment of Allende’s government.”⁴⁵ From this perspective, Nueva Canción Chilena transpires as a song

42. Vilches, “Poesía, Canción y Cultura Popular en Latinoamérica,” 94. “Un movimiento cultural que, a través del rescate de tradiciones folclóricas y populares—chilenas y más tarde latinoamericanas—, a las que consideraba depositarias de sus verdaderas raíces culturales, intentó reformular y reafirmar el concepto de identidad chilena y latinoamericana.” Translation mine.

43. See Morris, “Canto Porque es Necesario Cantar,” 121; Rolle, “La ‘Nueva Canción Chilena’,” 4.

44. Rolle, “La ‘Nueva Canción Chilena’,” 4. “La música popular [en Chile] jugó un importante papel...especialmente en la presentación de la izquierda que recogió la plataforma creada por el movimiento de la *Nueva Canción Chilena* como base de apoyo para Salvador Allende y su programa de ‘via chilena al socialismo’.” Translation mine.

45. Robert Neustadt, “Music as Memory and Torture: Sounds of Repression and Protest in Chile and Argentina,” *Chasqui* 33, no.1 (2004): 128.

movement with a discernable left-wing agenda, favourably coinciding with the objectives of the Chilean left and garnering support for the Allende administration.

Certain writers suggest that Nueva Canción Chilena as song movement evolved alongside and even according to the sociopolitical objectives of the Allende administration.⁴⁶ For instance, Taffet contends Nueva Canción Chilena songs can be organized thematically—according to their texts—into three chronological phases, namely the phase of “discovery and protest,” the “electoral” phase, and lastly, the “supportive” phase, each phase coinciding with Allende’s political agenda. The phase of “discovery and protest,” active prior to Allende’s electoral race, includes songs which promulgate Chilean cultural identity and the class struggle. These songs work toward establishing a strong sense of community among the lower social strata. The “electoral” phase, in effect during Allende’s political campaign and in the early stages of his time in power, refers to songs which served a propagandist function, “merg[ing] a protest of the old order with a hopeful, upbeat, and motivational message.”⁴⁷ The “supportive” phase, emerging as Allende’s administration consolidated, alludes to the working song, one which called for a voluntary engagement in the building of a socialist Chile and clearly exalted a sense of national pride. Rolle concurs, “The artists who had participated in Allende’s campaign and had incited the people with their voices and instruments to choose *La vía chilena al socialismo* (the Chilean path towards socialism) changed their rhetoric. The dominant themes were now those of an invitation to work in the construction of a new Chile, without relenting on the vigilant attitude which,

46. See Rolle, “La ‘Nueva Canción Chilena,’” 5-9; Taffet, “‘My Guitar is not for the Rich,’” 94; Largo Farias, *La Nueva Canción Chilena*, 9.

47. Taffet, “‘My Guitar is not for the Rich,’” 94.

mainly by way of irony and sarcasm, served to contain the right wing opposition.”⁴⁸ As both Taffet and Rolle suggest, the textual and (by extension) thematic content of Nueva Canción Chilena songs significantly changed after Allende’s ascension to power, thus revealing the songs’ deeply engrained sociopolitical function and moreover Nueva Canción Chilena’s sympathies as a song movement with a socialist agenda in Chile.

Although the critical literature on Nueva Canción Chilena as song movement effectively draws correlations between the song repertoire and the sociopolitical context of its time, establishing a cause and effect pattern between art and life, this literature reveals a significant inconsistency at the level of definition. Specifically, certain writers who denote Nueva Canción Chilena as song movement describe the song repertoire along parameters approximating those of musical genre. For example, in her study on Inti-Illimani, a Chilean musical group identified with Nueva Canción Chilena, Fairley remarks that “Inti-Illimani can be seen to encapsulate and also define the culture of the times. First, through their choice of name they offered a strong indigenous Latin American identity...Second, by wearing the poncho...they linked themselves to the workers and the peasants, for whom it was traditional...Thirdly, their instrumental line-up brought together in one ensemble musical elements and instruments of the hitherto quite separate traditions of the indigenous Latin American peoples...a dominant sound of what became known as the ‘new song movement’.”⁴⁹

48. Rolle, “La ‘Nueva Canción Chilena’,” 9. “Los artistas que habían estado en la campaña [de Allende] y habían preparado con sus voces e instrumentos a un pueblo para elegir la vía chilena al socialismo cambiaron su discurso. El tono dominante paso hacer el de invitación a trabajar por construir el nuevo Chile, sin por esto dejar de lado una actitud vigilante frente a la oposición derechista, predominando en esta segunda línea la ironía y el sarcasmo.” Translation mine.

49. Jan Fairley, “Inti-Illimani: Living a Life Through Making Music,” in *I Sing the Difference: Identity and Commitment in Latin American Song*, ed. Jan Fairley and David Horn (Liverpool: Institute of Popular Music, University of Liverpool, 2002), 67.

Along lines similar, Diaz-Inostroza describes Nueva Canción Chilena repertoire in a manner suggestive of genre. She states:

Nueva Canción emphasizes in particular epic themes, and whatever deals with changes in the reality of an oppressed people, or an aspiration of freedom...Towards the end of the sixties, there were simmering movements of social criticism regarding political, sexual, and cultural topics. As the singer-songwriters were immersed in current events, their songs became contingent and permeated of dramatic, idealistic, and revolutionary poetry. From these roots, the Chilean song takes its meaning, its fusion with the people, and becomes an accomplice of the people's dreams and aspirations. Thus, [Nueva Canción] becomes a permanent dialogue with the present events, a memory of the past and a hope for the future.⁵⁰

Although her description marginally refers to musical and textual features (i.e. instrumentation, rhythm, lyrics, and thematic), her conveyance is persuasive nonetheless in its allusion to musical genre. Diaz-Inostroza finds a generic meaning in the songs of Nueva Canción Chilena, a meaning created by both the musical and extra-musical elements of the songs. Consequently, the songs themselves become the site of a people's negotiation between their cultural identity (as secured by their culture's traditions) and their desire for growth and prosperity, songs surpassing immediate sociopolitical interests.

50. Patricia Díaz-Inostroza, "La Poesía Trovadoresca en la Canción Popular Chilena," *Revista Musical Chilena* 54, no. 194 (2000), http://www.scielo.cl/scielo.php?pid=S0716-27902000019400009&script=sci_arttext&tlng=en. "A mediados de los sesenta surgirán nuevos autores...con fuerte presencia latinoamericanista incorporando otros instrumentos musicales y fusionando ritmos tradicionales de distintos países de América..., [autores] que...conformarán lo que denominará Nueva Canción Chilena, movimiento que traspasó fronteras....La temática de estos cantautores de la Nueva Canción pone énfasis preferentemente en lo épico y en todo aquello que signifique un cambio de realidad de un pueblo oprimido, una aspiración de libertad...A finales de los sesenta, bullía la crítica social en lo político, lo sexual, lo cultural. Nuestros cantores se encontraban inmersos en los acontecimientos y la canción se hace contingente invadida de poesía dramática, idealista y revolucionaria. Es allí donde la canción chilena cobra sentido, se funde con el pueblo, se hace cómplice de sus sueños y esperanzas. Es diálogo permanente con el acontecer, la memoria, y el porvenir." Translation mine.

Such descriptions of Nueva Canción Chilena severely undermine the viability of Nueva Canción Chilena as merely a song movement since they establish the generic qualities of the song repertoire. In other words, the songs of Nueva Canción Chilena bear a distinctive generic mark. Moreover, when considered along their artefactual qualities, these songs may indeed reveal how, generically, they work towards amplifying the sociopolitical condition to which they are tied. The inadequacy of conceptualizing Nueva Canción Chilena as a song movement is perhaps most evident in the work of Robert Pring-Mill, renowned scholar of Latin American Literature and Popular Music.

In his study of Latin American popular song, Pring-Mill defines Nueva Canción Chilena as a song movement which gave rise to a specific type of song, a type of song which “is inaccurately labelled protest song.”⁵¹ Pring-Mill renames this type of song *canción de lucha y esperanza* (song of struggle and hope), a “collective designation [which] has two clear advantages: on the one hand it shows the double aspect of this genre (the word hope indicating a constructive orientation—a proposal—while the word struggle indicates protest or combative orientation); on the other hand, it can incorporate the production of both the popular artist of the traditional type and the modern cantautor or singer songwriter. It can equally be applied to songs interpreted by musical groups.”⁵² Pring-Mill includes the repertoire of Nueva Canción Chilena under the comprehensive genre heading *canción de lucha y esperanza*. Thus, he establishes a clear distinction between musical genre and song movement. For Pring-Mill, the genre of *canción de lucha y esperanza* exists independently from song movements such as Nueva Canción Chilena, although the former may provide the

51. Pring-Mill, “Cantas – Canto – Cantemos,” 319. “Mal llamada *canción protesta*.” Translation mine.

52. Ibid., 321. “Designación colectiva [que] tiene dos grandes ventajas: por un lado señala las dos distintas vertientes del género (la de orientación constructiva o de propuesta en la palabra esperanza y la de orientación combativa o de protesta en la palabra lucha); por el otro, puede abarcar los productos de ambos tipos de artista: el cantor popular de tipo tradicional...y el cantor o cantautor moderno...Puede aplicarse igualmente, desde luego, a las canciones de interpretación colectiva.” Translation mine.

necessary repertoire for the advancement of the latter's causes. Consequently, in coining a new term—*canción de lucha y esperanza*—Pring-Mill disentangles himself from the problem of definition in the study of Nueva Canción Chilena. However, in so doing, he demonstrates (albeit inadvertently) the need for greater accuracy in the study of Nueva Canción Chilena, accuracy which begins at the fundamental level of conceptualization.

1.3.2 Nueva Canción Chilena as a Musical Genre

Although seldom labelled a musical genre, Nueva Canción Chilena is often described by means of characteristics resembling those of musical genre. For instance, Advis et al. identify the following aspects as proper to Nueva Canción Chilena: a text rich in figurative meanings; a text akin to poetry in terms of its structure; a song in which the music sustains the textual structure; a music performed on traditional instruments indigenous to various Latin American countries; a song wherein the rhythm figures predominantly within the musical arrangement together with marked agogic variations; a music colourful in its use of unconventional harmonies (i.e. strategic deviations from the traditional I – IV – V harmonic progression); and, a music whose melody, while mainly diatonic, integrates chromatic strokes.⁵³

Certain scholars, such as Fernando Barraza, explicitly designate Nueva Canción Chilena a musical genre. He states, “The validity of Nueva Canción Chilena finds justification in the fact that this song constitutes a clearly typified genre of popular music.”⁵⁴ According to Barraza, the genre of Nueva Canción Chilena “borrows its rhythms from the folkloric tradition, or builds upon them its expressive form (cueca, refalosa, cachimbo, trote,

53. Advis et al., *Clásicos de la Música Popular Chilena*, 38-41.

54. Barraza, *La Nueva Canción Chilena*, under “Difícil definición.” “La validez de la Nueva Canción Chilena se justifica en cuanto constituye un género claramente tipificado dentro de la música popular.” Translation mine.

tonada, polca, etc.). Naturally, it makes use of traditional instruments appropriate to these rhythms (quena, charango, guitarra, guitarron, rabel, bombo, tormento, etc.). From the thematic point of view, it perhaps reaches its essential characteristic. The text, either openly or subtly, point towards a critical questioning of society, of the established order. Translates, interprets, or intends to reflect the contemporary reality of the Chilean society and the different phenomena that it manifests.”⁵⁵ While the musical and textual features of Nueva Canción Chilena songs lend themselves to the practice of social protest, these songs, Barraza argues, are intimately tied to the cultural and sociopolitical climate of their time, thus reaching beyond the character of protest music. He claims, “The task of the Nueva Canción Chilena is not necessarily to protest. It can satirize certain people or fashionable trends...It can also applaud initiatives for change.”⁵⁶ Nueva Canción Chilena, in regards to its functions, adopts numerous guises. Therefore it cannot be reduced to a single function. Moreover, Nueva Canción Chilena songs cannot be defined solely on the basis of their musical and textual features; for Barraza, both content and function determine its musical genre.

Alongside Barraza, Osvaldo Rodrigo-Musso maintains that both considerations of content and function are necessary to the definition of Nueva Canción Chilena as a musical genre. Rodrigo-Musso traces the history of Nueva Canción Chilena, its antecedents and early development, commenting on its proximity to another type of popular music circulating in

55. Ibid. “Musicalmente, toma ritmos folklóricos o se basa en ellos para forma expresiva (cueca, refalosa, cachimbo, trote, tonada, polca, etc.). Naturalmente, usa también de preferencia instrumentos adecuados a esos ritmos (quena, charango, guitarra, guitarron, rabel, bombo, tormento, etc.). Desde el punto de vista temático, alcanza tal vez su característica esencial. La letra apunta, abierta o sutilmente, hacia un cuestionamiento crítico de la sociedad, del orden establecido. Traduce, interpreta o pretende reflejar la realidad de la sociedad chilena de hoy y los distintos fenómenos que se manifiestan en ella.” Translation mine.

56. Ibid. “La Nueva Canción Chilena no necesariamente se dedica a protestar. Puede, sutilmente, ironizar acerca de determinada modas o personajes...Puede también, aplaudir una iniciativa de cambio.” Translation mine.

Chile during the 1960s and early 1970s. Specifically, he identifies the resemblance between what he calls *música folclórica/canción folclórica* (folk music/folk song)—“that which is created by individuals coming from diverse social strata, in the service of the bourgeoisie and also by members of the bourgeoisie (land owners)”⁵⁷—and *música popular/canción popular* (popular music/popular song)—the music created for the common folk “which will develop a strong social content and will become a revolutionary art with the advancement of the class struggle,”⁵⁸ two types of popular music that derive from the folkloric tradition and thus partake in the spirit of music revivalism. While musically similar, these song types differ considerably in what regards the thematic of their lyrics. As remarks Rodrigo-Musso, composers of *música folclórica/canción folclórica* chose to avoid themes of exploitation and misery, preferring to exalt, for instance, the natural beauty of the Chilean landscape.⁵⁹ Contrastingly, composers of *música popular/canción popular* appropriate the themes of *poesía popular* (popular poetry), a poetry which relates back to the *campesino* (country man) and the *obrero* (worker, labourer), a poetry which speaks of their material and spiritual existence.⁶⁰ It follows that Nueva Canción Chilena, belonging to this second type of popular music, is a genre in which the spirit of social commentary and even political protest evolve. Here both content and function are necessary components in the consideration of genre.

In order to resolve the problem of definition in the study of Nueva Canción Chilena, the opinion of the practitioners of Nueva Canción Chilena could be regarded as decisive. Of particular significance, accordingly, are the words of Victor Jara. He states:

57. Rodríguez Musso, *La Nueva Canción Chilena*, 14. “Aquella producida por individuos de diversa proveniencia social, al servicio de la burguesía y también por miembros de la burguesía (terrateniente).” Translation mine.

58. Ibid., 15. “[Y que] desarrollará, en su evolución, un fuerte contenido social que se transforma, con el avance de la lucha de las clases, en un arte revolucionario.” Translation mine.

59. Ibid., 14-15.

60. Ibid.

Song is essentially a human expression, emanating from the complex nature of man. It washes upon others like the rays of sun or drops of rain, shaking their conscience like a scream. Each song is a cycle that creates its own atmosphere and meaning. And, we musicians and songwriters have attempted to respect this always. In facing indigenous material, we strive to recreate the beauty and strength of the vernacular. And in facing our own compositions, we feel free in both matters of musical form and content, without of course transgressing the rhythmic and musical norms of popular song. Our music reaches beyond our country's frontiers. We do not consider these the frontiers of our music.⁶¹

Here, Jara describes the song as a genre. He alludes to the liberty of his craft as singer-songwriter, his observance of the genre conventions of popular song, and moreover, the seemingly infinite reach of song, one which extends beyond the borders (and arguably the cultural and sociopolitical concerns) of Chile. As such, Jara's standpoint justifies the consideration of Nueva Canción Chilena from the perspective of musical genre rather than song movement.

This initial chapter addresses a problem of definition in the study of Nueva Canción Chilena. It argues for the conceptualization of Nueva Canción Chilena as a musical genre, a conceptualization which embraces the musical, textual, and thematic particularities of Nueva

61. Vilches, "Poesía, Canción y Cultura Popular en Latinoamérica," 94. "El canto es esencialmente humano, brota de la naturaleza compleja del hombre y cae en los demás como la luz del sol o la lluvia, como un grito a su consciencia. Cada canción es un ciclo que posee su propia atmósfera y sentido y nosotros, en cada caso, hemos querido respetarlos. Frente lo autóctono, buscamos recrear la belleza y la fuerza vernacular y frente a nuestras composiciones, nos sentimos libres en la forma musical y el contenido: por supuesto sin transgredir las normas rítmicas y musicales del canto popular. Nuestro repertorio va más allá de las fronteras de nuestro país, las fronteras de la música que consideramos nuestra son otras." Translation mine.

Canción Chilena while nonetheless recognizing its socio-historical ties. To this end, a brief review of literature on the distinction between musical genre and musical style as well as recent work by Fabbri on musical genre is presented so as to arrive to a provisional understanding of what constitutes a musical genre. In particular, Fabbri's latest contribution on musical genre is observed as it serves the needs of this thesis in providing a fluid and inclusive notion of genre determination, one which accommodates both the content and the function of Nueva Canción Chilena. A survey of Nueva Canción Chilena literature then reveals a fundamental discrepancy at the level of definition, the central problem being the conceptualization of Nueva Canción Chilena as either song movement or as musical genre. Lastly, definitions of Nueva Canción Chilena as musical genre are presented, available descriptions of Nueva Canción Chilena in extant literature leaning toward the concept of musical genre rather than the concept of song movement, that by which it is typically designated. These definitions serve to situate the ensuing analysis of Nueva Canción Chilena as practiced by Jara within the domain of musical genre. In particular, the description of Nueva Canción Chilena advanced by Advis et al. and the genre characteristics addressed therein shall be revisited in the final chapter of this thesis in the analysis of Jara's "Plegaria a un labrador" (Plea to a land worker).

Part I. Background: Problems in the Study of Nueva Canción Chilena

Chapter 2. The Problem of Biography

In the preceding chapter, I address a problem of definition in the study of Nueva Canción Chilena. I do this, firstly, with the purpose of elucidating fundamental discrepancies in Nueva Canción Chilena literature and, secondly, with the intention of conceptualizing Nueva Canción Chilena as a musical genre, a conceptualization that embraces the musical, textual, and thematic particularities of Nueva Canción Chilena while nonetheless recognizing its socio-historical ties.

In this chapter, I introduce the problem of biography in the study of Nueva Canción Chilena. I identify the problem as one of biography since the contextual approach to Nueva Canción Chilena research centers on the lives of the singer-songwriters, their struggles and triumphs during a time of extreme political unrest in Chilean history. Accordingly, this chapter considers the implications of musical biography on the interpretation of Nueva Canción Chilena songs.

