¡KARAXÚ!: The Music of the Chilean Resistance.
An analysis of composition and performance.

Volume One

Jan Fairley

PH.D. Thesis submitted to
the University of Edinburgh
February 1987
The research described herein is entirely my own work and this thesis has been composed by myself

Jan Fairley
Edinburgh
February 1987
Abstract

This is a study of music in, and composition of music for, performance, and of the ways in which music can communicate meaning. It is also the study of a particular group of Chilean musicians, Karaxú. The introductory chapter discusses the development of the research and the conceptual approaches to the analysis of the material. The second chapter considers the founding and development of Karaxú against the background of the Chilean nueva canción (new song) movement. This new musical tradition, was (and is) an integral part of social and political struggle to forge a new Chilean and Latin American identity in Chile since the 1960s. The analysis argues for the recognition of a transformational relationship between music and politics, grounded in specific historical circumstances.

The third chapter provides the political background to the work of the group, situating it within the ideology of a particular political party with a philosophy of praxis and action, and within the broad context of the constitutional struggle of the Unidad Popular, the elected government overthrown in the military coup d'etat. The key relationship between the interior/exterior axis, (inside/outside) Chile is considered in some detail.

Chapter four provides an ethnography of a tour of Great Britain undertaken by Karaxú! It charts the daily procedures of the tour and explores the nature of the relationship between politics and music by focusing on the
ways musicians, national and local organisers of concerts inter-relate and on the division of aspects of place, space and time. Chapter five provides the verbal transcript of one performance (complemented by the accompanying cassette tape).

Chapter six is a detailed study of the music in performance. Its framework is the musicians' criteria for the creation and organisation of repertory into a concert programme, which defines three categories of music (música andina, música folklorica, música nueva), according to their multiple functions in performance; an analysis of this music is the focus of the rest of the chapter. Chapter seven analyses the concert programme as a whole, considering each piece of music as a narrative unit, mediated by the voice which narrates the performance. The event is a ritual occasion, a rite de passage that charts the lived experience of the individual political activist as that of the collective group. The pattern of its underlying structure is revealed as the re-articulation of its ideological base.

To understand further the way that individual pieces of music work, chapter eight considers the procedure and discourse of the musicians in composition-rehearsals, and chapter nine examines the process of composition. The final chapter considers the implications of the research, and discusses the role of crucial metaphors in the open ended processes of composition and performance.
Intelectuales apolíticos

Un día,
los intelectuales
apolíticos
de mi país
serán interrogados
por el hombre
sencillo
de nuestro pueblo.

Se le preguntará,
sobre lo que hicieron
cuando
la patria se apagaba
lentamente,
como un hoguero dulce,
pequeña y sola.

No serán interrogados
sobre sus trajes,
ni sobre sus largas
siestas
después de la merienda,
tanpoco sobre sus estériles
combates con la nada,
ni sobre su ontológica
manera
de llegar a las monedas.

No se les interrogará
sobre la mitología griega,
ni sobre el asco
que sintieron de sí,
cuando alguien, en su fondo,
se disponía a morir cobardemente.

Nada se les preguntará
sobre sus justificaciones
absurdas,
crecidas a la sombra
de una mentira rotunda.
Ese día vendrán
los hombres sencillos.
Los que nunca cupieron
en los libros y versos
de los intelectuales apolíticos,
pero que llegaban todos los días
a dejarles la leche y el pan,
los huevos y la tortillas,
los que cosían la ropa,
los que les manejaban los carros,
les cuidaban sus perros y jardines,
y trabajaron para ellos,

"¿Qué hiciste cuando los pobres
sufrieran, y se quemaban en ellos,
gravemente, la ternura y la vida?"
Intelectuales apolíticos
de mi dulce país,
no podréis responder nada.

Os devorará un buitre de silencio
las entrañas.
Os roerá el alma
vuestra propia miseria.
Y callaréis,
avergonzados de vosotros.
Apolitical Intellectuals

by Otto René Castillo
Guatemala, 1936-67

I

One day
the apolitical
intellectuals
of my country
will be interrogated
by the simplest
of our people.

They will be asked
what they did
when their nation died out
slowly,
like a sweet fire,
small and alone.

No one will ask them
about their dress,
their long siestas
after lunch,
no one will want to know
about their sterile struggles
with "the idea
of the void"
no one will care about the way
they ontologically acquired their funds.
They won't be questioned
on Greek mythology,
or about the self-disgust they felt
when someone within them
began to die
the coward's death.
They'll be asked nothing
about their absurd
justifications
born in the shadow
of the total lie.
II

On that day
the simple men will come
those who had no place
in the books and poems
of the apolitical intellectuals
but daily delivered
their bread and milk,
their tortillas and eggs
those who mended their clothes
those who drove their cars,
who cared for their dogs and gardens,
and worked for them,
and they'll ask:
"What did you do when the poor
suffered, when tenderness
and life
burned out in them?"

III

Apolitical intellectuals
of my sweet country,
you will not be able to answer.

A vulture of silence
will eat your guts.
Your own misery
will gnaw at your souls.
And you will be mute
in your own shame

Translated by Margaret Randell
from *Latin American Revolutionary Poetry*
Ed. Robert Marquez, 1974
Spanish original from *Poesía Trunca*,
Ed. Mario Benedetti,
Casa de las Americas, Cuba, 1977.
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Photo: Vianney Paredes

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Photo: Vianney Paredes

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Photo: Vianney Paredes

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54. London concert 1979: detail of cueca dancing as the audience clap the seguidilla section.

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Photo: F. Salazar


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69. Quena showing six uneven holes.