To this end, the chapter opens with a discussion of biography criticism deriving from the fields of literature and cultural studies¹ as well as musicology.² The discussion concentrates on recent theoretical developments that allow a flexibility of approach to the practice of biography. In particular, the writings of Stanley Fish, Jacques Barzun, Maynard Solomon, and Jolanta Pekacz inform this discussion. These authors agree upon the need to

1. Stanley Fish, "Biography and Intentions," in *Contesting the Subject: Essays in the Postmodern Theory and Practice of Biography and Biographical Criticism*, ed. William H. Epstein (West Lafayette, IN: Purdue University Press, 1991), 9-16; Jacques Barzun, "Biography and Criticism: A Misalliance?" in *Critical Questions on Music and Letters, Culture and Biography, 1940-1980*, ed. Bea Friedland (Chicago: University of Chicago Press, 1982), 198-220; Robert Blake, "The Art of Biography," in *The Troubled Face of Biography*, ed. Eric Homberger and John Charmley (Houndmills, Basingstoke, Hampshire, UK: MacMillan Press, 1988), 75-93.

2. Jolanta Pekacz, "Memory, History and Meaning: Musical Biography and Its Discontents," *Journal of Musicological Research* 23, no. 1 (2004): 39-80; Maynard Solomon, "Thoughts on Biography," *19th-Century Music* 5, no.3 (1982): 268-76.

address the figure of the author in the consideration of the musical artefact—i.e. the work as an observable product of human agency—and concur that biography cannot be bypassed in dealing with the work itself. However, these authors fail to propose a methodology that facilitates the consideration of biography as a quality of the artefact. As such, their theoretical writings fall short in what regards the objective of the present thesis—to temporarily suspend contextual considerations so as to uncover those aspects which radiate from the musical artefact itself. Nevertheless, their views on the practice of biography are presented so as to argue the place of biography in the foundation of interpretive knowledge.

The chapter then turns to an example from Nueva Canción Chilena literature. Specifically, I examine the problem of biography in Nueva Canción Chilena literature from the standpoint of the life of Victor Jara, one of its leading artists. Jara is a clear choice: his celebrity status as singer-songwriter of Nueva Canción Chilena renders him a principal exponent of the genre, a status intensified by the tragic circumstances of his death during the days of the military coup of September 1973. Descriptions of Jara emanating from various sources—both scholarly and non-scholarly—are examined in an attempt to assess the effect of biographical data on Nueva Canción Chilena research as it relates specifically to Jara and the interpretation of his songs.

As was the case with chapter 1, the literature of Nueva Canción Chilena does not meet the needs of this thesis in terms of offering a method for biography that addresses the musical artefact. Rather, the research concentrates upon the lives of the singer-songwriters, from which it deduces characteristics of the artwork. This is largely due to the fact that the literature concentrates on the socio-historical context of Nueva Canción Chilena at the expense of concentrating on the work as musical artefact. The question at hand is: how does the author fit into the work in terms of the work's interpretation. To that end, part 2 of the

thesis (chapters 3 and 4) will introduce the theoretical frameworks of persona and embodiment which will address the musical work as an artefact.

2.1 Biography and Interpretative Knowledge

What is the place of biography in the foundation of interpretative knowledge?³ Is it possible to read a work of art independently from considerations of its maker? Scholars such as Stanley Fish, Jacques Barzun, Maynard Solomon, and Jolanta Pekacz are among those who argue that it is not possible. For them, biography is inevitable to the interpretive process, the work and its meaning bound to the creator. Thus, these authors insist upon the need to examine the figure of the author in the consideration of the musical artefact.

2.1.1 Fish

According to Fish, the consideration of any given work, and by extension, its interpretation—i.e. the designation of its meaning—cannot be separated rightfully from its maker’s intent; the work is inextricable from matters of biography. That is, Fish contends that the interpretative process requires, as a necessary antecedent condition, the work be the expression of an intentional agent. “[T]he choice,” states Fish, “...is not between reading biographically and reading in some other way (there is no other way) but rather between different biographical readings that have their source in different specifications of the sources of agency.”⁴ As such, Fish disproves of both ‘formalistic’ and ‘anti-formalistic’ interpretative stances, arguing that they ultimately partake in a similar misguided notion of the work’s meaning as separate from intention and biography. Whereas the former perspective favours the notion of the autonomous work, a work whose meaning derives solely from its intrinsic parameters and is therefore independent, single, and constant, the

3. Please note that Stanley Fish as well as the other authors presented in this chapter discuss issues that pertain to interpretative knowledge (i.e. not scientific knowledge).

4. Fish, “Biography and Intentions,” 13-14.

latter advocates a deconstructionist perspective through which a work's meaning is dependant on its contextualization and thus infinitely plural and variable.⁵ For Fish, considerations of biography and intention are inevitable in the interpretative process, even if purposefully subjugated (albeit never entirely) by the interpreter.

Yet intention, cautions Fish, ought not to be considered as wholly determinable. A work's maker, for instance, cannot conceive fully their own intent let alone project this intent onto their creation or preside over its eventual interpretation. Fish writes:

It is...a fact of experience that you can intend to mean something by an utterance only to discover that your intention cannot control what is made of that utterance by others; the meanings that can be assigned to it are at least theoretically infinite. Indeed, the case is even worse than that, for if the thoughts you can think or the intentions you can have are constrained by the conventional and interpersonal systems that operate through you, then the knowledge you can have of your own intentions is no less interpretative than the knowledge you can have of the intentions of others.⁶

Consequently (and without delving into issues of psychology), intention, inasmuch as it is conveyed and perceived through representations, is in itself interpreted and arguably, beyond the scope of complete individual consciousness—intention is never entirely disclosed. From this premise, Fish contends that interpretative knowledge is itself based in pre-existing assumptions (legitimate or not) of intention, and moreover, pre-existing assumptions of biography.⁷ “Criticism,” maintains Fish, “can only proceed when...notions of agency,

5. Pekacz also touches on this point. See Pekacz, “Memory, History and Meaning,” 75-76.

6. Fish, “Biography and Intentions,” 14.

7. Fish uses the term “pre-existing” rather than pre-conceived notions of the subject for instance. Here, Fish makes an important distinction since the idea of pre-existing notions of the subject counters the possibility of

personhood, cause, and effect are already assumed and are already governing the readings we produce...[T]his is not a recommendation or even a prediction, but a declaration of necessity. There remain...many ways in which we can construe [texts], but we cannot at the same time construe them and free ourselves from considerations of biography.”⁸ Given the subjective predisposition of the interpretative process, it follows that interpretation, bound to the interpreter’s experience of the work, thus becomes suffused with their intentions, with the conditions of their own biography, an idea expounded by Jacques Barzun in his discussion of biography.

2.1.2 Barzun

Regarding the place of biography in art criticism, Barzun contends that criticism devoid of biography is criticism devoid of personality.⁹ For Barzun, a critique is bound to the personality of the critic like the work of art to the personality of its maker; both the critique and the work under critique are thereby tied to matters of biography. As such, Barzun takes exception to criticism stemming from strictly objective near scientific analyses of art, claiming that such analyses beget a “self-sacrificial mode of interpreting art,”¹⁰ a mode in which both the critic (represented by way of their critique) and the work relinquish their respective personality in favour of an “impartial” criterion of assessment. According to Barzun, objective analyses, with their fixation on the formal properties of a work, disregard the external motives and intentions that ultimately inform and shape them as well as their

determinism—one who conceives of a subject is one who bares judgment whereas one who works with pre-existing notions of the subject departs from a more impartial ground of interpretation.

8. Fish, “Biography and Intentions,” 15. Interpretation, here, alludes to a relationship between the subject dimension of the perceived object and the subject dimension of the perceiver as presented in the phenomenological perspective of embodiment (discussed in chap. 4 of this thesis). The idea is that the interpreter cannot detach themselves from the act of interpretation and cannot conceive of the object without its maker.

9. Barzun, “Biography and Criticism,” 200.

10. *Ibid.*, 199.

interpretation. “The interpreter’s concentration on form,” writes Barzun, “seems warranted by the artist’s similar preoccupation. Nothing in art ‘stands up’ until the right form is found...[But] [t]he right form for what? There is not one but many answers—right for the material chosen; for the space or use to be suited; for the moral, social, or emotional ends to be served; for keeping the audience awake and interested; for rebellion’s sake and doing something new; and—more generally—for exercising and stretching one’s peculiar talents.”¹¹

In his estimate of formalist methods, Barzun contests neither the significance nor the assessment of form in the analysis and interpretation of art. He regards form only as that which, while inherent in the work of art and thereby determined by its internal structures, is nonetheless motivated and ultimately driven by external factors, among them biography. As such, “no ‘method’ [of analysis] limited to ‘intrinsic’ elements will discover the contingencies amid which all art is produced: that is not only a truth but a truism, a tautology.”¹² For Barzun, the meaning of a work of art as deriving purely from its form is as unreasonable a notion as an interpretation of art which refutes its implication. Consequently, biography, like form, is a relevant component in the disclosure of a work’s meaning. Any attempt at “impartiality,” any discounting of subjectivity (and thus biography), remarks Barzun, is in itself pretence for “[n]o document is exempt from temporality or from the judgment that human motives are always mixed and human perceptions always accented: interest in the widest sense is what guides attention, which automatically gives emphasis.”¹³ Barzun therefore alludes to the inevitability of biographical considerations in the

11. *Ibid.*, 200-01.

12. *Ibid.*, 201.

13. *Ibid.*, 210.

establishment of interpretative knowledge, the meaning of a work entangled in the perceptions and intentions of the critic.

2.1.3 Solomon

Solomon, working from within the discipline of musicology, adopts a viewpoint congruous with that of Fish and Barzun; he concurs that biographical data occupy a definitive place in the formation of interpretative knowledge. According to Solomon, biography informs the interpretative process since all art is the consequence of an intentional—be it conscious or unconscious—human pursuit. He writes, “[T]he ‘biographical’ element cannot be disengaged from the network of art’s origins without undermining the entire structure or, at least, leading to an impoverishment of meaning. The strictly ‘biographical’ is inseparable from all other modes of experience that contribute to art’s formation because art is a form of human activity and not the operation of any abstract principle, either spiritual or material.”¹⁴ That is, art is a human manifestation which originates in neither the mystical nor the tangible but at the intersection of mind and body; art is inseparable from the human component which, present at the moment of art’s inception, must thereby be acknowledged at the moment of its interpretation. Nevertheless, the necessity of biography for the interpretative process does not displace the particular difficulties it engenders, namely, difficulties of usage and validity.

Questions concerning the usage of biography (i.e. its applicability) to the interpretation of art relate back to the act of creation itself. Which are the details of a life that motivate the act of creation and are thus relevant to the interpretation of the work of art? To which extent is the work of art the representation of the artist or the representation of those extrinsic structures that shape both the artist as individual and the art form as medium of

14. Solomon, “Thoughts on Biography,” 272.

expression? For his part, Solomon offers a balanced viewpoint, contending that a work of art ought to be regarded as neither the product of a sole individual creating in isolation nor the inevitable vestige of a given culture and its institutions operating through the artist. He remarks, “[T]he composer cannot invent the scale or the poet the alphabet. The creative act unites extremes of subjectivity and collective experience.”¹⁵ Solomon thus contends that the work of art ought to be considered along an individual-collective continuum, the interpreter continuously gauging the pertinence of biographical and contextual data throughout the designation of a work’s meaning. Consequently, the process of interpretation, in itself an act of creation and the result of a subjective and collective experience (recall the pre-existing assumptions to which Fish refers), unavoidably bares the interpreter’s imprint thereby challenging the validity of the usage of biography. As states Solomon, “[T]here is no such thing as an unconditioned apprehension of an artwork. We approach every work of art with a more or less extensive set of preliminary assumptions (perhaps only vaguely apprehended); and our critical evaluation of the work is conditioned by those assumptions.”¹⁶

2.1.4 Pekacz

Pekacz argues that the difficulties of musical biography have not yet roused sufficient interest among scholars. In her view, musical biography—and debatably, its corresponding usage in musicological research—has remained largely under theorized, resulting in the need for a reassessment and ‘rethinking’ of the discipline, its principles and practices.¹⁷ In her research, Pekacz remarks on the proclivity toward the contextual approach in the current practice of musical biography, a trend she attributes, in part, to the ambivalent position of

15. *Ibid.*, 268. Interestingly, Solomon does not place subject dimension in opposition with objectivity, alluding to the fact that neither the individual nor the collective experience is in fact “objective”.

16. Solomon, “Thoughts on Biography,” 274.

17. Pekacz, “Memory, History and Meaning,” 39-47.

musical biography in traditional musicology,¹⁸ in part, to the discipline's observance of new directions in contemporary musicology and humanities research. In its emphasis on extra-musical components, the contextual approach, Pekacz contends, bears implications for the conceptualization of music artefacts. She writes, "It has now become essential to demonstrate that music was part of its context—cultural, political, social, and so on—and how it was conditioned by this context."¹⁹ It follows that the biographical element, given its extra-musical status, ought to establish itself definitively within this approach. However, Pekacz notes that the contextual turn disregards rather than heeds the overall significance of biography to the interpretation of the music artefact, the author posing a conceptual conundrum sooner avoided than confronted. More specifically, the contextual approach, in its underscoring of the 'collective experience', seems to challenge the notion of authorial inscription, that which arguably resides in the 'individual experience'. In so doing, the contextual approach, argues Pekacz (paraphrasing Sean Burke), "fails to recognize that the author is the one category that clearly overlaps or conjoins text and context."²⁰

What, then, of the practice of biography if it remains, on the one hand, essential to the interpretation of art, and on the other hand, irresolutely flawed? Solomon suggests a reconsideration of musical biography and its functions, dissuading the usual tendency toward direct correlations between art and life. He postulates, "[I]t may be sufficient only to understand the necessity of the tie, to set the life alongside the work and thus throw the outlines of the interchange into relief—especially the broad patterns of creativity, the

18. According to Pekacz, musical biography as a practice has suffered and continues to suffer the implications of its origination. Affected by the seemingly opposing beliefs which influenced a young musicological discipline, more specifically, the late nineteenth-century conception of the author as simultaneously authoritative and autonomous, and, the romantic conception of "art as creation," musical biography has come to occupy an ambivalent position within musicology. See *Ibid.*, 73-74.

19. *Ibid.*, p. 76.

20. *Ibid.*, 78.

relationships between psychological crisis and style evolution, the biographical conditions conducive or unconducive to productivity.”²¹ From this perspective, musical biography, nevertheless blemished by its ineluctable flaws, retains its influence on the interpretative process albeit in a non-determinative manner. Solomon’s suggestion, however, consigns to the interpreter a free license, as it were, entrusting the interpretation of biographical details to their sense of good judgement rather than proper adherence to analytic method.

For her part, Pekacz also calls for a reconsideration of the discipline, arguing that “biography can help to establish the point of cohesion between the text and the context if biography is understood not in terms of defining individual achievement or personality but as the participation in, and articulation of discourses of a culture.”²² Pekacz upholds the need for a methodical yet variable approach to the practice of musical biography which establishes and sustains the credibility of its findings within a scholarly context while allowing a broadening of the discipline—one which adapts to new directions within and outside the field of musicology. In a later publication on musical biography, Pekacz writes, “[T]he objective of this rethinking can not be properly set in terms of a specific method, but rather as the integrity of method in generating alternative biographical practices.”²³ Arguably, Pekacz’s is an attempt at legitimizing the practice of musical biography, an attempt which, although theoretically compelling, fails to detail practical methods of implementation (if only by reason of their unlikelihood). That is, Pekacz’s ambitions for a revised practice of musical biography cannot resolve its inherently subjective condition because, as she aptly declares,

21. Solomon, “Thoughts on Biography,” 273.

22. Pekacz, “Memory, History and Meaning,” 79.

23. Jolanta T. Pekacz, “Introduction,” in *Musical Biography: Towards New Paradigms*, ed. Jolanta Pekacz (Aldershot, Hants, UK: Ashgate. 2006), 16.

“[biography] is a construction—not a reconstruction—of its subject’s life.”²⁴ As such, neither Solomon nor Pekacz proposes practical applications which support their reconsiderations of musical biography, suggesting that the problematic nature of the discipline is arguably insoluble, at least at the level of method.

2.2 Biography and Nueva Canción Chilena: The Case of Victor Jara

In order to assess the implication of musical biography in Nueva Canción Chilena research as it relates to Jara and the interpretation of his songs, the second portion of this chapter will examine diverse sources which center on or make reference to Jara’s contributions as a leading practitioner of Nueva Canción Chilena, among them articles from the Chilean press dating back to the years of Jara’s career.²⁵ Particularly, Joan Jara’s recounting of her husband’s life entitled *Victor: An Unfinished Song*—a historically-rich biography published a decade after the events of September 1973—will be considered since it is regarded by scholars and non-scholars alike as the most authoritative account of Jara’s life and work available to date.²⁶ These sources will be organized into two temporal periods,²⁷ the first, from 1965 to 1973 and the second, from 1973 onward, and will be examined for the purpose of uncovering which biographical details recur and thus constitute the filter through which Jara’s music is arguably perceived and interpreted.

The earlier sources are valuable in that they reveal an image of Jara not yet marred by the tragic circumstances of his death. They present an image of the artist which solely derives from his activities as a public figure, be it his work as theatre director, producer, singer-songwriter, or his numerous commissions as cultural ambassador of Chile. However,

24. Pekacz, “Memory, History and Meaning,” 79.

25. Please note that this thesis will not make reference to articles in the Chilean Press after September 1973 since strict media censors were imposed following the military coup.

26. Joan Jara, *Victor: An Unfinished Song*, 2nd ed. (London: Bloomsbury, 1998).

27. I have organized the sources into these temporal periods since the descriptions of Jara change considerably after the events of September 1973.

the later sources, following the military coup of September 1973, confer upon the figure of Jara a new identity, an identity through which all of his public endeavours would thereafter be considered, that of national hero and cultural icon.