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(a) Photocopy of front of a card (one of a set of eight), which uses a photograph of an original patchwork made by women in the shanty towns of Santiago, reproduced as a card by the Chile Solidarity Campaign (1986) (although these patchworks first appeared in approximately 1974). The card bears these details: "Somos mas" - we are more/ The people of Chile are becoming confident of their ability to overcome the dictatorship/ 2. Mapuche community: Mapuche indians struggle to preserve their communal land,/ despite military repression./ Here, in traditional dress, they play the sacred drum and horn/.

(b) Photocopy of front of card produced by the Chile
Committee for Human Rights, 1986, which contains the words (translated into English) of Victor Jara's song Canto Libre (Free song).

100. The Chilean exile organisation Chile Democratico produced a set of cards to raise funds in 1986. The picture reproduced on the front of each card is either of the sea or one of the southern lakes, and each one has the Andes cordillera (mostly snow capped), in the background. I reproduce the pictures of two of the eight cards here (all by the artist Lila Wolnitzky) (a) 'Paine National Park' and (b) 'Fishing Village - Dichato'.

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108. Photocopy of photographs of wall poems which appeared in Santiago (see plate 107 and chapter - ten footnotes).
Taped musical examples

All examples have been transcribed from the Swansea Concert SF/JF/1979/19-21 (full verbal transcript: chapter five) unless otherwise stated. As the tape had to be turned over during the performance, there are gaps in parts of pieces marked with an asterisk.

Cassette tape one, sides A and B:

Full recording Swansea concert SF/JF/1979/19-21

Cassette tape two, side A

1. Taquirari
2. Carnavalito Salteño
3. El diablo suelto
4. Suite
5. Cueca por Nicaragua
6. La nave de la esperanza
7. Toro mata *
8. El negro José *
9. Valparaíso
10. Milonga de andar lejos *
11. Su nombre ardió como un pajar
12. La dignidad se convierte en costumbre

Cassette tape two, side B

Extracts from composition rehearsal:

1. The voice: De las alturas nevadas SF/JF/1980/8
4. Final rehearsal run through of De las alturas Nevadas (SF/JF/1980/21)
5. Final rehearsal run through of La venezolana (SF/JF/1980/21)
## Musical transcriptions

All examples have been transcribed from the Swansea Concert SP/JF/1979/19-21 (full verbal transcript: chapter five)

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Acknowledgements

I should like to thank those who are usually mentioned last first of all - my family. My husband, Steve Platt, for constant encouragement and understanding, patience and for looking after home and family during the final months. My children, Rachel, Thomas and Frances, whose entire childhood has been spent with their mother engaged in this research: I hope that I have not put them off 'writing and reading' and that their own appreciation of this (and all other music) continues. Also my parents, James and Edith Fairley for keeping faith.

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So many Chilean and Latin American musicians have given me their time and help over the years, and I thank them all, particularly Inti Illimani. My greatest debt of gratitude is to Karaxú for making their music, for allowing themselves to be the object of this study and for all their hospitality and friendship. ¡Hasta Chile!

If a thesis should be dedicated, then this is for my children and for the children of Karaxú: "the sons and the daughters of life's longing for itself".
Ellos quisieron borrar la memoria de mi pueblo.
Yo canto para recuperarla.
(They wanted to rub out the memory of my people.
I sing to recuperate it.)

from the front cover of
Conversaciones con Raimón,
Eduardo Galeano.
Granica Editores, Spain, 1977.
1. Map of Latin America, showing all capital cities; towns in Chile; the Andes mountains; the boundaries of the Inca empire and the area disputed between Chile, Peru and Bolivia since the War of the Pacific, an area united in pre-colonial times.
plate 2. Frontispiece: Karaxú on stage, Sheffield, June 1978. The three background banners are of MIR leader Miguel Enriquez, Ernesto Che Guevara, and the message, "The popular resistance will triumph". Below stage the banner reads "Struggle of Workers and Peasants". Photo: Bengo Benitez
Chapter One

Introduction

¡Karaxá! (a cry of courage and rebellion) was the name taken by a group of musicians who came together in Paris to make the music of the Chilean Resistance. Their music making together began one year after the coup d'etat of September 11th 1973 which overthrew the democratically elected socialist government of Salvador Allende and his coalition Unidad Popular (Popular Unity) party. It is the work of ¡Karaxá! which forms the ethnographic basis of this thesis (specifically from May 1979 until June 1980, although research with them continues to this day) (1).

During the late 1950s and 1960s in Chile a new musical tradition slowly emerged taking its formal name nueva canción (new song) at its own first Festival in 1969 (Fairley 1977, 1984, 1986). The music and activities of many of those involved in this heterogeneous movement formed an integral part of the struggle for reforms within Chile in the 1960s, of the work to establish a coalition of political parties to form the Unidad Popular party, and the election of its candidate Salvador Allende as President on September 4th 1970. This significant
participation in the struggle for a "peaceful road to socialism" came to an end with the coup d'état, when Allende was killed resisting the military perpetrators of the coup. From that moment on the Chilean people were denied basic human and political rights, and many thousands have been imprisoned, tortured, killed, 'disappeared' or banished into exile.

These historical circumstances form the background for understanding the transformational relationship between music and politics, song and political struggle which constitutes the bulk of chapter two. In the terms of equivalence used by Steven Feld in his work on the music of the Kaluli, building on the work of Lévi-Strauss and Leach: music:politics::song:political struggle (Feld 1982:42; 1980:92; Leach 1976).

The thesis originated in research on the nueva canción movement. Originally it intended to focus upon the interrelationship in song between verbal and musical text, to explore how they worked together to generate and communicate meaning (2). However, it soon became clear that a more enlightening way to consider this music was within the more dynamic context of concert performance, the essential, albeit not exclusive, arena for its production. In studying this music in its performance context it became important to understand not only why the communication was being made but also if music communicates in this medium, how is that communication
effected and what is the nature of the communication? In what ways can 'meaning' be spoken of, if at all?

Karaxú's relationship to the *nueva canción* movement is specifically relevant in the development of this argument on two counts. Firstly, almost all the members of Karaxú were activists and supporters, in one degree or another, of the Chilean political left, four out of five of whom had survived the coup, after which they had singular experiences which directly determined their attitude to their musical work (3). Their experience was different from members of other significant and active Chilean *nueva canción* groups who had been outside the country at the time of the coup travelling as Chile's Cultural Ambassadors and thus had no direct experience of the event and post-coup period in Chile. Secondly, Karaxú differ from other established Chilean groups who are part of the *nueva canción* movement because they came together outside Chile after the coup d'état. The inextricable link between music and politics and the significant strength of the movement outside the country meant that musical performances were one of the main arenas for communicating to people what was happening inside Chile. In this the Chilean *nueva canción* tradition seems unique. As a group formed after the Chilean coup d'état Karaxú were to some extent working within the tradition; to some extent not; one of the founder members of the group, Patricio Manns, had direct experience of making *nueva canción* in Chile. Although by the time this
research began he was no longer an active member of the group, he had nevertheless played a seminal role in the group's history (4).

During this period Karaxú's work also differed from other Chilean musical groups in that it was directly linked to the activities of the Movimiento de la Izquierda Revolucionario (Movement of the Revolutionary left), the MIR. This is a political party of the revolutionary left, which had critically supported but remained outside the coalition of Popular Unity. This is important for two reasons. Firstly, as a result of the policies of the MIR, which unlike all other parties maintained its leadership inside the country for the first years following the coup, Karaxú's work encompassed not only solidaridad (solidarity) but resistencia (resistance). Secondly, the MIR is a party of activists, of militants, of 'praxis'. Thus the work of the group is viewed as one of putting into constant practice lived belief and experience. Karaxú's articulated aim is to communicate "lo que es nuestra realidad" (what our reality is).

The thesis argues that the work and music of Karaxú cannot be understood without understanding the MIR's history, ideology and philosophy of praxis, the pre- and post-coup experience of its militants and supporters, its role in the Resistance, and the work of those members and supporters who found themselves forced to live outside Chile. This must be seen within the general context of
the work and experience of the U.P. In chapter three an analysis of MIR policies, plans and arguments indicates significant areas that will be shown to link directly to the organisation and content of Karaxú's performances. To use Leach's communication model, the relationship between music and experience, events and beliefs can best be depicted in the following way (Leach 1976:19):

concept in the mind: object or event in the external world:
struggle for socialism 'metaphors'
in Chile/Latin America pre-post coup
during/following U.P. period experience

' sense image'

Observing and analysing Karaxú's concert performances it became clear they could best be understood as entities within which each piece of music and other verbal and non-verbal aspects of the occasion are considered integral parts. This is because the organisation of their repertoire into a concert programme is not aesthetically random or casual. On the contrary, the programme is organised to produce a highly structured performance in which everything has both purpose and place. Furthermore, study of the composition process revealed that pieces of music are composed and perceived individually but never out of the context of the particular role and place they will take in the whole performance of which they form a significant unit. The group engaged in a form of literary and musical analysis of their pieces,
demonstrating that the preparation that underpins the production of music in their performances was extremely complex and detailed. Most significantly such detail and the working of the performance was ultimately referenced by use of key metaphors: ambiente (atmosphere); estado de animo (state of spirit); estado de alma (state of soul). The thesis argues that these metaphors are ultimately rooted in both pre- and post-coup experience and that they can be understood as crucial paradigms for the life, work and music of the group.

The key to the working of the performance is the 'voice' of Karaxú, that of a member of the group, speaking in English, introducing the pieces and linking the programme, guiding the audience through the performance and knitting the parts into a whole. One important function of this 'voice' is to narrate the performance, designating a type of meaning for pieces of music by providing their raison d'etre in performance and thereby coding them for the audience. This 'voice' indicates that the music in performance falls into three categories which on one level are paradigms for the essential identity of both Latin American and Chilean people, symbolically expressed in the music. This identity is bound up with a particular kind of political community, for the 'voice' indicates that the three types of music also represent, in both form and content, the three social groups that are the desired base of the political parties of the revolutionary left: the campesino (peasantry-landworkers), the organised
working class (specifically the Trade Unions and political parties), and the activist student-intellectual (5). The thesis charts how the 'voice' itself embraces these other 'voices' within that of 'we the people'.

A second function of the 'voice' is to provide a direct link between the musicians, who represent Chile and Latin America, and their audience. Its address to the audience encourages the bonding of musicians and audience through music, verbal exchange and forms of participation into a politically defined concert community. The mode of address of this 'voice' varies from the everyday, colloquial and familiar to that of poetics. Its spoken introductions complement the 'voice(s)' of the pieces of music.

Since each performance revealed itself to be a complex form working on many levels, I decided to treat it as a multi-layered construct, taking it apart and looking at its constituent elements. I was guided by the way Karaxú worked in composition rehearsals, and spoke about their music and music-making in interview. The starting point for such analysis is Karaxú's own explanations of their music in their performance. Examination of pieces individually and within the three categories into which they cluster revealed the depth of detail and 'meaning' that could be appreciated. In this analysis I use Toelken's method which he terms 'constellation' of meaning as this offers the best way to understand not only what
lies behind but within pieces. It is such a constellation that comes in to play, that can be optimised and potentiated when pieces take their designated place in performance (Toelken 1986).

Questions of 'meaning' required putting the performance back together again. The approach used was to follow the 'voice' of Karaxú in performance as it constructs a narrative at once complex, subtle, rich and above all political, working explicitly and implicitly on multiple levels. I offer one possible explication de texte, an exemplary reading of one concert, by discussing the possible paradigmatic as well as syntagmatic relationships that are at play in the concert. This can only be one possible reading as the very nature of performance is fluid and indeterminate, semiosis is endless (Eco 1977). The context provided for this approach shows however that such a reading is viable.