2.2.1 Sources Related to Jara: 1965-1973

Throughout the short duration of his career as singer-songwriter, an eight-year period roughly spanning from 1965 to 1973, Jara attracted considerable media attention. Several print articles published during this period describe Jara as multi-talented—a successful theatre director, producer, composer, singer-songwriter, folk-artist—hard-working, ambitious, and determined, a young flourishing artist with a clear purpose and the necessary talent and resolve to see it through to completion. Moreover, duly emphasized are his campesino roots and modest upbringing, Jara’s folk-artist sensibilities implicitly attributed to the circumstances of his childhood and adolescence. Perhaps most importantly, these sources (some more explicitly than others) present Jara as an artist who strives to represent the people.²⁸ In a September 1967 article published in the Chilean newspaper *El Siglo*, Jara is quoted as declaring himself one of the people and as such, responsible onto it. The article cites Jara: “It has been said that Folklore is the people’s song, and I consider myself part of the people...I believe that my life will be too short to gain a better understanding of the Chilean people. As a composer, my duty is to strive for this understanding. This is my only driving force. I do not know if I approximate this understanding or not. I do not know if I

28. Here, I borrow Peter Gould’s definition of ‘people’ as I too am translating the term from the Spanish ‘pueblo’. Gould writes, “I have translated pueblo as people, but with this proviso: the word means more than it appears to. It is a collective noun that can refer to the specific group of people Victor comes from: workers, or Chileans, or campesinos. But to get it right, you have to think of a collectivity from which no individual stands out...It is almost as if you were speaking of one organism, one pair of hands, one creative force: not ‘my creative people, but My People, The Creator.’ In other words, the source of all the common generative strength that...Victor borrow[s] a little of, when [he] create[s] an individual work of art. In other words, a tremendous identity moving in, and out of, the artist’s hands.” See Peter Gould, “Mi Pueblo Creador: Remembering Víctor Jara” (PhD diss., Brandeis University, 2002), 177.

will ever know.”²⁹ For Jara, it is a sense of belongingness that ignites his sense of responsibility with regard to the Chilean people. The understanding he seeks is, in his view, so profound that he himself doubts his own ability to reach its depths let alone represent it truthfully through his artistic endeavours. But, his fears of inadequacy reassure him for that which he fears mostly is the deception generated by complacency. Jara states, “the day I feel that I have approximated this understanding will be the day I am furthest away from the people itself.”³⁰

When reviewing the content of these print sources in chronological order, another notable observation can be drawn. Whereby the articles published in the mid- to late-1960s give greatest attention to Jara’s strong work-ethic and numerous professional accomplishments, those published from 1970 onward present a more politicized view of Jara and his artistic pursuits. Indeed, with Allende’s 1970 election campaign,³¹ Jara as well as other folk artists involved in the cultural programs of the Unidad Popular parties gradually became recognized as activists, and their art, a means of resistance. Of the involvement of artists in this political arena, Jara remarks: “The most important thing was our desire to work together, to unite our efforts to win a popular government...We have felt that, as human beings, we could work hard together for something that before was just a thought, an idea, a dream, but which now has been converted into a reality, a strong force in action.”³² But

29. Felipe Alba, “Es un Pecado Dogmatizar Sobre el Folklore,” *El Siglo*, September 24, 1967, [http://www.memoriachilena.cl/mchilena01/temas/bibliografia.asp?id_ut=victorjara\(1932-1973\)](http://www.memoriachilena.cl/mchilena01/temas/bibliografia.asp?id_ut=victorjara(1932-1973)). “Se habla que el folklore es el canto del pueblo, y yo me siento parte de el...Creo que me faltara vida para conocer más al pueblo chileno. Como compositor tengo el deber de hacerlo. Es mi único sostén. No se si acierto o no acierto. Creo que nunca me daré cuenta.” Translation mine.

30. Ibid. “[E]l día que me de cuenta, va a significar que me aleje del pueblo mismo.” Translation mine.

31. I pinpoint this particular time since Jara, as well as other practioners of *Nueva Canción Chilena*, had been associated with Salvador Allende and his campaign as early as 1964. Only with the 1970s election campaign did these artists become recognized as ‘activists’. See Jara, *Victor*, 80. I maintain that this shift is apparent in the print sources referenced above.

32. Jara, *Victor*, 136.

Jara's steadfastness, in the hands of the media, would soon turn resemble belligerence, placing him at the forefront of the intensifying public resistance against the Chilean right. For example, in an article entitled "V́ctor Jara: El Canto, un Arma de Lucha," published in January of 1971, journalist Carmen Grandé not only labels him as a "prosecutor" of the right but qualifies his physical gestures as brimming with disgust and fighting determination. She writes, "By now, Jara has transcended his role as singer-songwriter to become a prosecutor. He considers himself part of the world, a piece of the most intricate system. His oral expression is accompanied by brusque and violent gestures. All of his is an image of anxiety, an intent to fight the Latin-American enemy."³³

This type of journalistic invective could be rationalized on account of Jara's outspoken nature which frequently provided his interviewers with raw material for their sensational headlines. In one of his final interviews, published in *Ramona* magazine on September 11 1973, the day of the coup, Jara is reported to express his contempt for the right's interference in cultural festivals, this interference bringing about the excision of folk-type performances from the bill. Jara states, "[They] eliminate the only creative musical expression which is truly representative of our people. I believe that their reasoning stems from a lack of understanding, a most bastard ignorance evidenced by the elimination of our music. Their actions merit our absolute condemnation."³⁴ These sorts of direct statements, frequently overplayed by the media, fueled Jara's highly public metamorphosis from popular

33. Carmen Grandé, "V́ctor Jara. El canto, un arma de lucha. *La Nación*," *La Nación*, January 24, 1971, [http://www.memoriachilena.cl/mchilena01/temas/bibliografia.asp?id_ut=victorjara\(1932-1973\)](http://www.memoriachilena.cl/mchilena01/temas/bibliografia.asp?id_ut=victorjara(1932-1973)). "A estas alturas, Jara deja de ser cantante para convertirse en acusador. Se siente parte del mundo, una pieza más del intrincado sistema. Sus frases son acompañadas por gestos bruscos, violentos. Todo el es una replica angustiada, un intento de combatir al enemigo latinoamericano." Translation mine.

34. Ricardo García, "V́ctor Jara Canta por Travesura," *Ramona*, September 11, 1973, [http://www.memoriachilena.cl/mchilena01/temas/bibliografia.asp?id_ut=victorjara\(1932-1973\)](http://www.memoriachilena.cl/mchilena01/temas/bibliografia.asp?id_ut=victorjara(1932-1973)). "Eliminan la única expresión musical creadora, verdaderamente representativa de nuestro pueblo. Yo creo que la razón esta en el desconocimiento, en la ignorancia mas bastarda que significa eliminar nuestra música. Es una actitud que merece nuestro repudio más absoluto." Translation mine.

folk-artist to revolutionary artist, a transition which would not only impact considerably the reception and interpretation of his music but would render Jara a clear liability in the eyes of the right, and ultimately, bring about his demise.³⁵

2.2.2 Sources Related to Jara: Post-September 1973

In his dissertation entitled ‘Mi Pueblo Creador:’ Remembering Victor Jara,” Peter Gould contemplates the precise moment in which Jara was transfigured from popular folk-artist into cultural icon. He writes, “Victor had been killed and his records and tapes destroyed. One or two disc jockeys risked death by playing a song of his on the radio in the first hours of the junta. Was that the moment—did it happen while he was dying—when he passed over into legend—with the ‘Plegaria a Un Labrador’ singing through radio space?”³⁶ But conceivably, the essence of Gould’s somewhat romanticized contemplation is perhaps more accurately captured by Chris Moss when he asserts, “On 16 September 1973, just five days after the Chilean coup, the movement (Nueva Canción Chilena) acquired a martyr.”³⁷

The majority of post-September 1973 sources relating to Jara (enter source details) raise the horrifying circumstances of his death, many of these informed by the disconcerting details published in Joan Jara’s memoir a decade later. Her rendering of the events leading up to the moment of Jara’s death, informed by the testimony of exiled Chilean refugees, is regarded as the most accurate to date and undoubtedly the most affecting. Of Jara’s final moments, she writes:

35. Despite media handling, this transition seems to have been a real one for Jara. His wife Joan makes reference to the changes she noticed in Jara continuously throughout her novel, how Jara gradually discovered the revolutionary potential of song and felt an increasing sense of responsibility towards the Chilean people. Also, Jara’s professional shift, from theatre director to singer-songwriter also corroborates this change, since he found in song a more direct way to communicate with the people of Chile, a more direct (and effective) way to reach them. See Jara, *Victor*, 95.

36. Gould, “Mi Pueblo Creador,” 246.

37. Chris Moss, “Freedom’s Song,” *New Statesman*, September 22, 2003, 40.

I have two more glimpses of Victor in the stadium, two more testimonies...a message for me brought out by someone who was near him for some hours, down in the dressing rooms, converted now into torture chambers, a message of love for his daughters and for me...then once more being publicly abused and beaten, the officer nicknamed “the Prince” shouting at him, on the verge of hysteria, losing control of himself: “Sing now, if you can, you bastard!” and Victor’s voice raised in the stadium after those four days of suffering, to sing a verse of the Popular Unity hymn, ‘Venceremos.’³⁸

Beyond these testimonies, Joan Jara shares her own recollections of the days following the coup. Most disturbing is her vivid description of Jara’s body lying in the morgue, a body bearing obvious signs of brutal and extensive torture. Even so, Joan Jara describes the tenacity of his fighting spirit, recalling that “his eyes...seemed still to look ahead with intensity and defiance.”³⁹

The reliance of numerous sources on Joan Jara’s memoir renders this powerful image of Jara the prevalent one. Jara’s martyrdom precedes the consideration of his oeuvres, the designation of their meaning now utterly conditioned by this status. With regards to the critical implications of this status in the interpretation of a work of art, Pring-Mill states: “A poet’s ‘martyrdom’ cannot ‘alter’ the ‘text’ of his poems: it can however not only lead his admirers to esteem his poems the more but also lead to texts acquiring different, and often deeper, meanings which are the by-product of his own progress into the regions of collective mythology.”⁴⁰ As such, Jara’s public transition, from popular folk-artist, to revolutionary

38. Jara, *Victor*, 241.

39. *Ibid.*, 234.

40. Pring-Mill, Robert. *‘Gracias a la Vida’: The Power of Poetry in Song* (London: University of London Press, 1990), 67.

artist, and finally, to cultural icon, necessarily taints the interpretation of his oeuvres; it is a permanent biographical filter the interpreter must contend with.

This chapter of the thesis uncovers a problem of biography in the study of Nueva Canción Chilena. A brief review of literature on the topic of biography criticism, with a focus on the practice of musical biography, determines the inevitability of biographical considerations in the establishment of interpretative knowledge. Nevertheless, as demonstrates an examination of various sources which relate to Jara and his contributions as Nueva Canción Chilena singer-songwriter, these biographical considerations engender images which subsequently impinge upon the perception and interpretation of the work of art—be it positively or negatively. As such, the value and meaning of the work of art become intertwined with the perceived images of its creator.

As noted above, the extant approach to biography in the critical literature and in Nueva Canción Chilena sources related to Jara does not directly serve the needs of this thesis. It does not go far enough in its theoretical framework to encompass the music as an artefact in which biography plays a role. To this end, part 2 of this thesis introduces two theoretical frameworks—persona and embodiment—the first, facilitating an interpretation of the musical artefact which stems from the consideration of its observable attributes and the second, explaining the perceptual process by which this interpretation becomes possible.

Part II. New Theoretical Approaches Adopted in this Thesis

Chapter 3. The Persona Construct as Interpretive Device

In chapter 2, I examine the problem of biography in Nueva Canción Chilena research. I examine this problem from the standpoint of Jara's life, certain biographical details having a permanent bearing on the perception and interpretation of his oeuvres, specifically his public transition from folk artist, to revolutionary artist, and lastly, to cultural icon. I contend that extant literature concerned with biography, in this instance, does not meet the needs of this thesis. It concentrates upon the maker as a person, placing the musical artefact second. The intent here is to reverse this orientation.

In this chapter, I shall propose the first of two interrelated theoretical concepts—the *persona construct* (the second being the framework of embodiment presented in chapter 4). This construct may be described as the presence of the maker in the artefact. Or, yet again, the persona construct may be regarded as the *subject dimension* of the artefact—that is, the discernable human agency disclosed by the object itself. The persona construct, held in relation to the interpretation of art, allows a new appreciation of the musical artefact. It provides a means through which contextual data—including biographical details—factor into the consideration of the work, but only insofar as they radiate from the discernable components of the work itself.

The persona construct will be explored from the perspective of selected writings in literary, musicological, and popular music studies so as to determine its characteristics and functions as an interpretive strategy. Thereafter, a discussion of the processes of *mediation* and *identification* will elucidate how the persona construct as theoretical concept acquires agency and power of social influence. This chapter will set the groundwork for the ensuing analysis of Jara's award-winning song "Plegaria a un labrador," the details of which are

developed in the fifth and final chapter of this thesis. (The analytic objective of this final chapter shall be, in part, to demonstrate that Jara, through the instantiation of song, created a persona construct which educated audience identification.)

3.1 Defining *Persona*

Cheryl Walker defines the term persona as “a mask that may be related simultaneously to the biographical data available about the author and to other cultural and literary voices.”¹ From this definition, the persona is a guise that approximates, in part, the author of a given work, in part, the totality of a culture that speaks through the author and manifests itself in the artefact.

To what extent, however, is this guise the representation of the true author? What is the nature of the author-persona relationship? According to Robert C. Elliott, the author-persona relationship continues to be a source of contention among literary scholars, some advocating the absolute distinction between author and persona while others, the merger of the two, in part or in whole. Elliott states, “Writers who attack the persona are likely to think the term entails a complete separation between author and the pose he assumes: the mask having nothing to do with the wearer of the mask. Proponents have a much more flexible idea of the relation between persona and author, mask and wearer becoming almost indistinguishable at times.”² This disagreement, contends Elliott, may stem partially from the etymological indeterminacy of the term persona.

In the historical development of the term persona, many definitions identify the mask as a fundamental source of its meaning. The mask may fulfill a predominantly acoustic

1. Cheryl Walker, “Persona Criticism and the Death of the Author,” in *Contesting the Subject: Essays in the Postmodern Theory and Practice of Biography and Biographical Criticism*, ed. William H. Epstein (West Lafayette, IN: Purdue University Press, 1991), 114.

2. Robert C. Elliott, *The Literary Persona* (Chicago: University of Chicago Press, 1982), 18.

function, as when the term *persona* is believed to derive from the Latin verb *personāre*—to make resound. Or the mask may fulfill a mainly visual function, as when the term *persona* is considered as the derivation of the Greek noun for mask, *prosôpon*.³ These acceptations, while relying on the physical functions of the mask—the mask used as a device to modify the principal agent in voice or in appearance—also ascribe to the mask a symbolic meaning, sacred or secular. Elliot writes, “people have donned masks in the service of various transformative activities—for the purposes of entertainment, certainly, including ‘play-acting’—but also in their efforts to communicate with the spirits and the gods, even to partake in godhood.”⁴ But, with the advent of Roman law, the mask sheds its physical functions and retains a figurative meaning, the mask (and thus the term *persona*) now representing the social individual before the state, the civic entity.⁵ Since then, the term *persona* no longer applies to the practices of dramatic actors or spiritual conveyors but to the individuation of the human being (i.e. person). As such, the distinction between principal agent and *persona* becomes increasingly blurred, and the relationship between the two becomes all the more convoluted.

3.2 *Persona* Criticism

Although the etymological ambiguity of the term *persona* may engender controversy at the level of conceptualization, its application in the context of literary criticism seems definitive—the term *persona* is used as an interpretive device. As claims Elliot, “the word *persona* is used by literary interpreters in an effort to clarify the relationship between the

3. *Ibid.*, 20.

4. *Ibid.*, 21.

5. *Ibid.*, 25. Elliot identifies this acceptance as originating in the work of French anthropologist Marcel Mauss. While Elliot presents this acceptance as significant in the historical development of the term *persona*, he warns the reader that Mauss’s work ought to be regarded as “historical speculations... as a model although one can grant to them no more than a kind of aesthetic validity.” Nevertheless, Elliot recognizes that Mauss’s work cannot be based on anything but “myths, traditions, and stories” given the historical period about which he writes. As such, Mauss’s work and this acceptance ought not to be discounted.

writer—the historical person—and the characters the writer creates.”⁶ For her part, Walker describes the usage of the persona construct in literary criticism as, “a critical practice that both expands and limits the role of the author...by finding in the text an author-persona but relating this functionary to psychological, historical, and literary intersections quite beyond the scope of any scriptor’s intentions, either conscious or unconscious.”⁷ In either account, the persona construct emerges as a “strategy,”⁸ one which offers a means through which the interpreter of a given work may negotiate between two conflicting and respectively problematic views of authorship: the first, one in which the persona and the author are impossible to differentiate, the work and its meaning reducible to an ubiquitous authorial presence, and the second, one in which the persona and the author are entirely differentiated, the consideration of the author irrelevant in the interpretation of the work.

According to Walker, each work of creation comprises its own set of codes, its own way of representing. It follows that any method of persona analysis, in order to be revelatory, ought to concede the individuality of the work. Walker’s twofold method of persona analysis meets this criterion. Her method directs the analyst toward deciphering the codes embedded in the work itself rather than approaching the artefact with preconceived expectations regarding what it ought to reveal. In other words, Walker’s method concerns, first and foremost, the exploration of the musical artefact.⁹ Walker describes her method as follows: “First, it is necessary to identify the characteristics of an author-mask in a range of related texts in order to establish the significance of this construct. One searches for a

6. *Ibid.*, x.

7. Walker, “Persona Criticism,” 114.

8. *Ibid.*, 109. Walker uses the term strategy in relation to persona criticism.

9. Here, Walker’s method of persona analysis is highly suggestive of embodiment, the topic of chapter 4. Walker’s method touches not only on the objective qualities of the work, those which are empirically observable, but to the subject dimension of the interpreter. It is interpreter who determines what the work ultimately represents on the basis of what the work “objectively” discloses.

pattern, a constellation of effects. The second phase of persona analysis explores the way these effects (this voice or character) come out of a particular time and place at the intersection of psychological and cultural history.”¹⁰ While Walker’s two-part method of persona analysis essentially entails an extensive content analysis followed by a contextual analysis of the artefact, Walker’s method insists upon the work as the point of origin from which all considerations radiate.

In Walker’s hands, the persona construct establishes itself as an interpretive device that derives from the work itself, from its content and context, rather than a device imposed upon the work to serve analytical ends. Unlike the vestigial presence of the author (as historical person) in the artefact, “a fullness which is always already depleted as it renders itself in discourse,”¹¹ the persona construct appears as the fully developed and functional figure of the author disclosed by the work. Walker asserts, “What makes the mask preferable to the author as a focus of analysis is the fact that the mask is unlike a human being. It is limited, identifiable, constructed, and without intentions...[T]he persona is almost precisely the opposite to the historical subject-author in that it functions like an outline, a potentiality.”¹²

In other words, for Walker, the persona is neither a pre-determined nor an arbitrary construct; it is the discernable presence of the author disclosed by the artefact. As such, the persona construct, being an observable attribute of the artefact itself, ought not to be dismissed in the interpretation of the work of art. Moreover, the persona construct, in its relation to the author of the work, ought to be regarded as a legitimate portal through which to access the author. It is along these lines that the persona construct thus emerges as an

10. Walker, “Persona Criticism,” 114.

11. *Ibid.*, 115.

12. *Ibid.*

interpretive strategy providing a means through which to include contextual data such as biography into the consideration of the artefact, but only insofar as such data radiate from the artefact itself.

3.3 Persona Criticism in Musicology

Although several authors working from within the field of musicology and popular music studies refer to the persona concept¹³ (or introduce concepts seemingly approximating the notion of persona¹⁴) in their respective research, Edward T. Cone's adoption and application of the persona most closely resembles its usage in literary criticism. More specifically, Cone regards the persona as a manifestation of the composer realized in the artefact, while other authors, such as Allan F. Moore and Eric F. Clarke for instance, view the persona (or their corresponding concepts) as a force within the work, directing and limiting the listener's response. Given the focus of this chapter, Cone's exposition of the persona concept alone will be examined.

3.3.1 Cone

In his seminal work, *The Composer's Voice*, Cone contends that "all music...is dramatic;...every composition is an utterance depending on an act of impersonation which it is the duty of the performer or performers to make clear."¹⁵ For Cone, any musical artefact functions as a channel through which the composer conveys his artistic expression, a channel Cone labels "the composer's persona."¹⁶ Assumed by the performer(s) of the work,¹⁷ this

13. For examples, see Edward T. Cone, *The Composer's Voice* (Berkeley: University of California Press, 1974); Allan F. Moore, "The Persona-Environment Relation in Recorded Song," *Music Theory Online* 11, no. 4 (2005): <http://www.societymusictheory.org/mto/issues/mto.05.11.4/mto.05.11.4.moore.html>.

14. See Moore, "The Persona-Environment,"; Eric F. Clarke, "Subject-Position in Music," in *Ways of Listening: An Ecological Approach to the Perception of Musical Meaning* (Oxford: Oxford University Press, 2005), 91-125.

15. Cone, *The Composer's Voice*, 5.

16. Cone also labels this persona the "implicit persona" and the "complete musical persona."

17. This notion only applies to performance arts.

persona impersonates the composer and intimates traits which congeal to create an impression of the composer's subject dimension.

This composer persona adopts, on the one hand, different characteristics depending on the type of musical work—i.e. vocal or instrumental. On the other hand, it adopts different characteristics according to the dictates of the individual work, irrespective of matters pertaining to musical style, musical genre, etc. Cone claims, “The persona for each composition is uniquely created by and for that composition.”¹⁸ In this respect, Cone's perspective approximates Walker's: the persona is constituted by the inner structures of the work (i.e. its content), and is thus individual in its manner of impersonating.

There is a fundamental difference between Cone's and Walker's viewpoints, however. Cone attributes the persona to the content of the work. Walker, for her part, attributes it to both the content and the context of the work.¹⁹ This is particularly evident in Cone's description of the composer's persona as instantiated in song. Cone contends:

There is...a triad of personas...involved in the accompanied song: the vocal, the instrumental, and the (complete) musical...[T]he vocal persona...can be thought of as 'incarnate,' since it is the only one that expresses itself fully through the human voice...[T]he instrumental persona may seem a creature of analogy, an imaginary construct [since it is communicated directly to the listener through the music as opposed to mediated through words]...[And] [t]he complete musical persona is to be

18. Cone, *The Composer's Voice*, 18.

19. In the epilogue of his book, Cone discusses the significance of context, stating that “it is...the necessary vehicle of the content.” (p. 171). However, Cone's explanation of context emphasizes the context of the performer and the context of the perceiver, simultaneously engaged at the moment of performance and reception of the work. His view seems to devalue the context of the work, the circumstances which surround and impact the work at the moment of its creation. From this premise, I argue that Cone's notion of persona derives from predominantly from the content of the work whereby Walker's derives from the consideration of both the content and the context of the work.

inferred from the interaction of the other two,...a compound mixture of the vocal and the instrumental...held together by the unifying power of the musical line.²⁰

Thus, Cone's description of the persona construct does not account for the potential influence of extraneous elements (including biographical data) on the work of art, elements which, as Walker suggests, bestow upon the persona a psycho-historical identity.

While the authors reviewed above do not necessarily agree on the constitutive elements of the persona construct (i.e. Walker's notion of persona concerns both content and context while Cone's concerns content alone), the literature nonetheless presents the persona as the figure of the author which originates in the artefact itself. This literature, however, falls short of suggesting how the persona construct acquires an authoritative dimension and how the persona construct as agent influences its audience. This deficiency may be resolved by turning to studies in the communications field, particularly, to the processes of *mediation* and *identification* therein described.

3.4 Process of *Mediation*

In his article entitled, "Mediated Persona and Political Culture: Dimensions of Structure and Process," John Corner discusses the process of *mediation*, the process through which the political persona, disseminated through modern media technologies, procures definite proportions and consequently gains agency.²¹ (The term mediation is used here in a sense quite unlike that in philosophy after Hegel, in Adorno's work, for example.) Corner examines the structure of the political persona in light of the process of mediation, arguing that the performance efficacy of the political persona is conditioned by developing media technologies. Corner limits his study to the political persona, but the process he describes can

20. Ibid., 18.

21. See John Corner, "Mediated Persona and Political Culture: Dimensions of Structure and Process," *European Journal of Cultural Studies* 3, no.3 (2000): 386-402.

be applied to any persona construct that is “mediated” through such technologies. The process of mediation thus becomes relevant in considering artistic personae such as that of Jara.

Corner contends that media technologies fashion the mediation of the political persona along three ‘modes’: *iconic*, *vocal*, and *kinetic*. The first, *iconic*, refers to the image of the persona, “following the developing conventions of painting and then photography, in displaying the demeanor, posture and associative contexts of the political self.”²² The second, *vocal*, pertains to the rhetoric of the persona, “recording technologies and conventions hav[ing] allowed an increasing informality of public address such that the significance of what is said becomes interfused with how it is said.”²³ And lastly, *kinetic*, applies to the gestures of the persona, “the political self in action and interaction...which, certainly for television, [would] require a choreographic attention.”²⁴ According to Corner, these modes of mediation, when integrated, communicate a performance of such potency that they become abiding. Indeed, the integration of these mediation parameters grants agency to the persona construct. In so doing, the process of mediation activates the authoritative potential of the persona construct, enabling it to wield social influence.

3.5 Process of Identification

The persona construct fully realizes its power of social influence when it achieves *identification* with its audience. The process of identification, a theoretical schema deriving from social sciences research, aims to explicate how this identification arises. According to Benson P. Fraser and William J. Brown, the process of identification is “the process by which individuals reconstruct their own attitudes, values, or behaviors in response to the

22. Corner, “Mediated Persona,” 388.

23. *Ibid.*

24. *Ibid.*

images of people they admire, real or imagined, both through personal and mediated relationships.”²⁵ On this account, the authoritative potential of the mediated persona construct is realized through audience identification. As Fraser and Brown contend, “One important consequence of identification is the transformation [or affirmation] of personal values[,]. . . long-term beliefs about ideas, feelings, and practices [which] are personally or socially preferable. . . [and which] strongly influence behavior.”²⁶ The audience, through the process of identification, accepts the persona construct and allows it to exert social influence. In essence, the audience permits itself to be seduced.

In summary, the persona construct is introduced here as one of two interrelated theoretical concepts bringing about a new consideration of the musical artefact. That is, the persona construct is proposed as an interpretive strategy through which contextual data may factor into the consideration of the work. Contextual data, such as details of biography, are admitted, however, only insofar as they subsist in the work’s concrete “materials.”²⁷ Following Cone and Walker, these materials stem from either the content, or the content and context of the work of art. Moreover, the persona construct, originating within the confines of the work, delimits and concretizes a work’s authorial inscription. Lastly, the processes of mediation and identification are presented as means through which the persona construct gains agency and the power of social influence.

25. Fraser and Brown, “Media, Celebrities, and Social Influence,” 189. Here, Fraser and Brown’s usage of the terms image and/or mediated image ought to be understood as interchangeable with the terms persona and/or mediated persona.

26. Ibid.

27. I borrow the term materials from Lori Burns and Marc Lafrance’s analytic framework which will be introduced in chapter 5 of the thesis as the analytic method selected for the analysis of Jara’s “Plegaria a un labrador.”

Part II. New Theoretical Approaches Adopted in this Thesis

Chapter 4. Embodiment and Perception

In chapter 3, I introduce the persona construct as a strategy for the interpretation of the artefact. This construct, as previously noted, may be described as the presence of the maker in the artefact, or yet again, the subject dimension of the artefact—that is, the discernable human agency disclosed by the object itself. Moreover, I introduce the processes of mediation and identification, processes through which the persona construct gains agency and the power of social influence. Ultimately, I advance the persona construct in response to the overarching objective of this thesis—to temporarily suspend contextual considerations so as to uncover those aspects which radiate from the musical artefact itself. That is, to address the musical artefact as the locus of my investigation on Nueva Canción Chilena.

In this penultimate chapter, I shall introduce a second theoretical concept, the concept of *embodiment* as presented in phenomenology. Specifically, I shall regard the phenomenological tradition advanced by French philosopher Maurice Merleau-Ponty who considered the phenomena of perception as linked to the living body, that is, a body that simultaneously experiences and is experienced. Thus, embodiment here shall refer to a condition for the perceptual experience. The perceptual experience through which the persona construct—i.e. the subject dimension of the artefact—resonates in the perceiver on account of their perception as a living body shall be said to be embodied.

In order to explore embodiment as a theoretical concept, I shall firstly turn to the work of anthropologist Thomas J. Csordas¹ and art historian Amelia Jones² to establish an

1. Thomas J. Csordas, “Embodiment and Cultural Phenomenology,” in *Perspectives on Embodiment: The Intersections of Nature and Culture*, ed. Gail Weiss and Honi Fern Haber (New York: Routledge, 1999).

understanding of embodiment. Secondly, I shall introduce writings from musicology,³ popular music studies,⁴ and philosophy,⁵ in order to examine how the phenomenological concept of embodiment factors into the consideration of the musical artifact. This chapter, like the previous one, will set the groundwork for the ensuing analysis of Jara's award-winning song "Plegaria a un labrador," the details of which are developed in the fifth and final chapter of this thesis.

4.1 Embodiment as Phenomenological Concept

In his article "Embodiment and Cultural Phenomenology," Thomas Csordas emphasizes the distinction between the concept of embodiment and the notion of the body. He claims that embodiment and body, while corresponding, remain nonetheless separate figures, "the body...as a biological, material entity and embodiment as an indeterminate methodological field defined by perceptual experience and by mode of presence and engagement in the world."⁶ Csordas borrows the notion of "presence and engagement in the world" from Merleau-Ponty, who in his writings refers to it as "being in the world." A passage from the preface of Merleau-Ponty's *Phenomenology of Perception* reads:

Perception is not a science of the world, it is not even an act, a deliberate taking up of a position; it is the background from which all acts stand out, and is presupposed by them. The world is not an object such that I have in my possession the law of its

2. Amelia Jones, "Meaning, Identity, Embodiment: the Uses of Merleau-Ponty's Phenomenology in Art History," in *Art and Thought*, ed. by Dana Arnold and Margaret Iversen (Malden, MA: Blackwell, 2003), 71-90.

3. Edward T. Cone, *The Composer's Voice* (Berkeley: University of California Press, 1974).

4. William Echard, "Sensible Virtual Selves: Bodies, Instruments and the Becoming-concrete of Music," *Contemporary Music Review* 25, no. 1/2 (2006): 7-16; Simon Frith, "The Voice," in *Performing Rites* (Cambridge, MA: Harvard University Press, 2006), 183-202.

5. Maurice Merleau-Ponty, "The Body as Expression, and Speech," in *Phenomenology of Perception*, trans. Colin Smith (London: Routledge, 1967), 174-199; Roland Barthes, "The Grain of the Voice," in *Image, Music, Text*, trans. Stephen Heath (New York: Hill and Wang, 1977), 180-189.

6. Csordas, "Embodiment," 145.

making; it is the natural setting of, and field for, all my thoughts and all my explicit perceptions. Truth does not ‘inhabit’ only ‘the inner man’, or more accurately, there is no inner man, man is in the world, and only in the world does he know himself.⁷

It follows that, after Merleau-Ponty, studies concerned with embodiment move beyond the consideration of the body’s concrete materiality—its objective state—to contemplate the body in its subjective condition, as a perceptual agent. As Csordas asserts, “If embodiment is an existential condition in which the body is the subjective source or intersubjective ground of experience, then studies under the rubric of embodiment are not ‘about’ the body per se. Instead, they are about culture and experience insofar as these can be understood from the standpoint of bodily being-in-the-world.”⁸ The phenomenological approach to the concept of embodiment therefore implicates both the perceiver and the perceived, subject and object. And, it is by means of the perceiver “being in the world” that the perceived’s true potential is fully disclosed, not only its representational identity but its embodied disposition.

4.1.1 Jones

The act of uncovering Jara’s artistic persona necessarily implies a correlative engagement on the part of the interpreter. As explains Amelia Jones in her work on embodiment and the perception of visual art, “The meaning of the work, the perceived identities of its maker and depicted subject(s) are all, then, intertwined in the act of interpretation. In a reciprocal circuit, these identities are all implicated in the identity of the interpreter.”⁹

7. Maurice Merleau-Ponty, “Preface,” in *Phenomenology of Perception*, trans. Colin Smith (London: Routledge, 1967), x-xi.

8. Csordas, “Embodiment,” 143.

9. Jones, “Meaning, Identity, Embodiment,” 73.

Jones explains the multi-dimensional nature of embodiment—reciprocity or what Merleau-Ponty identifies as “chiasmus”—and its manifestation in the act of perceiving. The interpreter, she contends, through the act of interpretation, assumes a definite subject position vis-à-vis the object of perception. However, as an identified subject or embodied being, the interpreter also projects onto the object of perception a subject dimension; in so doing, the interpreter enters into a mutual, if virtual, engagement with the subject(s) disclosed by the work, among them its maker. Jones asserts, “[W]hat used to be thought of as subject and object are chiasmically intertwined...The two reciprocally—but not symmetrically—determine one another as ‘bodies’ or ‘subjects’; my body is both visible and seeing (both sensible and sentient, both object and subject), but my seeing body ‘subtends this visible body, and all the visibles with it.’”¹⁰ Thus, that which the interpreter perceives, the meaning which they ascribe to a given object, is invested both in their role as perceiving subject and their projection of the object’s disclosed subject dimension.

However, the phenomenological perspective of embodiment, explains Jones, does not confer upon the interpreter a free interpretative license. Whereas the perceiving subject ascribes a subject dimension to the object of their perception, this interpretive act is nonetheless tied to the perceiver’s experience of “being in the world” as well as to the object’s object dimension. Jones asserts, “The identity we ascribe to a particular image or object...is intimately connected to our own psychic desires, fantasies, projections. This is not to say that it is entirely phantasmagorical...The identity we ascribe to the work is circumscribed in relation to the visual image [i.e. or the object of perception] – to our perception of its structure, its content, its history, its ‘context,’ and, implicated in all of these,

10. Ibid., 78.

of its author.”¹¹ In other words, while deeply invested in the perceiver’s being in the world, the phenomenological perspective of embodiment also values the object’s object dimension. That is, through its concrete properties, the object discloses its subject dimension.

4.2 Embodiment and Music: *Simple Song*

“Whatever else music is ‘about,’” remarks Richard Leppert, “it is inevitably about the body; music’s aural and visual presence constitutes both a relation to and a representation of the body.”¹² If, indeed, music is about the body, as claims Leppert, then whose body does music exist in relation to? Whose body does music represent?

Such questions are entertained by Edward T. Cone in his seminal work *The Composer’s Voice*, in which various types of musical objects provide the basis for his exploration of the subject dimension in music—that which he designates “the composer’s persona.”¹³ Of particular relevance to this thesis is Cone’s discussion of *simple song*, a category befitting Jara’s music in that Jara entrusts his instrument of choice, the acoustic guitar, with the role of simple (as conceived by Cone) accompaniment.¹⁴

Cone defines simple song as, “song with no accompaniment at all or with ‘simple’ accompaniment – that is, accompaniment that has no individuality. Such an instrumental

11. Ibid., 78-79.

12. Richard Leppert, “Introduction: Music, Representation, and the Scandal of the Body,” in *The Sight of Sound: Music, Representation, and the History of the Body* (Berkeley: University of California Press, 1993), xx.

13. Cone does not refer to embodiment in music but to the subject dimension of music via the concept of persona.

14. Here, it may be pertinent to recall Cone’s definition of “the composer’s persona,” a definition initially presented in chapter three (see page 53), since it informs his discussion of simple song. Cone contends, “There is...a triad of personas...involved in the accompanied song: the vocal, the instrumental, and the (complete) musical...[T]he vocal persona...can be thought of as ‘incarnate,’ since it is the only one that expresses itself fully through the human voice...[T]he instrumental persona may seem a creature of analogy, an imaginary construct [since it is communicated directly to the listener through the music as opposed to mediated through words]...[And] [t]he complete musical persona is to be inferred from the interaction of the other two,...a compound mixture of the vocal and the instrumental...held together by the unifying power of the musical line.” See Cone, *The Composer’s Voice*, 18.

part, lacking the independence to claim a component persona of its own, should ideally be performed by the singer himself, as an extension of his own part.”¹⁵ In the ‘absence’ of the instrumental persona, Cone explains, the vocal persona emerges as the mirror-image of the composer’s persona, thus assigning the performer’s voice an exclusive role, one which is “naturally” authoritative. He writes, “As human beings, we recognize the voice as belonging to one of us, and we accord it special attention...[W]hen the human voice sings, it demands to be heard, and when it is heard it demands recognition.”¹⁶ Therefore, simple song is a song type which, featuring the voice prominently within the musical arrangement, discloses an immediate subject dimension which the perceiver cannot disregard.

4.2.1 Embodiment and the Voice

In his work *Performing Rites*, Simon Frith bestows upon the human voice a similar exclusivity. He argues that the human voice is unique in its capacity to express music and words simultaneously. In this capacity, the voice assumes a dual role, that of “singing voice” and that of “speaking voice.”¹⁷ This duality leads Frith to consider the voice in song as working concurrently at the level of musical instrument, body, person, and lastly, character. Whereas the voice as body, person, and character points towards an embodied conception of song, the voice as musical instrument is more subtle in its disclosure of subject dimensionality. Indeed, the voice as musical instrument entails, on the one hand, physical aspects of the human voice, among them pitch, register, and timbre. On the other hand, it entails vocal nuances indicative of cultural conditioning, for instance, gender, nationality,

15. Ibid., 58. Cone’s remarks with regards to simple accompaniment ought not to be misconstrued; here, Cone refers to accompaniment that does not interfere with the voice, accompaniment that does not enter into dialogue with the voice but rather supports it.