It is because of what the musicians perceive to be the polysemy of the music that the details of such a narrative and workings of performance are encompassed by the metaphors of ambiente (atmosphere); estado de animo (state of spirit); estado de alma (state of soul). The problematic question of 'meaning' understood through metaphor is shown to involve consideration of the way that pieces of music in the performance relate specifically to contemporary political myth, and how individual pieces of music express the lived experience and beliefs of those
involved. They deal with important questions of identity, community, provocation, loss, banishment (exile), unity in struggle, individual sacrifice, revolutionary integrity and the re-generation of political struggle. The narrative of the concert performance can be seen on one level to describe the passage of the individual (working on behalf of the community) from political innocence to political experience. It is in this way that a revolutionary political myth is simultaneously inscribed. The resolution of the experience of the individual is rooted in a belief in the re-generation of the loss (sacrifice) of the individual ('I' 'he' (sic)) on behalf of the 'people' in the continuing struggle of 'we the people', that is, the larger political and social community. I argue that the level that this operates on can best be understood within the framework of com_unitas and a rite of intensification (Turner 1985).

'Meaning' in musical performance is understood to be bound up with the expression and communication of experience and belief operating on many possible communicative levels. For the musicians the performance of music is used implicitly as a way of making sense of experience, of learning to live with it, of expressing that process which involves the reciprocal relationship between the individual and the group, the part and the whole. It is a means of re-integrating the dis-integrated and as such displays aspects of ritual, complicated by the liminal
condition of exile.

In their book *The Meaning of Meaning* Ogden and Richards (1949) discuss the complexity of any attempt at a single definition of meaning. However, in the context of this thesis and the work of Karaxú it is the writings of Victor Turner which offer most insight. Turner approaches meaning as a category connected with the consummation of process, with judgement that is provisional and relative to the moment in which it is made, but ultimately "bound up with termination - in a sense with death" (Turner 1985:204). Turner has argued that meaning is inextricably linked with consciousness and lived experience (1985:208/11). It is in this sense that the structure and meaning of Karaxú's music and performances are inseparable from the fabric of their political and social, public and private lives. It is what Feld has described as "the primacy of symbolic action in an ongoing intersubjective lifeworld" (Feld 1984:383). In this case engagement in what is both creative and symbolic action continually builds and shapes actors' perceptions and meanings at the same time as revalidating and re-enforcing them.

I argue, however, that the notion of the re-enforcement of belief in the performances is also apparent on a structural level. The particular patterning of repertoire which forms the narrative on this tour can best be understood in the context of a concert tour celebrating the *retorno* (return) of militants/activists to fight for
the resistance in clandestinity. The organised alternations in performance of the three categories of music not only chart the individual's rite de passage but reference the attributes of the three social groups who work together politically. In this way it re-articulates the ideological base of the political community. This community, achieved through struggle in the interior (inside Chile) before the coup and under constant attack from the military authorities since the coup, is thus re-affirmed in the exterior (outside Chile). But it is within the concert community, united by the com unitas which emerges within the performance, that this takes place. Therefore, while the content of the concert describes the complete rite de passage in which the musicians and members of the audience are actively (Chilean exiles) or symbolically (their supporters and friends) involved, this in itself can only be a symbolic statement because it takes place in the liminal condition of exile. However, on this level it is a statement of both political policy, belief and praxis.

Such a mode of analysis not only offers a clearer focus of what the thesis identifies as a key interior-exterior paradigm but also shows the whole performance as actively constructing a contemporary political myth. Common to all mythic structures it contains within it its own paradoxes, contradictions and failures which the structure attempts to mediate and resolve. Crucial to this resolution and the narration of this myth is again the
'voice' of Karaxú. To understand the role of this 'voice' involves reconsideration of the role of the individual activist, the student intellectual, in revolutionary struggle as one of 'will' and consciousness. It is significant that this 'voice' does not employ the didactic rhetoric of political speech but a familiar direct mode of address which interacts dynamically with the conscious selection and organisation of the musical repertoire.

The music making and musical performances of Karaxú are therefore not only tied to the stimulation of moral and economic support for the resistance, constitutive of political and economic interests. These performances are also part of a process of making sense of experience, re-asserting identity, sustaining spirit and belief and re-generating the struggle of resistance on active and symbolic levels. It is in these many ways that music is resistance.

For Karaxú the question is not whether their work (their art) can symbolise or transform the world. Their desire is to express themselves, to inform, to communicate. Any positive response of their audience will be an aporte (contribution) whether it is on the level of general (often emotional) understanding, financial aid, moral or physical support in activities of solidarity, or merely attending, enjoying and participating in their concerts.

In my research I have been most influenced by the
perspective of the musicians. It is this perspective which provides the framework for the thesis and its continual reference point. However, I found that in order to understand the complexity of the concert performances it was necessary to move beyond this framework. Initially the work of Gumpertz and Hymes specifically led me to work on the Ethnography of Communication to performance studies, to the various levels at which communication events could be analysed (1972). The work of Ben Amos, Goldstein et al (1975) led me to consider the implications of variations and constants of performance. Although I later decided against a formal semiotic approach, reading the work of Jean Jacques Nattiez (1975) early on during my research (between two stages of field work) offered an approach to communication in musical performance that formalised various ideas thrown up by field work, specifically poetics (see Fairley 1981). It was ultimately the structuralism of Claude Lévi-Strauss (1966) and the work of Edmund Leach on Lévi-Strauss that were most helpful in considering questions of transformation and myth, and of the significance of metaphors in linking together areas of experience and belief.

However, I was only led back to their work after reading the work of three scholars: Steven Feld, Roger Silverstone and Victor Turner. It seems appropriate here to elaborate on their contribution to my work. But first it is necessary to offer some background, as the diverse
approaches I bring together in this thesis reflect my own inter-disciplinary study. As an undergraduate I read comparative literature in a Department of Comparative Studies, work embedded within courses of politics, philosophy, sociology, art and languages. As a graduate I lived and worked in Chile and travelled in Latin America. I returned to read Latin American studies at post graduate level, again concentrating on literature but within an inter-disciplinary framework of history, politics and economics. Interpretation of material in a broad context is therefore almost second nature to me. However, like Feld in his work on the music of the Kaluli of Papua New Guinea, I found it difficult to see how any one theoretical framework could do complete justice to or explain the complexity, of the material. The two main analytical approaches used in this thesis are those of interpretation and structuralism. I have not found these incompatible. As Feld suggests, although this is unconventional ("muddy and inelegant") to those who believe in exclusive theoretical constructs, they are mutually revealing:

"in one instance the anthropologist is thought of as decoder and translator, in another as experiencer and interpreter. It appears to me, however, that it is necessary to integrate the study of how symbols are logically constructed with the study of how they are formulated and performed in cultural experience" Feld 1982:217/227/15).

In their recent book *Anthropology as Cultural Critique*, sub-titled 'an experimental moment in the human sciences', Marcus and Fischer debate the challenge of interpretative perspectives, saying "to still pose one
paradigm against another is to miss the essential characteristic of the moment as an exhaustion with a paradigmatic style of discourse altogether" (1986:X).

Roger Silverstone's approach to the working of myth and narrative form in contemporary culture was influential in considering the whole concert performance as a specific type of contemporary mythic structure (1981, 1987). Ultimately however, it was the writing of Victor Turner which was instrumental in approaching performances using the concept of 'social drama', as "windows to cultural, social, political and organizational values" (Turner 1985: Prologue). Between 1969 and his death Turner developed the usage of concepts of ritual, rite de passage and com_unitas by analysing how they function within what he calls the cultural performances of complex societies. This can best be appreciated in his posthumous work entitled On the Edge of the Bush: Anthropology as Experience (edited and introduced by his wife, Edith, 1985). However, even in 1969 he had concluded that "liminality, marginality, structural inferiority, are conditions in which are frequently generated myths, symbols, rituals, philosophical systems and works of art" (1969:128). By 1986 his work had shown that cultural performances take over the liminal space that belongs to ritual "to free the community of performance from mundane bonds so that the level of symbolic power can be generated which feeds back into the social body" (1985:10/79).
These concepts of ritual and rite de passage were considered useful for understanding Karaxú's life, work and performances. Their life crisis, set in motion by a political crisis, involves pain, suffering, and for some even loss of life or exile. It is a situation familiar to many political activists in Latin America, just as exile and refugee status is to people caught up in struggle the world over. However, as is explained in detail in chapter seven, when analysing this particular group of concerts, it is at the level of analogy that rite de passage is most revealing.

I have not yet found any other study of urban musical concert performances of this nature which has analysed the complex levels of such events using both a narrative, structural and musical approach. I feel that it could be used to throw light on the organisation of many other popular music performances, including those of pop, rock and folk musicians and the work of singer-songwriters (6). In the specific case of Karaxú the essential role of the concert must be seen to be reflective, sustaining and dynamic within an understanding of what constitutes the extent of revolutionary and resistance struggle.

This thesis also provides an ethnography of a group of musicians on tour, and a study of their work and composition process. As such it is a contribution to an ethnographic record of Karaxú during a unique period. It is intended as a tribute.
Chapter one - footnotes

(1) I first met Karax in 1986 in Oxford, when I helped organise a concert for the Chile Human Rights Committee and they were the main musical group appearing. I was involved in such work as I had lived in Chile from 1971-3, lecturing in British and American social history and literature at the Catholic University in Temuco. I too had lived through the events of the coup d'état, and, with many other foreigners, had to leave the country at the end of September 1973. It was my supervisor at Oxford, Robert Pring-Mill, who suggested that I looked at Chilean song for my M.Phil. thesis because of my contact with many musicians (see Fairley 1977).

(2) I discuss the problem of defining 'meaning' briefly later in this chapter, in the context of the early work of Ogden and Richards The Meaning of Meaning (1949) and of Victor Turner (1986).

(3) The fifth member of the group, Galo, a Frenchman, was involved playing in a group playing Latin American music on Latin American indigenous instruments in Paris from before 1973. He had performed with this group for Chile from the time of the coup d'état. Members of this group joined Manns to form the first Karax.

(4) The etymology of the name Karax is interesting if only because of it possibly being a Quechua-ized version of the Spanish word carajo, used as an invective or interjection, which can also have the colloquial expletive meaning in English of 'bugger'. However, Manns found the word in the verses of the Ecuadorian poet, Cesar Davila Andrade, in his book Boletin y elegia de las mitas, published by the Ecuadorian House of Culture and Casa de las Americas, Cuba. In Davila's work the term is not used as an interjection but, as I have explained, as a "grito de coraje y de rebeldia" (a cry of courage and rebellion) which is the meaning Manns intended for Karax when he named the group in 1974 (personal communication, Patricio Manns 29-8-86). On the first record sleeve it was translated as a war cry, and on the tour as "meaning to go forward" (SF/JF/1979/19), neither of which seem inappropriate.