16. Ibid., 77-79. In this passage, Cone, although not directly discussing the object’s disclosure of the artefact’s subject dimension, nonetheless identifies the voice as subject, the voice as persona. He enters into a phenomenological engagement with the work.

17. Frith, “The Voice,” 186.

age, virtuosity, etc. Through any or all of these components, the voice as musical instrument has a potential for embodiment. As Frith states, “[e]ven when treating the voice as an instrument ... we come up against the fact that it stands for the person more directly than any other musical device. Expression with the voice is taken to be more direct than expression on guitar or drum set, more revealing.”¹⁸

William Echard speculates on the embodied potential of the human voice as a musical instrument in his article “Sensible Virtual Selves: Bodies, Instruments and the Becoming-concrete of Music.”¹⁹ Akin to Frith, Echard argues that the voice in the act of singing presents a dual reality. That is to say, Echard assigns the singing voice a dual identity manifested through the performer, the “singer-as-self” and the “singer-as-instrument”²⁰ (whereas Frith regards the voice from the point of view of function, recall the “singing voice” and the “speaking voice”). Echard affirms, “An instrument actualizes music as sound. So does a musician. And specifically, the musicianly body is the locus in which actualization occurs...[Furthermore,] an instrument is a means for actualizing the subject as musician.”²¹ Thus, the voice in the act of singing connotes not only the musician but also the subject dimension—i.e. artistic persona or according to Echard’s terms, the virtual entity—which concur in the conception of the voice as instrument.

Additionally, Echard raises the notion of *disjunctive synthesis*, a perceptual process which allows for a temporary integration of “self” and “instrument”, corresponding identities that nonetheless retain their individuality within the musical object. He contends that “on the one hand, human subject and instrument merge. On the other, the difference between

18. *Ibid.*, 191.

19. William Echard, “Sensible Virtual Selves,” 7-16.

20. *Ibid.*, 13.

21. *Ibid.*

them remains crucial. Even in the case of singers, where the voice is often called an instrument, there are still two divergent series...that can only be kept together through effort. The case of all instrumentalists, singers included, is an example of disjunctive synthesis.”²² This perceptual process, according to Echard, is one in which the listener/receiver must “work” to perceive the whole as disclosed by the musical object of perception, a reasoning which appears to undermine the persuasiveness of the musical object and moreover, to contradict basic human perceptual tendencies towards the organization of perceptual data into wholes.²³ Rather, an argument may be made to support the opposite viewpoint: in fact, the perceiver, in perceiving the musical object, must “work” to disentangle the “self” from the “instrument,” the constitutive parts from the perceived whole, thereby establishing the integrated disposition of the musical object and its influence over the perceiver.

The above-mentioned scholars adopt different stances with regards to embodiment in relation to music. But they converge in their belief that the voice possesses a distinctive embodied quality. To return to a passage by Cone, “the human voice [in the act of singing] occupies a special position among musical instruments. As human beings, we recognize the voice as belonging to one of us, and we accord it special attention.”²⁴ This special status accorded to the singing voice may be considered as the foremost attribute that invests the song with authority.

The concept of authority, however, ought not to be disentangled from the voice as perceived object. The reader will recall the notion of reciprocity as advanced by Jones: that which the interpreter perceives, the meaning which the interpreter ascribes to a given object,

22. Ibid.

23. My reasoning here stems from the primary tenet of Gestalt theory of perception, the whole as greater than the sum of its parts.

24. Cone, *The Composer's Voice*, 79.

is invested both in their role as perceiving subject and their projection of the object's disclosed subject dimension.²⁵ Therefore, authority is not only that which the perceiver ascribes to the voice (as contends Cone) but also that which is claimed by the voice itself.

4.3 Barthes and the "Grain of the Voice"

Arguably, Roland Barthes' work on the "grain" of the voice alludes to embodiment—the perceptual process as linked to the living body—and the distinctive embodied quality of the voice. He introduces the voice as having the potential to connect, on an intimate level, with the perceiver. For Barthes, however, this potentiality is only realized when the perceiver is attuned to the voice. So, while it is customary to treat the grain as the embodied trait of the voice, the grain as presented in Barthes' work also intimates embodiment as it is defined in this thesis. In other words, the grain, resonating outward from the artefact, must be met by something in the perceiver enabling them to capture and respond to that resonance. At first glance, the grain of the voice might appear to be synonymous with the persona construct, the work's subject dimension. However, the grain as described by Barthes refers to a discernable quality of the persona construct rather than the persona itself. This will become increasingly evident throughout the following discussion of Barthes' essay as examined from the perspective of embodiment.

In his seminal essay "The Grain of the Voice," Barthes introduces the concept of grain, the "signifier at the level of which...the temptation of ethos can be liquidated (and thus the adjective banished)"²⁶ from musical discourse. By this, Barthes, of course, does not advocate for the excision of descriptives in musical discourse. Rather, Barthes argues for a reconfiguration of the epistemology of music, a reconfiguration which both calls for and is

25. See p. 61 of this chapter, under Jones.

26. Barthes, "The Grain," 181.

enabled by the re-conceptualization of the musical object via the consideration of the grain. And, while the notion of grain can be applied to instrumental music, Barthes concentrates on the grain of the voice (“when the latter is in a dual posture, a dual production – of language and music”²⁷) in order to elucidate his claim.

The grain of the voice, Barthes contends, is “the materiality of the body speaking its mother tongue; perhaps the letter, almost certainly signifiante.”²⁸ From this description, the concept of grain alludes to both the embodied quality of the voice in the process of production, and to embodiment as the perceptual process linked to the living body. In reference to the embodied voice, Barthes introduces the concept of “mother tongue,” a concept serving as an analogy: it implies the individuation of the vocal apparatus, an individuation that approximates what occurs in the infant during the stage of language development as a result of their “being in the world.” As such, Barthes’ notion of grain seems to pertain not only to the voice involved in the process of dual production (as abovementioned) but more specifically, to the unprocessed voice in the process of dual production. In reference to embodiment as a perceptual process, Barthes engages the concept of *signifiante*, this term referring to a perceptual condition of grain. That is, signifiante refers to an ability in the perceiver, i.e. their disposition at embodied knowledge, which enables them to grasp the grain of the voice and respond to it. Both the concepts of mother tongue and signifiante are explored herewith at greater length.

4.3.1 Montessori on the Concept of Mother Tongue

A brief digression into the area of child developmental psychology may help to clarify what Barthes implies by mother tongue. During the stage of language development,

27. Ibid.

28. Ibid., 182.

the stage during which infants develop a mother tongue,²⁹ infants acquire their linguistic fingerprint, both at the level of vocal production and the level of aural reception. In “The Absorbent Mind,” Maria Montessori describes this process as initiated by a “language mechanism” inherent to all human beings, an anatomical apparatus preexisting enculturation. This mechanism, she explains, “consists of two areas of nerve cells...in the brain cortex...one being concerned with the hearing of speech (an auditory receptive centre), and the other, with the production of speech...One of these is therefore a sensorial centre, the other a motor centre.”³⁰

Infants in the stage of language development realize their linguistic potential in response to stimuli present in their human environment since it is to this environment that they, selectively and spontaneously, tune themselves. Montessori asserts, “Man is not blessed with a pre-established language (but has in fact to create one for himself), the child must naturally hear the sounds in use among his own people before he can repeat them. Hence, the movements for reproducing the words must be based on a substratum of sounds registered in the mind, because the movements he will make depend on the sounds he has heard and which the mind has retained.”³¹ This intricate linguistic tuning, occurring but during the infants’ stage of language development, triggers an intimate and visceral perception of their mother tongue which consequently shapes their production of speech. Thus, the acquisition of language is, in itself, a clear example of embodiment, of the infants’ “being in the world,” and the production of speech, its manifestation. Montessori further elaborates, “All the sounds that occur in words are produced by the use of certain

29. See Maria Montessori, *The Absorbent Mind*, trans. Claude A. Claremont (Oxford: Cleo Press, 1988), 100. Montessori states that the mother tongue is “created” or “developed” by the child from the elements existing in their environment; it is not taught to him or her.

30. *Ibid.*, 105.

31. *Ibid.*, 106.

mechanisms. Sometimes the nose acts in unison with the throat, at others the muscles of the tongue and of the cheeks have to be coordinated. Various parts of the body take part in the construction of this mechanism, which functions perfectly [and I would argue, exclusively] for the mother tongue.”³²

For Barthes, the grain and the embodied voice are not equivalent; the grain is not merely “the materiality of the body [when] speaking” but rather, it is “the materiality of the body speaking its mother tongue.” Thus, the grain is a specific trait of the embodied voice. From this premise, every voice, when speaking in its mother tongue, ought to be endowed with that which Barthes recognizes as grain. Moreover, every voice, when singing in its mother tongue, ought to possess also a grain. Barthes, however, denies such an assumption, contending that certain voices lack grain. It follows that the grain of the voice encompasses more than a distinctive trait of the embodied voice. To the concept of mother tongue is added the complementary concept of signifiante, the perceptual condition of grain.

4.3.2 *Signifiante*

Drawing from the philosophical writings of Julia Kristeva, Barthes borrows and integrates the term signifiante in his work on the grain of the voice. Signifiante, warns Stephen Heath, ought not to be translated as significance, that which emphasizes the sign. Heath defines signifiante as conceived by Barthes:

[Signifiante is] a process in the course of which the ‘subject’ of the text,³³ escaping the logic of the ego-cogito and engaging in other logics (of the signifier, of contradiction), struggles with meaning and is deconstructed (“lost”); signifiante – and this is what immediately distinguishes it from signification is thus precisely a

32. *Ibid.*, 101.

33. The ‘subject’ here is interpreted as the subject dimension of the artefact.

work: not the work by which the (intact and exterior) subject might try to master the language (as, for example, by a work of style), but that radical work (leaving nothing intact) through which the subject explores – entering, not observing – how language works and undoes him or her.³⁴

Signifiante, as used by Barthes, might be interpreted as a phenomenon approximating embodied knowledge, that which is acquired through an existential experience rather than reason. It describes the moment at which the perceiver experiences a visceral engagement with the object of perception. This embodied knowledge, in a state of flux (as a result of the living body itself being in a state of continuous transformation), constantly challenges the perceiver thus “leaving nothing intact.” A passage from Amelia Jones’ essay might further elucidate Barthes’ notion of signifiante. She writes, “Our perception of [a given] work and the identity it suggests to us, in turn, informs our own sense of who we are...our reading of it changes us, if infinitesimally, as subjects.”³⁵ Thus, signifiante may be interpreted as an ability in the perceiver, i.e. their disposition at embodied knowledge. This disposition enables the perceiver to grasp the grain of the voice and respond to it.

The grain of the voice emerges not only as that which the embodied voice claims but also that which the perceiver, from the position of “being in the world,” ascribes to the voice—a subject-object relationship approximating Merleau-Ponty’s notion of “chiasmus.” Barthes’ notion of the grain involves object, perceiver, and their correlation: the object discloses a subject dimension, one to which the perceiver is attuned as a result of their embodied state of being. The perceiver, then, ascribes to the object a subject dimension.

34. Stephen Heath, “Translator’s Notes,” in *Image, Music, Text*, by Roland Barthes, trans. by Stephen Heath (New York: Hill and Wang, 1977), 10.

35. Jones, “Meaning, Identity, Embodiment,” 79.

Lastly, perceiver and object enter into a reciprocal interaction provoked by a visceral engagement.

This chapter introduces the concept of embodiment from the phenomenological perspective, a perspective which regards perceptual phenomena as essentially linked to the perceiver's existence in the world. Moreover, it relates the concept of embodiment to the interpretation of art, exploring the multi-faceted interaction between subject and object dimensions. Finally, it considers embodiment within the context of song, defining the voice as that which possesses distinctive resonating features and elicits the embodied interest of the perceiver.

Part III. Application of New Theoretical Approaches in Analysis

Chapter 5. Analysis of the Musical Artefact: Victor Jara's "Plegaria a un labrador" (Plea to a land worker)

In chapter 4, I examine the theoretical concept of embodiment as presented in phenomenology. I regard the concept of embodiment from the phenomenological tradition advanced by Merleau-Ponty who linked the phenomena of perception to the living body, a body that simultaneously experiences and is experienced. I then relate the concept of embodiment to the interpretation of the musical artefact, presenting the voice in song as retaining a special status, commanding authority on account of its distinctively embodied quality. Lastly, I refer to the work of Roland Barthes on the grain of the voice, examining the concepts of mother tongue and signifiante so as to establish the grain as a specific trait of the embodied voice disclosed by the artefact and perceived by the embodied perceiver.

In this final chapter, I shall relate the theoretical concepts developed in chapters 3 and 4—persona and embodiment—to the study of Nueva Canción Chilena as practiced by Jara. I shall attempt to uncover the subject dimension of Jara's song, his artistic persona as it were, concretized in the objective parameters of the musical artefact. This analytic exercise here shall be considered to entail the perceptual process of embodiment as conceived in chapter 4 of the thesis. Accordingly, I shall analyze a live recording of Jara's award-winning song "Plegaria a un labrador" (Plea to a land worker) using a new analytic method from popular music studies and cultural studies—the Burns-Lafrance Analytic Method¹—which aims to reveal the "embodied dimensions" of the popular musical artefact through the consideration of its observable components.

1. See Lori Burns, Marc Lafrance, and Laura Hawley, "Embodied Subjectivities in the Lyrical and Musical Expression of PJ Harvey and Björk," *Music Theory Online* 14.4 (forthcoming).

5.1 Burns-Lafrance Analytic Method

Devised by music theorist and popular music specialist Lori Burns and cultural studies scholar Marc Lafrance, the analytic method applied here entails a comprehensive approach to the study of embodied meaning in popular music. Theirs is an understanding of embodiment that does not derive from the phenomenological tradition. Accordingly, they do not conceive of the concept of embodiment as it is conceived in this thesis. Rather, Burns and Lafrance opt for an inclusive understanding of the term, defining embodiment as, “the expression of ideas in material form, and the incorporation of these ideas into a system.”² This difference in viewpoints, however, does not pose a conceptual problem with regards to the application of the Burns-Lafrance method in this thesis, their method proving readily adaptable to the need expressed throughout this thesis, to undertake the study of Nueva Canción Chilena from the perspective of the musical artefact.

The Burns-Lafrance method involves the analysis of the “embodied dimensions” of the popular musical artefact—the recording—from the basis of its “lyrical and musical materials and strategies.” Burns and Lafrance describe “materials and strategies” as the observable properties of the musical artefact instantiated in song and captured in recording. While the materials may be interpreted as the concrete, tangible, attributes of the artefact, the strategies may be interpreted as “intentional or dynamic action[s] reflect[ing]...the conception of the artist as communicator who uses the resources of word and sound.”³ In order to fulfill their analytic objective, Burns and Lafrance propose a tripartite analytic method.

2. Ibid., under “Introduction.”

3. Ibid., under “Voice and Story/Music and Meaning.”

The Burns-Lafrance method comprises three successive stages, namely *Content*, *Settings*, and *Dynamic Expression*, per domain of analysis, i.e. lyrical and musical (see table 5.1 below).⁴ While systematic in its consideration of the musical artefact, the method nonetheless “permits a flexible application..., for instance, it is possible to gather data within one domain, or to work horizontally across domains. There are discoveries to be made within certain cells of the table, without necessitating a comprehensive study of all cells.”⁵ In this regard, the Burns-Lafrance method presents to the field of popular music studies an indispensable research tool, unique in its ability to accommodate diverse analytic foci.

Table 5.1 Burns-Lafrance Analytic Method

Lyrical Materials and Strategies	Musical Materials and Strategies
Verbal Content	Sonic Content
<ul style="list-style-type: none"> • vocabulary • topics, themes • form, phrase 	<ul style="list-style-type: none"> • pitch and rhythm • timbre and texture • phrase and form
Lyrical Settings	Musical Settings
<ul style="list-style-type: none"> • subject • story and narrative • delivery 	<ul style="list-style-type: none"> • “voice” (vocal and instrumental timbres, arrangement) • form and gesture • mediation
Dynamic Lyrical Expression	Dynamic Musical Expression
<ul style="list-style-type: none"> • agency: role, subjectivity • stance: status, perspective • contact: temporality, distance • utterance: action, engagement 	<ul style="list-style-type: none"> • gesture: motion, direction • quality: effects, articulation • interactions: balance, space, texture • intensity: markedness, tension, focus

Source: Reprinted by permission from Burns, Lafrance, and Hawley, “Embodied Subjectivities,” under “Lyrical and Musical Materials and Strategies.”

Moreover, the Burns-Lafrance method can be interpreted as progressive in its consideration of the musical artefact. That is, the method is based on a systematic approach which can be regarded as moving from the predominantly objective toward the increasingly

4. Burns and Lafrance indicate that they are currently developing the method to include the domains of video image and promotion.

5. *Ibid.*, under “Lyrical and Musical Materials and Strategies.”

subjective consideration of the work.⁶ It therefore represents a viable and persuasive means through which to examine the popular music artefact. Whereas the *Content* stage, arguably, involves the examination of the work's most objective components, the *Settings* stage explores the more immediate subject dimension of the work, relying increasingly upon the analyst's interpretation of the work. Finally, the *Dynamic Expression* stage focuses on the discernable subtleties that characterize the subject dimension of the work, the details of which hinge primarily on the analyst's individual reading of the work.

Herein lay the viability and persuasiveness of the Burns-Lafrance analytic method in what regards the new theoretical approach presented in part 2 of the thesis (chapters 3 and 4): the Burns-Lafrance method allows for the analysis the subject dimension of the object as inscribed in the tangible parameters of the musical artefact—i.e. the persona construct—while taking into account the role of the perceiver in delimiting that subject dimension—i.e. embodied perception as conceived in this thesis. In other words, the method accounts for the object and subject dimensions of the musical artefact, grounding the subject dimension of the object both in the object itself and in the perceiver's account of the object. As such, this analytic method supports the concept of persona and the concept of embodiment deriving from the phenomenological perspective, “[t]he meaning of the work, the perceived identities of its maker and depicted subject(s)...intertwined in the act of interpretation. In a reciprocal circuit, these identities are all implicated in the identity of the interpreter.”⁷

6. This statement does not mean to imply that any reading of a work can ever be entirely objective. I contend that even the most objective of analyses bear the analyst's subjective imprint, much like the creator of a work of art leaves their imprint on the work.

7. Amelia Jones, “Meaning, Identity, Embodiment: the Uses of Merleau-Ponty's Phenomenology in Art History,” in *Art and Thought*, ed. by Dana Arnold and Margaret Iversen (Malden, MA: Blackwell, 2003), 73.