(5) I will not translate the word campesino in the thesis due to the complications surrounding the terms landworker/peasant. The various agrarian reforms in Chile during the 1960s changed the near feudal status of the inquilino who then became known as campesino, a word which has none of the accreted prejudice that comes with the term peasant (see Castillo and Lehman, 1982). The word is now widespread use in South America for those who work the land in countries where there has been agrarian reform. In Bolivia, for example, it replaced indio (Indian), which had become a derogatory term.
(6) The Benefit concerts for Nicaragua, El Salvador and other countries have followed the Chilean model, established by the Chile Solidarity Campaign in the mid 1970s, under the direction of Peggy Kessel. The problems of staging (discussed in chapter four) were overcome by the making of a specific banner to be hung at the back of the stage. This was commissioned by the Chile Solidarity Campaign from artist John Dugger in 1978/9. Dugger has gone on to make similar banners for the other solidarity campaigns and for 'Red Wedge', the cultural group formed by various pop and rock musicians in 1985/6, to work with the Labour Party. From my observations, the Chile Benefit Concert model has influenced Red Wedge concerts. While Karaxu's concerts differ in certain ways from Benefit concerts (most notably in their own direct address to the audience and their eschewing of comperes and translators), many of the local problems (stalls and banners) remain the same (see chapter four).
CHILE COMMITTEE FOR HUMAN RIGHTS PRESENTS
IN CONCERT

KARAXU

SUPPORTED BY LEON ROSELSON & JACK WARSHAW
At THE NEWMAN ROOMS, ROSE PL, ST. ALDATES
9th DECEMBER '76, 8.00 p.m., OXFORD
TICKETS £

BOOKINGS TEL: 50141 or 59988 ext 1419

IN AID OF THE CHILDREN'S DINING ROOMS IN CHILE
plate 7. Karaxu's own small bird symbol which is used for correspondence etc. Over the years when they have produced small cards to correspond with people, each has born an indigenous Andean (i.e. Quechua or Aymara Indian) motif. I reproduce two such cards as illustration here.
Chapter Two

Karaxú and nueva canción

The first half of this chapter explains why the musical group Karaxú formed, why making music was important, and how Karaxú related to the established Chilean nueva canción movement. The second half provides a brief history of the group.

The group Karaxú, nueva canción and the coup d'état in Chile, 1973.

The Chilean poet-singer-writer Patricio Manns was the key figure who brought together the group of musicians from both Chile and France to form Karaxú in September 1974. It was Manns who gave the group their name. Manns had been an active singer since the early 1960s, composing his own songs since 1958. He had spent most of the Popular Unity period working actively as a journalist for Quimantú, the State Publishing House writing books in their popular series Nosotros los chilenos (We, the Chileans) (1). He also worked for the Movimiento de la Izquierda Revolucionario (the Movement of the Revolutionary Left, MIR), for the independent left newspaper El Rebelde,
linked to the MIR, and for radio. During this period he composed only a few songs (2). After the coup Manns had managed to evade arrest and was given political asylum by Cuba. While in Cuba, in the year before he formed Karaxú, he composed film music and songs, all inspired by the dire situation in Chile and the fate of his friends and colleagues, most of whom were still in the country. In order to understand why Manns and the MIR formed a musical group it is necessary to provide a brief account of the nueva canción movement.

The fate of nueva canción musicians following the coup

While Inti Illimani and Quilapayún, the two nueva canción groups who were in Europe at the time of the coup, travelling as Cultural Ambassadors of the Unidad Popular (Popular Unity, UP), became forced exiles, their colleagues in the movement in Chile suffered in the military repression. Following the coup one of the main nueva canción soloists, Víctor Jara, was tortured and murdered in the Chile Stadium. Other musicians, amongst them notably Ángel Parra and Ricardo Yocelevsky of Los Curacas, were imprisoned in makeshift concentration camps, in their case one organised in the football stadium in Chacabuco in the northern desert (3). Still others managed to avoid being found and arrested long enough to seek political asylum, notably Patricio Manns, Isabel Parra, Patricio Castillo. The numbers of Chilean people
who were arrested, tortured, given asylum ran into tens of thousands (4).

Víctor Jara is perhaps one of the most celebrated cases. Due to the influence of his music, his prominence in the *nueva canción* movement, his singular popularity and importance both before and during the U.P. years, the untiring international solidarity work for many years after the coup of his British widow, Joan, the continual reference to his fate by both politicians and musicians in demonstrations and meetings, and the continued singing of his songs, he has become something of a legend (Jara 1983). He defied the soldiers and sang in the Chile Stadium where he was imprisoned with many thousands of others. There he composed a song the text of which had been memorised and smuggled out by prisoners. He became the unofficial *nueva canción* martyr. As a man who had once equated the power of song with the power of a gun his final song was as active an act of resistance to the military as that of President Allende's own final resistance to the coup, armed with a machine gun (5).

The fate of *nueva canción* following the coup

In the short term the military authorities attempted to destroy all the achievements of the Popular Unity period, in the long term to wipe out any memory of it. At the same time as they destroyed people, lives, families and communities, they painted out the murals of the young wall
painting brigades and burnt the books, publications and music discs that had been produced. They 'unofficially' banned the playing of instruments associated with *nueva canción*, notably those indigenous to the Americas, specifically from the Andes area which straddles northern Chile, Peru and Bolivia. These include the *quena* (the indigenous Indian bamboo flute), the panpipes, and the *charango* (a small five-course lute usually made from the shell of an armadillo) (for instruments see plates, appendix one). After the coup a mixture of official and unofficial warnings by the authorities against the singing of songs associated with the *nueva canción* movement, a largely gratuitous act as it was obvious to any one in Chile at the time, even before Jara's death, that to play or perform would have constituted an open invitation to arrest, possible torture and death (Morris 1983, 1986). This action by the military authorities was part of the general effort to eliminate anybody and anything associated with Popular Unity, the destruction of anything symbolic or iconic (6).

From *nueva canción* to *canto nuevo*

It did not prove possible however to eliminate *nueva canción* or what was perceived as its characteristic 'Andean' sound. From September 1973 until 1975, it had no obvious public existence but re-appeared in the use of the Andean instruments to interpret baroque music. The group 'Barroco Andino' came together in December 1973 playing
first in private and in the following year in Churches and some Universities (JF/1986/102). The Church was the only civil force left active in a country where all Trade Unions, political parties and meetings of any size were banned, and most of their activists effectively silenced. One of the first noted public occasions when the sound of nueva canción was heard again with the prominent support of the church, was at the first performance of the Cantata de los Derechos Humanos (Human Rights Cantata), in November 1978, one of the first public manifestations of opposition to the continual contravention of human rights by the Military authorities, spearheaded by the Church and its Human Rights groups (7).