5.2 The Musical Artefact: Victor Jara's "Plegaria a un labrador"

Among the initial songs officially recognized as Nueva Canción Chilena, sharing in the first prize at the *Primer Festival de la Nueva Canción Chilena* (First Festival of the Nueva Canción Chilena) held in 1969, Jara's "Plegaria a un labrador" ought to be regarded as a genuine expression of what constitutes Nueva Canción Chilena and thus, a legitimate object for analysis. Moreover, this song is particularly significant in view of the fact that it raised the level of Jara's celebrity and established the political nature of his mediated artistic persona. As Joan Jara recalls, "As I cued up, among the crush of people pushing to hug and congratulate...Victor [at the Primer Festival de la Nueva Canción Chilena], I did feel that something important had happened. Our lives had reached a turning point...[and] we were irrevocably part of a process bigger than ourselves, of a great multitude working in a common cause [i.e. *via Chilena al socialismo* (the Chilean way towards socialism)]...The year following the [First] Festival of New Chilean Song was a crucial one in our lives...Victor found himself thrust into prominence as a composer."⁸ "Plegaria a un labrador," a song marking a determining point in Jara's career as Nueva Canción Chilena singer-songwriter, warrants further exploration.

Live performances figure prominently in terms of Jara's career as Nueva Canción Chilena artist, live performances constituting his primary means of communication with his audiences. Arguably, live performances ought to also figure prominently in the consideration of his contributions as a singer-songwriter. The ensuing analysis of "Plegaria a un labrador" draws on a single recording of the live performance of the song,⁹ dated March 4, 1972. This recording, selected for its aesthetic qualities as a recording of a live performance, here is

8. Joan Jara, *Victor: An Unfinished Song*, 2nd ed. (London: Bloomsbury, 1998), 128-129.

9. The distinction between live and studio recordings is not regarded in the Burns-Lafrance analytic method.

considered as approximate a rendering of Jara's performance of "Plegaria a un labrador" as is currently accessible.¹⁰ It follows that the subject dimension which radiates from this musical artefact also is considered as approximate a rendering of Jara's artistic persona as is available.

5.3 Application of the Burns-Lafrance Analytic Method: Victor Jara's "Plegaria a un labrador"

The purpose of the following application of the Burns-Lafrance analytic method, as noted above, is to uncover the subject dimension disclosed by the 1972 recording of Jara's "Plegaria a un labrador." The subject dimension of the musical artefact (i.e. Jara's artistic persona), however, is observed along the qualities of the persona construct specified in chapter 3 of the thesis (see p. 53); the persona "is limited, identifiable, constructed, and without intentions."¹¹ To this end, the musical artefact, although analyzed according to the stages of the Burns-Lafrance method, is observed mainly in terms of its materials rather than its strategies, the strategies implicating a level of intentionality that lies outside the interest of the present thesis.

The analysis of Jara's "Plegaria a un labrador" proceeds according to each stage of the tripartite model, namely, Content, Settings, and Dynamic Expression, and their

10. Certain scholars maintain that there exists no fundamental aesthetic distinction between the experience of a live performance and the experience of a recording of a live performance. Or, in the very least, they argue that the experience of a live performance is neither superior nor inferior to that of the recorded performance. For instance, Theodore Gracyk argues that "[w]hile it is ...unlikely that recorded music will obliterate live music, it is not clear that life is aesthetically poorer for those choosing technological substitutes." For her part, Christy Mag Uidhir contends that there exists no fundamental aesthetic distinction between live performances and the "undoctored" recordings of those performances. "I think them twins," she claims, "able in principle to have all aesthetic properties in common, differing only in order of birth." These studies effectively determine the recording as a viable locus for the aesthetic experiences of music, among which the subject dimensions disclosed by the recording. For more details, see Theodore Gracyk, "Listening to Music: Performances and Recordings," *Journal of Aesthetics and Art Criticism* 55 (1997): 139-150; Christy Mag Uidhir, "Recordings as Performances," *British Journal of Aesthetics* 47, no. 3 (2007): 298-314.

11. Cheryl Walker, "Persona Criticism and the Death of the Author," in *Contesting the Subject: Essays in the Postmodern Theory and Practice of Biography and Biographical Criticism*, ed. William H. Epstein (West Lafayette, IN: Purdue University Press, 1991), 115.

corresponding subcategories (see table 5.1, p. 75). The first portion of the analysis addresses the domain of Lyrical Materials and Strategies, the stages of the method relative to the domain of the lyrics, while the second portion refers to the domain of Musical Materials and Strategies, the stages of the method relative to the domain of the music.

5.3.1 The Lyrical Domain

In what regards the examination of Nueva Canción Chilena repertoire, the lyrical domain is the domain in which most song analyses are performed. The words of the songs are weighed, especially in terms of their political connotations, usually so as to demonstrate the persuasiveness of the lyrics and to underscore the historical significance of this repertoire. In most instances, the words are examined in isolation from the musical context in which they originate; the song-texts are typically analyzed as poems rather than lyrics on account of the figurative language and symbolism they comprise. As explains Chilean singer-songwriter Patricio Manns, “Almost as a matter of course the texts of the [Nueva Canción Chilena] songs are considered as poems. This is usually a mistake: the text written in connivance and complicity with the music has its own laws and observes demands...which imply a differentiation, if not of content, then at least at the level of form.”¹² Manns also contends that Nueva Canción Chilena song-texts display both particular sociocultural sensibilities¹³ and a distinctive use of language which render them socially contingent and thereby distinct from poetry. He writes, “Singer-songwriters, the minstrels of our age, in order to operate on the social body of our people, need to serve an...apprenticeship, not in university faculties, but in two key areas of the world: libraries,

12. Patricio Manns, “The Problems of the Text in Nueva Canción,” *Popular Music* 6, no. 2 (1987): 192.

13. The reader may recall the position of Burns and Lafrance with regards to the sociocultural condition of the musical artefact. See Burns, Lafrance, and Hawley, “Embodied Subjectivities,” under “Introduction.”

and the roads that cross the countryside.”¹⁴ Thus, Nueva Canción Chilena song lyrics, poetic though they may be, differ from poetry in terms of their formal properties and far exceed poetry in terms of their potential for social mobilization.

5.3.1.1 Verbal Content

Burns and Lafrance describe the initial stage in the domain of Lyrical Materials and Strategies, the Verbal Content stage, as involving “a close reading of the words, the vocabulary and the symbolic devices that are used, the topics and themes that are explored, the phrase design and form.”¹⁵ The following analysis of the text of “Plegaria a un Labrador” therefore follows the three sub-categories of the Verbal Content stage: *Vocabulary, Topics and Themes, Form and Phrase*. A transcription of the song-text is provided, segmented according to the verse and chorus structure of “Plegaria a un labrador” (see table 5.2 below). Also, a summary of the Verbal Content analysis is presented in table 5.3 (see pp. 82-83) alongside a summary of the Sonic Content analysis which shall be discussed in the Musical Materials and Strategies portion of the thesis.

Table 5.2 Victor Jara’s “Plegaria a un labrador” (Plea to a land worker)

Line No.	Lyrics	English translation
Verse 1 (03:10 – 03:48)		
1	Levántate y mira la montaña	Stand up and behold the mountain
2	De donde viene el viento, el sol y el agua	From where the wind, the sun and the water emerge
3	Tú que manejas el curso de los ríos	You who direct the flow of the rivers
4	Tú que sembraste el vuelo de tu alma	You who sow the flight of your soul
Verse 2 (03:49 – 04:24)		
5	Levántate y mírate las manos	Stand up and behold your hands
6	Para crecer estréchala a tu hermano	To grow take hold of your brother’s hand
7	Juntos iremos unidos en la sangre	Together we will proceed united in blood
8	Hoy es el tiempo que puede ser mañana	Today is the day when the future can begin

14. Manns, “The Problems of the Text,” 193-194.

15. Burns, Lafrance, and Hawley, “Embodied Subjectivities,” under “Lyrical and Musical Materials and Strategies.”

Table 5.2 (continued)

Line No.	Lyrics	English translation
	Chorus (04:25 – 05:15)	
9	Libranos de aquel que nos domina en la miseria	Deliver us from the one who retains us in misery
10	Tráenos tu reino de justicia e igualdad	Bring to us your reign of justice and equality
11	Sopla como el viento la flor de la quebrada	Blow like the wind does the flour of the gorge
12	Limpia como el fuego el cañón de mi fusil	Cleanse like the fire does the barrel of my riffle
13	Hágase por fin tu voluntad aquí en la tierra	Your will be finally done here on earth
14	Danos tu fuerza y tu valor al combatir	Give us your strength and courage in battle
15	Sopla como el viento la flor de la quebrada	Blow like the wind does the flour of the gorge
16	Limpia como el fuego el cañón de mi fusil	Cleanse like the fire does the barrel of my riffle
	Verse 3 (05:16 – 05:35)	
17	Levántate y mírate las manos	Stand up and behold your hands
18	Para crecer estréchala a tu hermano	To grow take hold of your brother's hand
19	Juntos iremos unidos en la sangre	Together we will proceed united in blood
20	Ahora y en la hora de nuestra muerte amén	Now and in the hour of our death amen
21	Amén, amén	Amen, amen

Note: Translation mine. Time cues correspond with recording *Victor Jara habla y canta: en vivo en La Habana Cuba* (1972; 2001)

Vocabulary

The song-text of “Plegaria a un labrador,” a plea and a call to action as per the repeated use of the imperative mood of the verb, is undeniably poetic, imbued with figurative meanings throughout. The use of metaphors recurs frequently; even the song title, “Plegaria a un labrador,” refers to the figure of the land worker (i.e. labrador) which, as the full song-text discloses, represents a collective, the Chilean rural communities. Several scholars contend that *labrador* stands not only for the worker of the land but for all underprivileged and working classes, both rural and urban. For instance, Robert Pring-Mill states, “Although the term Labrador usually refers to a ‘farm labourer’—rather than to any ‘working man’—this song-text is obviously not aimed just at campesinos to the exclusion of urban trabajadores but directed at all the members of the ‘proletariat’, whether they wield the ‘hammer’ or the ‘sickle’.”¹⁶

16. Robert Pring-Mill, *Gracias a la Vida: The Power of Poetry in Song* (London: University of London Press, 1990), 54.

Table 5.3 Burns-Lafrance Analytic Method (stage 1): Jara's "Plegaria a un labrador"

Verbal Content	Sonic Content
<ul style="list-style-type: none"> ● Vocabulary <ul style="list-style-type: none"> –The text is a plea and a call to action as per the use of the imperative mood of the verb –The body of words are proper of a poetic composition –The words are accessible but imbued with figurative meanings a) Figures of speech: <ul style="list-style-type: none"> – Metaphor, Title, "Plea to a land worker". The land worker represents the Chilean rural community – Metaphor, Line 3, "You who direct the flow of the rivers," represents ploughing a furrow, identifies the land worker as the addressee of the plea. – Metaphor, Line 4, "You who sow the flight of your soul," represents the land worker's devotion to the land he toils – Metaphor, Lines 6 and 18, "To grow take hold of your brother's hand," represents the power of solidarity possible within the rural community – Metaphor/simile, Line 11, "Blow like the wind does the flour of the gorge," invokes the addressee to channel his power and act with force as does the wind in the gorge (the simile is used to clarify the metaphorical use of the verb blow). – Metaphor/simile, Line 12, "Cleanse like the fire does the barrel of my rifle," beseeches the addressee to act against his oppressor as does the fire cleansing the gun's barrel (the simile is used to explicate the metaphorical use of the verb cleanse). b) Symbolism: <ul style="list-style-type: none"> –Lines 5 and 17, "Stand up and behold your hands". The symbol of the hands refers to the power of the labourer, his potential to effect social change. –Lines 7 and 19, "Together we will proceed united in blood". The symbol of the blood refers to the notion of solidarity. c) Religious References: <ul style="list-style-type: none"> – Lines 9-10, 13-14, begin with a Christian reference to the Lord's Prayer "Our Father" (e.g. "Deliver us"; "Bring to us"; "Your will be...done"; "Give us") – Line 20, "Now and in the hour of our death amen," cites the Christian prayer "Hail Mary" 	<ul style="list-style-type: none"> ● Pitch and rhythm <ul style="list-style-type: none"> – Key areas: <ul style="list-style-type: none"> Verses e minor Chorus A major –C# in the context of e minor, musical event tied to Amen – Melody: range (e – d¹) – Harmony: i(I) ; iv(IV) ; V ; b VII – Meter: $\frac{6}{8}$, $\frac{9}{8}$ – Tempo: <ul style="list-style-type: none"> Verses 1 and 2 ♩ = 60-63 Chorus ♩ = 54 Chorus (repetition) and Verse 3 ♩ = 80-82
<ul style="list-style-type: none"> ● Topics, themes <ul style="list-style-type: none"> –Theme: The text is a plea and a call to action addressed to the land worker which in this instance represents all Chilean working classes –Topics: <ul style="list-style-type: none"> a) Nature: the four elements (i.e. water, wind, earth, fire) b) Rural life: the landscape (e.g. mountains, rivers, gorges); agricultural work (e.g. sowing, ploughing); inequities 	<ul style="list-style-type: none"> ● Timbre and texture <ul style="list-style-type: none"> – "undoctored" recording, manipulations do not factor into the consideration of this recording of <i>Plegaria a un Labrador</i> – The voice figures prominently at the forefront in the recording, it overpowers the guitar as though the microphone were solely on the voice; the guitar falls in and out of full audible range, sounding clearly only when the voice is silent.

Table 5.3 (continued)

Verbal Content	Sonic Content
<ul style="list-style-type: none"> • Form, phrase – Line repetitions (lines 5-6-7 and 17-18-19; lines 11-12 and 15-16) – When structured according to its musical context, the song-text suggests a rhythmic quality suggestive of poetic verse structure – Open rhyme scheme and free verse form when analyzed as poem – Pattern of rhythmic accent nonetheless emerges 	<ul style="list-style-type: none"> • Phrase and form – Verses, 4 + 1 measure phrases – Chorus, 4 + 4, (3^{1/2} + 1^{1/2}), 2+2 measure phrases – Musical structure determines the structure of the song-text

In certain instances, Jara combines figures of speech in a manner which conveys powerful images and, arguably, aims to provoke equally powerful responses in the perceiver. For example, line 11 of the song-text combines the metaphor and the simile (“Blow like the wind does the flower of the gorge”), the simile used to clarify the metaphorical usage of the verb to blow. This poetic expression invokes the addressee to channel his power and act with force, as does the wind in the gorge. Line 12 of the text, “Cleanse like the fire does the barrel of my rifle,” reveals the same pattern, the simile used to explicate the metaphorical usage of the verb to cleanse, the addressor beseeching the addressee to act thoroughly in purging society of its oppressors.

In addition to figures of speech, Jara uses symbols and religious references to enhance his song-texts with meaning. At lines 5 and 17, “Stand up and behold your hands,” the symbol of the hands—itsself a natural symbol¹⁷—represents the power the land worker possesses, his potential to effect social change. At lines 7 and 19, “Together we will proceed united in blood,” Jara uses the conventional symbol¹⁸ of blood in reference to the solidarity

17. Sylvan Barnet, Morton Berman, and William Burto, define a natural symbol as a symbol which “inherently resembles the higher thing which it suggests and of which it is a part.” The symbol of the hands may be considered a natural symbol being that the hands are inherently powerful—they are the foremost appendage with which the body performs its work. For a discussion of natural symbols, see Barnet, Sylvan, Morton Berman, and William Burto, *The Study of Literature: A Handbook of Critical Essays and Terms* (Boston: Little, Brown and Company, 1960), 343.

18. *Ibid.* According to Barnet, Berman, and Burto, a symbol which is not deemed to be natural is either private—particular to the user—or conventional—more widely accepted. Blood here may therefore be

of the Chilean rural working class—the addressees of the plea. The song-text also contains explicit religious references, qualifying the plea as directed toward those of Christian faith. Specifically, lines 9 and 10, as well as lines 13 and 14, clearly borrow vocabulary and verb mood from the Christian prayer, “Our Father,” while the closing line of the song, “Now and in the hour of our death amen,” cites the “Hail Mary.” Interestingly, several scholars, while highlighting the religious reference to the “Our Father,”¹⁹ fail to recognize the citation of the “Hail Mary;” some even argue that song-text of “Plegaria a un labrador” references more obscure biblical passages.²⁰ These textual analyses, while illuminating, figure less prominently within the context of this analysis if only because such references, arguably present in the text, entail a specialized knowledge of religious texts.

Topics and Themes

The principal theme of the song-text is a plea and a call to action addressed to the land worker, which in this instance, represents the Chilean rural community, as expressed above. Among the topics attended to are the natural elements (i.e. water, wind, earth, fire)—line 2 in particular—and aspects of rural life, especially noticeable in the song’s mention of Chilean landscape, agricultural work (e.g. sowing, ploughing), and in its allusion to the inequities of peasant life (e.g. the need for justice and equality, the urgency to act).

Form and Phrase

While the lyrics of Nueva Canción Chilena songs ought not to be considered poetry per se, the rhythmic component of the “Plegaria a un labrador” song-text created by the

regarded as an example of a conventional symbol since it is conventionally used to indicate a relation beyond familial ties (e.g. blood as a reference to racial or national ancestry).

19. See Peter Gould, “Mi Pueblo Creador: Remembering Víctor Jara” (PhD diss., Brandeis University, 2002), 153-156; Pring-Mill, *Gracias a la Vida*, 49-63.

20. Pring-Mill’s textual analysis of *Plegaria a un labrador* is very insightful, thoroughly researched in terms of the religious references embedded in the song-text. However, his analysis represents a scholarly account of the song-text rather than an immediate reading of the text as per its instantiation in song. For Pring-Mill’s complete disquisition on *Plegaria a un labrador*, see Pring-Mill, *Gracias a la Vida*, 49-74.

organization of its words nonetheless implies Jara's poetic use of language. Correspondingly, an examination of the lyrics according to the conventions of Spanish versification is not unjustified. Such an analysis is presented in table 5.4 of the thesis (see p. 86). (Incidentally, the analysis of Jara's song-text according to these conventions ought to confirm the formal distinction between song-text and poetry as claimed by Manns.) This type of lyrical analysis, however, requires a general understanding of the Spanish verse structure, a structure determined by the prosodic and the rhythmic accents of the words.

In the Spanish language, words are classified into one of four categories according to their prosodic accents: *aguda* (the prosodic accent falls on the last syllable of the word), *grave* (the prosodic accent falls on the penultimate syllable), *esdrújula* (the prosodic accent falls on the antepenultimate syllable), and *sobre-esdrújula* (the prosodic accent falls on the fourth-from-last syllable). Spanish versification is syllabic in structure and therefore quantified and classified by the number of syllables in each verse. If a verse ends in a word that is *grave*, the number of syllables it contains corresponds to the actual syllable count. If the last word of a verse is *aguda*, an additional syllable is counted within that verse. If the last word of a verse is *esdrújula* or *sobre-esdrújula*, one syllable is deducted from the count.²¹ In addition, each class of verse follows a rhythmic pattern generated by the prosodic accents of the words it comprises. This pattern, designated the rhythmic accent or ictus, establishes regularity and precision within the verse.²² If, however, the words within a verse are rearranged, this flow is compromised although the prosodic accent of each word remains constant.