In approximately 1977, nueva canción re-emerged as canto nuevo ('song new'). It involved different musicians and a somewhat different repertory but some continuity was demonstrated by the same characteristic use of Andean instruments, often in combination with other instruments, and the taking of Indian names by musical groups (see below). Despite all attempts to curb the development of this music, it persisted. Just as the beginnings of nueva canción were in the musical activities of the peñas in 1965, so the beginnings of canto nuevo also were to be found in the re-establishment of the peñas in approximately 1976, notably the Pena Doña Javiera (Fairley 1985:329, item[122], Morris 1984:14). The first canto nuevo concert was organised in May 1977 by Alerce, the 'new'
independent record label that brought out the first canto nuevo records. It was called the Gran Noche del Folklore and it was one of the first major secular public events following the coup (Fairley 1985, Morris 1985) (8).

Recordings testify to the fact that these events were much more than mere concerts: they were the first large gatherings of Unidad Popular supporters and others who opposed the Junta, of those who had survived the repression and managed to stay inside Chile. They were the first public spaces in which the past could be referred to, publically mourned, the present sustained and the future contemplated. With the end of political parties, trade unions and any social movement, the public gatherings of communities had been effectively privatised. The attempt had been to eliminate all the familiar references to the Unidad Popular period that might sustain any collective identity, from beards to musical instruments, ponchos to songs and poems. These concerts were the first attempts publicly to reconstitute the specific 'we the people' of the pre-coup political community, as the recordings which exist illustrate. On them can be heard the powerful response of the audience to particular songs and remarks of those on stage. Permission to hold such concerts was soon withdrawn, and general fear inhibited plans to hold any between 1977 and 1979 (Morris 1984:16). But that is another story. What is of interest to us here is to understand why both nueva canción and canto nuevo was
so threatening to the Military authorities. How had it become so powerful, and so dangerous? And of particular relevance to this thesis, how did Karaxú relate to this movement?

The origins and development of the *nueva canción* movement

The history and activities of this movement have already been well documented (Barraza 1972, Fairley 1977, 1984, 1985, Rodríguez 1984, Bessière 1980). Specific second World War and post-war historical circumstances in Latin America created certain pre-conditions for the emergence of a new music in various countries on the continent (Brazil, Uruguay, Chile, Argentina, Cuba). Its content was determined by the environment of which it was an integral part. The period following the second world war was a key period for change in the relationship between culture and community, between music and its environment of production. The origins of the *nueva canción* movement lay in a re-valuation of national musical culture, a search for an identity that was both specifically national and Latin American, a rejection of cultural colonialism, a reaction to technological expansion and commercial music, and in political and social activity. I shall offer only a brief account of salient facts and features that are pertinent to an understanding of the work of Karaxú.
Folklore and neo-folklore roots

The roots of *nueva canción* lie first in Chilean and then in Latin American folk music. The first phase was one when those involved felt that they had to recuperate the 'roots' of Chilean regional, rural, popular music. In the 1950s, folk song and dance groups formed in urban areas, at a time when left wing parties and meetings were banned and as a result cultural activity received new emphasis: Latin America was a key protagonist in the Cold War (SF/JF/1981/6-9). Such groups concentrated on learning a broad regional repertory. Industrialisation and modernisation had encouraged the migration of people from rural to urban areas. Technological advances and expansion, which were part of changes in capital investment and expansion in the world, and the result of the activities of multi-national corporations with their increased direct and indirect control over economic, social and cultural life, were changing the forms and means of cultural communication. Interest in folk music was partly a response to a complex of changes and developments.

The second phase came with the influence of the music of what became known as the 'boom' *folklórica* in Argentina. Peron's populist government of the 1950s attempted to ensure that no less than 50% of music played on radio stations should be Argentine in origin. This stimulated local production, itself encouraged by the multi-national
record companies recording local music in Spanish for the home market. In the early 1960s this music was distributed and heard in Chile where it became quite popular. The major influences were soloists who pioneered regional music, exemplified by soloists such as Atahualpa Yupanqui, and by musical groups whose instrumentation (mostly guitars and the bombo drum) and harmonic arrangement provided an influential model, the latter possibly influenced by the style of close harmony singing of the fifties, prominent in Anglo-American and African music, adapted to folk song (Fairley 1977, 1984:307)

The work of Violeta Parra

In Chile, Violeta Parra was a key figure in the development of nueva canción. She collected music from the rural 'popular poets', piecing together old songs, performing both male and female repertories, and taught much of it indirectly through her own performances to the younger generation which numbered her own children Ángel and Isabel. Her own songs are seminal, forming the core and key reference point of the nueva canción repertoire (9). I have noted elsewhere that Violeta Parra's work formed a bridge between the rural and urban popular poets and the new generation of young musicians growing up in the 1950s and 60s in the expanding towns and cities, receiving the benefit of educational expansion and reform (Fairley 1977, 1984:110). Patricio Manns was not only personally acquainted with Violeta Parra, travelling with
her and singing in the same concerts on one of her last tours, but is also the author of a key work about her (Manns 1978, Fairley 1986:item 170).