21. Emilio M. Martínez Amador, *Diccionario Gramatical y de Dudas del Idioma* (Barcelona: Editorial Ramon Sopena, 1987), 115.

22. *Ibid.*, 679-80.

Table 5.4 Lyrics of "Plegaria a un labrador" and Spanish Versification

Segmentation	Line No.	Lyrics	English translation (translation mine)	Versification	
				# of syll.	Ictus
Duration: 3 min 14 sec Verse 1 03:10 – 03:48	1	Levántate y mira la montaña	Stand up and behold the mountain	11	2-6-10
	2	De donde viene el viento, el sol y el agua	From where the wind, the sun and the water emerge	11	4-6-8-10
	3	Tú que manejas el curso de los ríos	You who direct the flow of the rivers	12	1-4-7-11
	4	Tú que sembraste el vuelo de tu alma	You who sow the flight of your soul!	12	1-4-7-11
Verse 2 03:49 – 04:24	5	Levántate y mírate las manos	Stand up and behold your hands	11	2-6-10
	6	Para crecer estréchala a tu hermano	To grow take hold of your brother's hand	11	4-6-10
	7	Juntos iremos unidos en la sangre	Together we will proceed united in blood	12	1-4-7-11
	8	Hoy es el tiempo que puede ser mañana	Today is the day when the future can begin	12	1-4-7-11
Chorus 04:25 – 05:15	9	Libranos de aquel que nos domina en la miseria	Deliver us from the one who retains us in misery	14	1-5-9-14
	10	Tráenos tu reino de justicia e igualdad	Bring to us your reign of justice and equality	14	1-5-9-13
	11	Sopla como el viento la flor de la quebrada	Blow like the wind does the flour of the gorge	13	1-5-8-12
	12	Limpia como el fuego el cañón de mi fusil	Cleanse like the fire does the barrel of my rifle	13	1-5-8-12
	13	Hágase por fin tu voluntad aquí en la tierra	Your will be finally done here on earth	14	1-5-9-13
	14	Danos tu fuerza y tu valor al combatir	Give us your strength and courage in battle	14	1-5-9-13
	15	Sopla como el viento la flor de la quebrada	Blow like the wind does the flour of the gorge	13	1-5-8-12
	16	Limpia como el fuego el cañón de mi fusil	Cleanse like the fire does the barrel of my rifle	13	1-5-8-12
Verse 3 05:16 – 05:35	17	Levántate y mírate las manos	Stand up and behold your hands	11	2-6-10
	18	Para crecer estréchala a tu hermano	To grow take hold of your brother's hand	11	4-6-10
	19	Juntos iremos unidos en la sangre	Together we will proceed united in blood	12	1-4-7-11
	20	Ahora y en la hora de nuestra muerte amén	Now and in the hour of our death amen	14	2-6-11-13
	21	Amén, amén	Amen, amen	4	n/a

Legend: blue type = ictus; ◡ = synalepha

The syllable-count of verses may also be affected by linguistic elisions, among them the *synalefa*—an elision occurring when two consecutive words, the first ending in a vowel, and the second beginning on a different vowel, are pronounced as a single syllable and thus rhythmically counted as one.²³ Consider the following line borrowed from Jara’s song-text (lines 12 and 16): “Limpia como el fuego el cañón de mi fusil.” This line contains 14 syllables in total, as the following syllabic breakdown demonstrates: Lim-pia co-mo el fue-go el ca-ñón de mi fu-sil. However, this line, as sung by Jara and as quantified by the conventions of Spanish versification, in fact, does not contain 14 syllables. Rather, it totals 12 syllables on account of the two *synalefas* Jara adds (Lim-pia co-mo el fue-go el ca-ñón de mi fu-sil), or yet again, 13 syllables, since the last word of the line is *aguda* and counts for 2. Such elisions must be taken into account when considering the versification of a poem, their occurrence bearing on the *ictus* established by the words in verse form. Similarly, these elisions impact poetic song-texts such as Jara’s “Plegaria a un labrador,” impinging on the overall rhythmic flow of the lyrics—an *ictus*-type phenomenon—created by the organization and delivery of the words.

According to the conventions of Spanish versification, the lyrics of “Plegaria a un labrador” follow an open rhyme scheme and a free verse form. The song-text cannot be described as belonging to any typical combination of Spanish verse classes (e.g. the combination of heptasyllabic and hendecasyllabic verses; or yet again, the combination of quadrisyllabic and octosyllabic verses). Nevertheless, when the text is analyzed as a whole, a definite pattern emerges from which a rhythm (resembling the *ictus*) flows. Lines 1-2, 5-6, and 17-18, constitute pairs of consecutive endecasyllabic lines. These pairs are followed by two dodecasyllabic lines. Contrastingly, lines 9-10 and 13-14 constitute pairs of 14-syllable

23. *Ibid.*, 626-27.

lines, these in turn followed by two 13-syllable lines. This lyrical pattern, later presented within a musical verse/chorus structure (in the musical domain portion of the analysis), does not emerge independently from the musical phrase and form structures which accompany the lyrics. As such, the analysis of the lyrics according to Spanish versification conventions corroborate Manns claims regarding the formal distinction between Nueva Canción Chilena song-texts and poetry, “the text[s] [of the songs] written in connivance and complicity with the music ... imply[ing] a differentiation, if not of content, then at least at the level of form.”²⁴

5.3.1.2 Lyrical Settings

According to Burns and Lafrance, the Lyrical Settings stage of the method determines “the Subject (who is speaking), the Story and Narrative (what the song lyrics are about, when and where they take place), and the Delivery (how the story is being communicated or mediated from the speaker to the listener).”²⁵ A summary of the Lyrical Settings analysis is presented in table 5.5 (see p. 89) alongside a summary of the Musical Settings analysis which shall be discussed in the Musical Materials and Strategies portion of the thesis.

24. Manns, “The Problems of the Text,” 192. An argument could be made against Manns in that many singer-songwriters of Nueva Canción Chilena composed in verse form. Most recognized is the work of Violeta Parra who often composed her lyrics in *decimas*, ten-syllable verse forms wherein the ictus falls on syllable 1 (optional), 3, 7 and 9. In certain instances, there would be no apparent distinction between her lyrics and poetry. However, a counterargument could be made in that she was not truly a Nueva Canción Chilena singer-songwriter but rather belonged to a generation of singer-songwriters that preceded the Nueva Canción Chilena. This, however, only holds true if Nueva Canción Chilena is regarded as a song movement rather than as a genre.

25. Burns, Lafrance, and Hawley, “Embodied Subjectivities,” under “Lyrical and Musical Materials and Strategies.”

Table 5.5 Burns-Lafrance Analytic Method (stage 2): Jara’s “Plegaria a un labrador”

Lyrical Settings	Musical Settings
<ul style="list-style-type: none"> ● Subject – Addressor: artistic persona – Addressee: land worker (i.e. 2nd person singular which represents the Chilean rural community) – Subject relations consistent throughout – Intensification occurs at line 7 of the song text, addressor and addressee become “we” 	<ul style="list-style-type: none"> ● Vocal and instrumental timbres – Single voice; male; tenor; distinctly Latin American as per the pronunciation of the words – Single guitar accompaniment; 6-string acoustic; nylon strings
<ul style="list-style-type: none"> ● Story, narrative – Addressor beseeches addressee to realize the power he beholds and to redirect that power in the imminent struggle ahead – The story acquires a revolutionary undertone given the socio-political reality in which it originated and is performed 	<ul style="list-style-type: none"> ● Form and gesture – Voice sings the melody – Guitar supports the voice with underlying harmonies – Instantiation of “simple song”
<ul style="list-style-type: none"> ● Delivery – Assertive; persistent; inclusive – The delivery of the song text communicates and affirms that a people united will prosper in the face of adversity. The focus is on hope, not defeat 	<ul style="list-style-type: none"> ● Mediation – Single microphone recording – Microphone situated at the height of the vocal apparatus, the guitar resounding below the voice in the sonic field – Voice and guitar share enhanced reverberated quality – Voice often drowns the guitar

As regards the *Subject* of Jara’s “Plegaria a un labrador,” the song involves an addressor, in this instance Jara’s artistic persona, addressing an “other,” i.e. the Chilean rural community. This addressor-addressee relation, while remaining constant throughout the song, becomes intensified at line 7 of the song-text, “Together we will proceed united in blood.” This is the moment in the song-text when the addressor directly identifies himself with the addressee of the plea, the moment when the “you” of the song-text becomes “we.” The *Story* of the song involves the addressor beseeching the addressee to realize the power he beholds and to redirect that power toward effecting radical change. As per the song-text, this action requires an immediate response on the part of the addressee of the plea, as demonstrates line 9, “Deliver us from the one who retains us in misery,” and line 13, “Your will be finally done here on earth.” The *Delivery* of the song, as per the addressor, is

assertive, persistent, and inclusive: it may be understood as assertive in that the addressor delivers the song-text with conviction; it may be regarded as persistent on account of the vocabulary (the use of the imperative mood of the verb) and the determination with which the song-text is communicated; it may be considered inclusive in that the addressor addresses a collective rather than an individual, a collective to which he belongs as per his own assertion. The delivery of the song-text, as a whole, expresses a message of hope, affirming that a people united will prosper, “Today is the day when the future can begin.”

5.3.1.3 Dynamic Lyrical Expression

Dynamic Lyrical Expression, the third and final stage of the Burns-Lafrance analytic method in the domain of Lyrical Materials and Strategies, comprises four subcategories, *Agency*, *Stance*, *Contact*, and *Utterance*, each of these fulfilling an individualizing function. Burns and Lafrance contend, “there is much more to know about how the song’s protagonist and [his] social situation, about how the story unfolds dramatically, and about the ideologies that exist to frame the address.”²⁶ The third stage of the analytic method may therefore be regarded as the stage which individualizes the verbal content and lyrical settings, breathing essence, as it were, into the data collected and the observations presented in the preceding two stages of the method. A summary of the Dynamic Lyrical Expression analysis is presented in table 5.6 (see p. 91) alongside a summary of the Dynamic Musical Expression analysis which shall be discussed in the Musical Materials and Strategies portion of the thesis.

26. Burns, Lafrance, and Hawley, “Embodied Subjectivities,” under “Lyrical and Musical Materials and Strategies.”

Table 5.6 Burns-Lafrance Analytic Method (stage 3): Jara's "Plegaria a un labrador"

Dynamic Lyrical Expression	Dynamic Musical Expression
<ul style="list-style-type: none"> • Agency – Artistic persona assumes the role of the enlightened and empowered labourer who implores the people of Chile to act 	<ul style="list-style-type: none"> • Gesture (also see table 7 at p. 100) – Exaggerated consonants, especially the R – Breaks in the voice, suggestive of the plea – Spontaneous ornamentation – Slight cry in the voice, suggestive of yearning
<ul style="list-style-type: none"> • Stance: – Artistic persona identifies itself with the common labourer, having the same objectives and authoritative potential 	<ul style="list-style-type: none"> • Quality – May be described in terms of a progressive expression beginning with a tender voice and a soft guitar accompaniment, gradually building towards a full voice and a decisive guitar accompaniment – Voice and guitar correspond in terms of this Progression
<ul style="list-style-type: none"> • Contact: – Immediate (direct), intimate, public 	<ul style="list-style-type: none"> • Interaction – The guitar supports and complement the voice – The interaction is consistent throughout the Performance
<ul style="list-style-type: none"> • Utterance – Affecting and entreating 	<ul style="list-style-type: none"> • Intensity – Changes in dynamics, timbral quality, tempo and musical texture combine to create an overall impression of progressive urgency

Agency, or “the role of the subject who is speaking, and of the intricacies of that subject’s relation to the other personae in the text,”²⁷ in the context of Jara’s “Plegaria a un labrador” involves the addressor—Jara’s artistic persona—assuming the role of the enlightened and empowered land worker, imploring a group of his peers (i.e. the collective of which he is a part) to recognize their true power and to take action. The addressor, however, having acknowledged his worth, identifies with the addressees of the plea from a position opposite theirs; the addressor represents the potentiality of the addressee. *Stance*, or “the status of the subject who is speaking, his or her perspective, attributes of power, and ideologies and values,”²⁸ is that of first person plural as explicitly disclosed in line 7 of the song-text. *Stance* here also alludes to the level of identification between addressor and

27. Ibid.

28. Ibid.

addressee, a rapport, in this instance, evidenced by their sharing of ideologies and objectives, “Together we will proceed united in blood.” *Contact*, or “the timeframe of a story..., the distance between the subject speaking and the other personae...also...the...distance between the subject and the listener and the forum,”²⁹ can be qualified as immediate (i.e. direct) and intimate, albeit public. The figurative distance between the addressor and addressee is minimal on account of the Agency and Stance of the addressor—Jara’s artistic persona. But, however direct the Contact, it nevertheless remains public given that Jara, as singer-songwriter, cannot disengage himself from his artistic persona. Thus, he can only approach his audience from the position of a public figure. Lastly, *Utterance*, or the “expression that originates from a speaker and that captures the intentions of the speaker,”³⁰ may be qualified as affecting and entreating, arguably on account of the addressor’s Agency, Stance, and Contact, in relation to the addressee.

5.3.2 The Musical Domain

Whereas research concerning Nueva Canción Chilena, to date, has not engaged in detailed musical analyses, available descriptions of Nueva Canción Chilena identify certain musical characteristics of the musical genre, and, in the very least, lay the groundwork for future, more comprehensive analyses of the music. Among the few descriptions of Nueva Canción Chilena as musical genre, the description advanced by Advis et al. presented in the initial chapter of this thesis is undoubtedly the most extensive and detailed (see p. 27 of the thesis). Advis et al. identify the following aspects as proper to Nueva Canción Chilena: a text rich in figurative meanings; a text akin to poetry in terms of its structure; a song in which the music sustains the textual structure; a music performed on traditional instruments

29. Ibid.

30. Ibid.

indigenous to various Latin American countries; a song wherein the rhythm figures predominantly within the musical arrangement together with marked agogic variations; a music colorful in its use of unconventional harmonies (i.e. strategic deviations from the traditional I – IV – V harmonic progression); and, a music whose melody, while mainly diatonic, integrates chromatic strokes.³¹ This description of Nueva Canción Chilena along its generic musical attributes informs the ensuing examination musical materials and strategies in Jara’s “Plegaria a un labrador.”

5.3.2.1 Sonic Content

The Sonic Content stage, the first stage in the domain of Musical Materials and Strategies, is organized into three subcategories, namely, *Pitch and Rhythm*, *Timber and Texture*, and *Phrase and Form*, arguably encompassing the assessment of the musical artefact from the basis of its most objective features. Within the context of the present analytic framework, Timber and Texture concerns the bearing of technology on the musical artefact, its impression being such that it becomes part of a work’s concrete material existence. Burns and Lafrance assert, “The voice and instruments are mediated electronically to create the desired balance and timbral effect...We can interpret spatial depth and breadth, as well as intensity and balance. Each of these dimensions is important for communicating musical meaning...[and] providing a musical framework for the voice and story.”³² In what concerns the analysis of Jara’s 1972 live recording of “Plegaria a un labrador,” a seemingly “undoctored” recording of a live performance, the observations regarding the Timber and Texture subcategory of the analytic method apply to the song as a whole and thus preface the discussions of Pitch and Rhythm and Phrase and Form. For their

31. Advis et al., eds. *Clásicos de la Música Popular Chilena: Volumen II 1960-1973* (Santiago: Ediciones Universidad Católica de Chile, 1998), 38-41.

32. Burns, Lafrance, and Hawley, “Embodied Subjectivities,” under “Materials and Strategies of the Music.”

part, the discussions of Pitch and Rhythm and Phrase and Form figure jointly and proceed as per the verse/chorus structure of the song. A summary of the Sonic Content analysis is presented in table 5.3 (see pp. 82-83). In addition, a transcription of the performance is provided, segmented according to the verse/chorus structure of “Plegaria a un labrador” (see appendixes A through D, pp. 106-114).

Timber and Texture

The recording of this live performance of “Plegaria a un labrador” situates Jara’s voice at the fore of the sonic field, the guitar sounding somewhat below it, suggesting a performance transmitted via single microphone placed at the height of vocal apparatus. Also, the enhanced reverberation of Jara’s voice, alongside ambient noises, conveys a spatial impression of the performance venue. Specifically, the echo of Jara’s voice creates the impression of a large, hollow space, while the sporadic noises emitted by the audience, sounding at a distance from the source of the recording, convey a feeling of spatial depth and breadth. Additionally, an incessant hiss throughout the performance, indicative of poor recording technology, muddies the perception of the song, significantly altering the aesthetic experience of the perceiver.

Pitch and Rhythm/Phrase and Form

“Plegaria a un labrador” opens with an instrumental passage played by the solo acoustic guitar. This passage, conferring to the guitar the role of accompaniment, mainly consists of a repeated pattern of successive broken chords that firmly situate the song in the key of E minor while establishing the $\frac{6}{8}$ meter and unhurried tempo of the opening verse.

The first verse of “Plegaria a un labrador” introduces the melody, sung by the solo voice, over the established guitar accompaniment consisting of i, iv, and \flat VII harmonies.

The melody, comprised of two repeated 4-measure phrases, is conjunct and contained within the octave range. The 4-measure phrases are extended by a measure of rest in the melody. Consequently, the musical structure determines the lyrical structure of the song by signalling the intended line breaks in the song-text with a prolonged rest in the melodic line. This phrase structure (labelled 4+1 in the summary table of the Sonic Content) returns in each verse and emerges, albeit somewhat modified, in the chorus.

In terms of sonic content, verse 2 is essentially a reprise of verse 1 to the exception of a metrical variation whereat Jara temporarily shifts meter in order to accommodate the song-text (m. 28).³³ Moreover, the final measures (mm. 39-41) of verse 2 differ substantially from verse 1: an unexpected resolution to the major tonic harmony—an E major chord functioning here as the pivot chord effecting the smooth transition to the chorus key of A major; a dramatic shift in tempo—a sudden acceleration followed by a marked deceleration which Advis et al. would regard as characteristic of this song genre; and, a dramatic change in the style of the guitar accompaniment, from plucking to strumming, announce the impending arrival of the chorus.

The chorus of “Plegaria a un labrador” employs repetition patterns similar to those established by the verses. For instance, the melody of the chorus, like that of the verses, comprises two repeated 4-measure phrases. However, the opening melodic statement (mm. 42-45) is here prolonged by four measures (mm. 46-49) rather than one (labelled 4+4 in the summary table of the Sonic Content). This prolongation is accounted for in the second melodic statement (mm. 50-53) where it is excised,³⁴ resulting in a distinct acceleration of the harmonic rhythm. An abrupt change in tempo and strumming pattern in the guitar

33. This example supports Advis et al. claim that the music supports the text.

34. The second melodic statement could be interpreted as a diminution of the original 4 + 1 phrase structure, incorporating the rest within the fourth measure of the phrase, causing a $3\frac{1}{2} + \frac{1}{2}$ phrase structure.

accompaniment (mm. 57-58) suggestive of the verse to chorus transition (mm. 39-41) unexpectedly introduce a reprise of the chorus. This reprise contracts the chorus phrase structures by half, the 4+4 opening melodic statement reduced to a 2+2, and the second melodic statement, from eight measures to four.

The return of the verse, while not introduced by a change in tempo or guitar accompaniment, is nonetheless clearly presaged by the return to the home key of E minor. The third verse fuses verse material (i.e. melody) and chorus material (i.e. style of accompaniment, rhythm), thereby intimating a musical progression as it were. Therefore, the third verse arguably distinguishes itself as the final verse, even prior to its definitive culmination at mm. 88-92. As in verse 2, the final melodic phrase of verse 3 resolves to the major tonic harmony (m. 87), the E major chord rendered all the more triumphant by its restatement via the \flat VII major seventh chord.

5.3.2.2 Musical Settings

Burns and Lafrance describe the Musical Settings stage, the second stage of the analytic method within the domain of music, as “compris[ing] the vocal and instrumental timbres of the song (‘who’ is performing), the form and gestures (‘what’ the voices and instruments are doing) and the mediation of the voice and instruments (‘how’ the voices and gestures are framed within a sonic environment).”³⁵ A summary of the Musical Settings analysis is presented in table 5.5 (see p. 89).

Regarding the *Vocal and Instrumental Timbres*, the 1972 recording of “Plegaria a un labrador” features Jara as both singer and instrumentalist, his tenor voice accompanied by a six-string acoustic guitar with nylon strings. Jara’s voice resounds as distinctively Latin

35. Burns, Lafrance, and Hawley, “Embodied Subjectivities,” under “Materials and Strategies of the Music.”

American, evidenced by his pronunciation of specific words (e.g. *crecer*, *verdad*, *igualdad*) and his overall intonation and articulation. The *Form and Gestures* of the voice and guitar impart their respective function within the musical arrangement, the voice bestowed the melody and the text, the guitar entrusted the underlying harmonies performed in either a finger plucking or strumming style. The musical texture of the performance exemplifies Edward T. Cone's notion of "simple song" presented in chapter 4 of the thesis (see p. 64)—a "song...with 'simple' accompaniment – that is, accompaniment that has no individuality."³⁶ The *Mediation* of the voice and guitar, as aforementioned, seems effected by a single microphone situated at the height of the vocal apparatus, the guitar resounding somewhat below the voice in the sonic field. Furthermore, both voice and guitar emit a similarly enhanced reverberated quality, contributing to the impression of a single microphone recording. Lastly, when the voice and guitar sound together, the voice often drowns the guitar to the point where the latter is barely discernable, thus supporting the claim of a single microphone recording.

5.3.2.3 Dynamic Musical Expression

Dynamic Musical Expression, the third and final stage of the Musical Materials and Strategies domain, comprises four subcategories: *Gesture*, *Quality*, *Interactions* and *Intensity*. These subcategories individualize the sonic content and musical settings, thus determining the character of the musical event. A summary of the Dynamic Musical Expression analysis is presented in table 5.6 (see p. 91).

Gestures, or "expressive movement[s] in time and in musical space,"³⁷ occur throughout Jara's performance of "Plegaria a un labrador." For example, in the opening

36. Edward T. Cone, *The Composer's Voice* (Berkeley: University of California Press, 1974), 58. As previously noted, no individuality implies that the accompaniment plays a supportive role.

37. Burns, Lafrance, and Hawley, "Embodied Subjectivities," under "Materials and Strategies of the Music."

phrases of the song (mm. 1-10), Jara cautiously articulates the plosives, taking care to diminish their inherent effect so as not to disrupt the soft dynamics of that passage. From m. 11 onward, Jara's articulation of the consonants sounds less constrained. Specific data related to the vocal gestures Jara uses throughout his performance of "Plegaria a un labrador" are presented in table 5.7 of the thesis (see p. 99). The *Quality*—"an interpretation of the timbral effects and their mediation"³⁸—of Jara's voice corresponds with that of the guitar accompaniment throughout the performance. Together, voice and guitar create a dynamic expressive progression which builds from the opening through the concluding verse. Whereas the first verse features Jara's tender singing voice over a quiet accompaniment, the second verse marks the beginning of the plea in terms of musical expression. That is, supported by a sharper plucking style in the guitar accompaniment, Jara's voice swells revealing a purity of tone which demands to be heard. The conviction of the plea emerges in the chorus and is sustained throughout the third verse, wherein Jara's full voice, accompanied by decisive strumming in the guitar, expresses hope and resolve. *Interactions* between the voice and the guitar, or "how the musical forces (voices) are balanced, and how they are arranged within the musical texture,"³⁹ remain constant throughout the performance of the song, the guitar supporting and complementing the voice in its expressive choices. Lastly, in what regards *Intensity*—"the use of emphasis or markedness, as well as the performative use of tension"⁴⁰—in this performance of "Plegaria a un labrador," changes in dynamics, timbral quality, tempo and musical texture combine to create an overall musical impression of progressive urgency.

38. Ibid.

39. Ibid.

40. Ibid.

Table 5.7 Vocal Gestures: Jara's "Plegaria a un labrador"

Segmentation	Line No.	Lyrics
Duration: 3 min 14 sec		
Verse 1 03:10 – 03:48	1 2 3 4	Levántate y mira la montaña De donde viene el viento, el sol y el agua Tú que manejas el curso de los ríos Tú que sembraste el vuelo de tu alma
Verse 2 03:49 – 04:24	5 6 7 8	Levántate y mírate las manos Para crecer estréchala a tu hermano Juntos iremos unidos en la sangre Hoy es el tiempo que puede ser mañana
Chorus 04:25 – 05:15	9 10 11 12 13 14 15 16	Líbranos de aquel que nos domina en la miseria Tráenos tu reino de justicia e igualdad Sopla como el viento la flor de la quebrada Limpia como el fuego el cañón de mi fusil Hágase por fin tu voluntad aquí en la <i>tierra</i> Danos tu fuerza y tu valor al combatir Sopla como el viento la flor de la quebrada Limpia como el fuego el cañón de mi fusil
Verse 3 05:16 – 05:35	17 18 19 20 21	Levántate y mírate las manos Para crecer estréchala a tu hermano Juntos iremos unidos en la sangre Ahora y en la hora de nuestra muerte amén Amén, amén

Legend:

Bold = exaggerated pronunciation of the consonantSolid underline = break in voice*Italics* = ornamentationDotted underline = slight cry

5.4 Uncovering the Artistic Persona

At this point in the thesis, it is fitting to reintroduce John Corner's notion of persona mediation along iconic, vocal and kinetic modes, initially presented in chapter 3. While the first, *iconic*, refers to the image of the persona, "following the developing conventions of painting and then photography, in displaying the demeanor, posture and associative contexts of the political self,"⁴¹ the second, *vocal*, pertains to the rhetoric of the persona, "recording technologies and conventions hav[ing] allowed an increasing informality of public address

41. John Corner, "Mediated Persona and Political Culture: Dimensions of Structure and Process," *European Journal of Cultural Studies* 3, no.3 (2000): 388.

such that the significance of what is said becomes interfused with how it is said.”⁴² Lastly, *kinetic*, applies to the gestures of the persona, “the political self in action and interaction...which, certainly for television, [would] require a choreographic attention.”⁴³ Although Corner, as previously mentioned, limits his study to the political persona, the process he describes can be applied to any persona construct that is regarded as “mediated.” Corner’s process thus becomes relevant in the consideration of artistic personae.

The musical artefact, here analyzed according to the lyrical and musical domains of the Burns-Lafrance model, does not disclose the image or gestures of the persona construct (image and gestures as conceived by Corner’s iconic and kinetic modes), recording technology residing in the purely auditory realm of perception.⁴⁴ Nevertheless, data generated across the three stages of the Burns-Lafrance analytic method, namely the Content, Settings, and Dynamic Expression, together constitute the rhetoric of the persona as defined by Corner, what is said and how it is said both in terms of the lyric and the music.

Thus, in what regards the application of the Burns-Lafrance method, the Settings and Dynamic Expression stages define the subject dimension disclosed by the artefact. In other words, these are the stages wherein the persona construct takes shape and the perceiver, as embodied perceiver, takes full part in the experience of the musical artefact. Accordingly, the Settings and Dynamic Expression stages of the analytic method address the theoretical frameworks of persona and embodiment presented in part 2 of the thesis. Prior to these stages, at the Content stage of the analytic method, resonance leading to embodiment does not occur. This, however, is a direct consequence of the method itself.

42. Ibid.

43. Ibid.

44. As previously noted in this chapter, Burns and Lafrance indicate that they are currently developing the method to include the domains of video image and promotion. These will certainly open up the model to include considerations along the lines of what Corner specifies as iconic and kinetic.

The Burns-Lafrance method requires the perceiver to tease apart the whole that comprises their perceptual experience of the musical artefact. As such, at the Content stage of the analysis, the perceiver is led to examine aspects of the musical artefact independently from their embodied quality. This is not to say, however, that this separation occurs spontaneously during the act of perception.⁴⁵ Rather, it is the model itself which guides the perceiver in a disjointed consideration of the musical artefact, leading them to take notice of the objective attributes of the musical artefact prior to proceeding toward the more subjective stages of the analysis. In this sense, the method is not only systematic but strategic in its exploration of the musical artefact, emphasizing the object dimension before the subject dimension of the work. Consequently, the Burns-Lafrance analytic method regards the musical artefact first and foremost, treating the artefact as the locus from which other aspects radiate. This model therefore meets the theoretical needs of the present thesis.

5.4.1 Jara's Artistic Persona

As above noted, the musical artefact, in this instance the 1972 recording of a live performance of "Plegaria a un labrador," does not allow the examination of Jara's artistic persona along all three modes identified by Corner, i.e. iconic, vocal, and kinetic. By means of the Burns-Lafrance method, however, the artefact discloses the rhetoric of Jara's persona, what is said and how it is said both in terms of the lyric and the music.

The subject dimension of the musical artefact reveals itself progressively, uncovering the multi-faceted figure of the artistic persona. This persona conveys the figure of a Latin American male, definite in his purpose and impassioned in his delivery. He reveals himself

45. This observation supports an assertion made in chapter 4 regarding William Echard's notion of *disjunctive synthesis* wherein Echard claims that the listener/receiver must "work" to perceive the whole as disclosed by the musical object of perception rather than work to disentangle the constitutive parts from the perceived whole (see p. 65-66 of the thesis).

as a compassionate and determined leader, one who commands and partakes in his call to action. Enlightened and self-assured, he shows both tenderness and firmness in his approach. He appears a man of vision and hope.

Jara's artistic persona, sketched from the discernable attributes of the musical artefact, inevitably bears the imprint of the perceiver. Nonetheless, that which the perceiver, as embodied being, perceives derives from their role as subject and their projection of the artefact's disclosed subject dimension. To recall a passage from Amelia Jones presented in chapter 4, "[W]hat used to be thought of as subject and object are chiasmically intertwined...The two reciprocally—but not symmetrically—determine one another as 'bodies' or 'subjects'; my body is both visible and seeing (both sensible and sentient, both object and subject), but my seeing body 'subtends this visible body, and all the visibles with it.'"⁴⁶

This final chapter of the thesis aims to uncover the subject dimension of the musical artefact via the consideration of its objective parameters, both lyrical and musical. To this end, a live recording of Jara's "Plegaria a un labrador" is analyzed by means of a new analytic method which looks to reveal embodied meanings in popular music recordings. The Burns-Lafrance analytic method, a tripartite method which explores the musical artefact from the basis of its Lyrical and Musical Materials and Strategies, supports the theoretical frameworks of persona and embodiment presented in part 2 of the thesis, allowing a consideration of both the object and subject dimensions inherent to the musical artefact. The Content stage, the initial stage of the method, calls for the analysis of the more objective

46. Jones, "Meaning, Identity, Embodiment," 78.

attributes of the artefact, its Verbal and Sonic content. The second and third stages of the method, the Settings and Dynamic Expression stages, regard a more subjective consideration of the work and progressively uncover the artistic persona disclosed by the musical artefact, in this instance, Jara's artistic persona as disclosed by the 1972 recording of his award-winning song. In so doing, the Burns-Lafrance analytic method emphasizes the intrinsic worth of the musical artefact, the artefact emerging as the locus from which other aspects radiate. Thus, the method presents a viable alternative to the study of Jara's artistic contributions as Nueva Canción Chilena singer-songwriter. Moreover, within the overall field of Nueva Canción Chilena research, a field wherein sociopolitical concerns factor prominently at the expense of the musical artefact, this is an approach which validates both the content and context of the work, inasmuch as the latter radiates from the former.

Conclusion

As expressed in the introduction, the present thesis aims to consider certain musicological questions regarding the nature and function of Nueva Canción Chilena, questions which the current literature on Nueva Canción Chilena leaves unanswered. The underlying intent of the thesis is to propose a new theoretical approach for the study of Nueva Canción Chilena, one which temporarily suspends contextual considerations so as to uncover those aspects which radiate from the musical artefact itself. In so doing, it aims to fulfill, if only partially, a need created by extant literature in the field of Nueva Canción Chilena research.

To this end, the first part of the thesis (chapters 1 and 2) discusses problems in Nueva Canción Chilena literature which bear on the conceptualization and interpretation of the song. While it is not the aim of the thesis to resolve these problems, it presents them in order to demonstrate where additional work in the field of Nueva Canción Chilena research needs to be done. Explicitly, it identifies a problem of definition in the study Nueva Canción Chilena caused by an indiscriminate use of the concepts of musical genre and song movement. It argues for the consideration of Nueva Canción Chilena as musical genre, advancing a definition of musical genre which includes both the nature and function of the song. The thesis also presents the problem of biography in Nueva Canción Chilena literature as it relates to Jara wherein a proclivity toward biographical details encroaches on the interpretation of his songs, investing them with meanings beyond those the songs as artefacts themselves disclose.

The second part of the thesis (chapters 3 and 4) proposes a new theoretical approach for the study of Nueva Canción Chilena. It advances the theoretical framework of the persona construct as an interpretative device by means of which the musical artefact

determines its context. The thesis then suggests a theory of perception—the concept of embodiment as developed in phenomenology—through which the disclosed subject dimension of the artefact is rendered perceivable. The theory of embodiment allows an exploration of the multi-dimensional interaction between creator, artefact, and perceiver.

The third and final part of the thesis (chapter 5) aims to establish the persuasiveness of the proposed theoretical approach. To this end, it applies a new analytic method for the study of embodied meanings in popular music to Jara's award-winning song "Plegaria a un labrador." By means of this method, the thesis attempts to uncover the subject dimension of the musical artefact, Jara's artistic persona as it were.

In summary, the thesis, while proposing a new theoretical approach for the study of Nueva Canción Chilena, does so with the intent to inspire new research in an area of popular music studies which to date remains largely unexplored. The thesis, therefore, hopes to lay the groundwork for future studies on Nueva Canción Chilena. Specifically, the first part of the thesis demonstrates the need for more comprehensive research in the areas of musical genre and musical biography as these relate to Nueva Canción Chilena. Furthermore, the theoretical frameworks of persona and embodiment proposed in the second part of the thesis present new directions for the study of Nueva Canción Chilena. These frameworks redirect the focus onto the songs of Nueva Canción Chilena, a musical repertoire of great socio-historical significance that has yet to be wholly considered. In what regards the contributions of Victor Jara to the musical genre of Nueva Canción Chilena, the thesis wishes to ignite new interest in the artistic merit of his oeuvres apart from the unfortunate circumstances of his death.

03:10 - 03:48

Appendix A - "Plegaria a un labrador" (verse 1)

Music and Lyrics by Victor Jara
Trans. by M. Nadon
Edited by T. Dubuc

♩ = 60

Em Am

Vocals

Le - ván - ta - te y mi - ra la mon -

Guitar

Em

ta - fa De - don - de

Am Em

vic - ne el vien - to el sol y el a - gna

D

Tú que ma - ne - jas el

Appendix A - "Plegaria a un labrador" (verse 1)

Em

cur - so de los ri - os

D

Tú que sem - bras - te el vue - lo de tu

Em

al - ma

Appendix B - "Plegaria a un Labrador" (Verse 2)

Music and Lyrics by Victor Jara
Trans. by M. Nadon
Edited by T. Duboc

03:49 - 04:24

♩. = 60

Em Am

Vocals

Le - ván - ta - te y mí - ra - te las

Guitar

Em

ma - nos Pa - ra cre -

Am Em

cer es - tre - cha - la tu her - ma - no

D

Jun - tos i - re - mos u -

Appendix B - "Plegaria a un labrador" (Verse 2)

Em

ni - dos - en - la - san - gre

Hoy es el tiem - po que pue - de ser ma

- fia - na

Em D Em E

04:25 - 05:15

Appendix C - "Plegaria a un labrador" (Chorus)

Music and Lyrics by Victor Jara
 Trans. by M. Nadon
 Edited by T. Dubuc

♩. = 54

Amaj7

Vocals

Li - bra - nos - de a - quel que nos do - mi - na
 Trá - e - nos tu rei - no de jus - ti - cia

Guitar

E D

en la mi - se - ria
 ei - gual - dad

E D G

So - pla co - mo el

D A E

vien - to la flor de la que - bra - da

Appendix C - "Plegaria a un labrador" (Chorus)

G D A

Lim - pia co - mo el fue - go el ca - lón de mi fu

E Amaj⁷

sil Há - ga - se por fin tu vo - lun - tad
Da - nos tu fuer - za y tu va - lor

1. E D E D

a - quí en la tic - rra
al com - ba -

2. G D

tir So - pla co mo el vien - to la

Appendix C - "Plegaria a un labrador" (Chorus)

A E G D A E

flor de la que-bra - da

Lim - pia co mo el fue - go el ca - fión de mi fu - sil

05:16 - 05:35

Appendix D - "Plegaria a un labrador" (Verse 3)

Music and Lyrics by Victor Jara
 Trans. by M. Nadon
 Edited by T. Dubuc

♩. = 80

Vocals

Em Am

Le - ván - ta - te y mí - ra - te las

Guitar

Em Am

ma - nos Pa - ra cre - cer es -

Em

tre - cha - la a tu her - ma - no Jun - tos i

D Em

re - mos u - ni - dos en la san - gre

Appendix D - "Plegaria a un Labrador" (Verse 3)

D

A - ho - ra y en la ho - ra de nues - tra muer - te A -

E D Dmaj⁷ E

mén A - mén

D Dmaj⁷ E

A - mén

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