'Cultural invasion'

By the mid-1960s Anglo-American pop and rock, music sung in English, played on the radio was perceived as a 'cultural invasion', a form of 'cultural colonialism', and continues to be analysed as part of an argument of 'cultural imperialism' primarily identified as North American (10). This 'invasion' was in itself a by-product of the economic policies of North America as well as general economic development and expansion. Since 1823 the Monroe Doctrine has been used by the U.S.A. to justify overt and covert interference, annexation and invasion in what is now popularly and ironically called her 'backyard' (Pearce 1981). Just as North America today pumps millions of dollars into Central America as 'aid' so from the mid 1950s onwards she increased aid to Latin America, ostensibly to improve the situation of the majority of people in the country (ibid). While it was certainly not spent on armaments, as it is today against Nicaragua and El Salvador, the objectives were the same (although espoused in a less rhetorical manner): to remove the conditions for the coming to power of any government (socialist, communist or other) that might not be open to continued direct American economic interest, by the prior
introduction of key reform. The precedents were the Bolivian Revolution of 1952 and the Cuban Revolution of 1959. The policy was to implement much needed agrarian, educational and other reform and to extend suffrage within a democratic framework.

The 1964 election in Chile brought the Christian Democrats to power with their 'Revolution in Freedom' programme. By the mid-1960s it was obvious to those who had opposed the Christian Democrats and supported the precursor of Popular Unity (the FRAP, the Frente de Acción Popular - Front for Popular Action), that promised reforms were not going to be implemented. During this period, musical groups like Los Huasos Quincheros, supporters of the Christian Democrat government, played Chilean folk music in an overtly patriotic and chauvinist manner and travelled abroad as the government's 'Cultural Ambassadors'. In opposition a new music started to define itself as separate from what was criticised as 'chauvinist national music' (Fairley 1977, Morris 1986).

Neo-folklore

The Chilean Violeta Parra and the Argentine Atahualpa Yupanqui were two of the most influential musical models for this 'new' music. Some musicians left the folk song and dance groups to sing as soloists. The new venue was the peña, a cross between a cafe-bar and a folk club. The 'typical' costumes of the folk groups were
abandoned for casual, everyday clothes, the repertoire was broadened to embrace Latin American material from outside Chile and Argentina. The critique was of a music that represented an idealisation of rural life, that of happy, dancing, laughing peasants wearing the stylised clothes of the landowner, the patrón. Dances were dropped in preference for direct singing to an audience. This transition stage between folksong and nueva canción was referred to as neo-folklore. It is possible to see the stages of folklore, neo-folklore and nueva canción as corresponding to stages of economic and political development within the country.

The work of solo singers in the newly established peñas

In this phase the focus was on solo singers working as a supportive group particularly in the Peña de los Parra, the crucible of the nascent movement. Patricio Manns was one of the founding nucleus of singers who regularly performed at this peña. Almost all of the singers involved were originally from outside Santiago. In contrast to those who joined the groups they were more likely to be campesino or working class in origin and had not had a conventional secondary or university education. By 1966-7 musical groups were also involved. Their membership was almost entirely composed of university students (although not music students). They came together in the peñas organised in the universities
at the time of the struggle to press the Christian
Democrat government for university reform. Both soloists
and members of groups had in common an oral approach to
the acquisition of their repertory: even when they had
received formal music lessons in their youth few could
read or write music. From the beginning nueva canción
was an oral music tradition with its roots in folk music.

The emergence of groups with indigenous Indian names

The musical groups took Indian names, such as Curacas,
Quilapayún and Inti Illimani. Quilapayún continued
the tradition of the folk song and dance groups of the
1950s (for example Cuncumén) taking a name from the
Araucanian Indian culture of the south of Chile, while
Curacas and Inti Illimani drew on the Andean pre-
hispanic, pre-colonial past. This pro-indigenous
cultural position is fundamental. Both indigenous cultures
had resisted domination but in different ways. Unlike the
Aymara and Quechua Indians of the altiplano, the
Araucanian Indians had never been conquered in battle by
the Spanish. However, they were cut off on reservations
in the south and had never been a part of the economic
life of Chile. Their social rituals were essentially
Andean culture was in contrast festive, open, accessible
and very different (see chapter six). The implicit
analogy was between colonialism of the Spanish and the neo-
colonialism of the British and North Americans. This was
most usually articulated as a parallel to the music that could be heard on the radio: rock and pop in English replacing music in Spanish, Argentine music that could be matched and superceded by that made by Chileans.

The 'Andean' component of nueva canción

Most significantly the groups not only took indigenous names but also pioneered the playing of the pre-hispanic indigenous instruments. These instruments and their repertoire, although emanating from the northern part of Chile, were until this period not identified with mainstream Chilean folk music but with the Andes. Various reasons can be put forward for the decision to play these instruments and this music, both of which have become so characteristic of the sound and development of nueva canción. Chile had gained part of Bolivia and Peru, land which in Bolivia's case she had ceded to the Bolivians in 1800, re-conquering the territory in the War of the Pacific in 1879-86. Under the Incas in the pre-colonial period this had been ruled as one area (see map 1). The significant point is that despite national boundaries the indigenous Aymara and Quechua speaking people of the Americas are still to be found with much of their community and cultural life intact, and their economic system based on reciprocity and exchange within the extended family and community still surviving. The descendqnts of the indigenous people have continued to travel for purposes of trade and to attend important
Festivals held at ritual sites over the wide geographic area that embraces this once unified part of South America (Bauman 1981, Turino 1983, Claro Valdés 1979).

The influence of Bolivia

The 1952 Bolivian Revolution had re-valued all that was indigenous, as had the indigenista movement of Mariátegui in Peru. This included many aspects of indigenous communal life, artefacts and music. The rural population that moved to urban areas as a result of industrialisation and agrarian reform took with them the music of their communities. They settled in the poorer areas of cities. Under the influence of this music, much of which was made by parents and grandparents who regularly returned to their villages for annual feasts, new musical groups were formed by young people in Bolivia in the 1950s and 1960s, particularly in La Paz. They brought together in one ensemble instruments which, although occasionally coupled one with another, had their own separate musical tradition and indeed perhaps seasonal use (Baumann 1981).

One of the most well-known of these new group in Bolivia was the Jairas. The Jairas' instrumental line up included quena, charango, guitar and bombo. They exposed the sound and music of the indigenous instruments and won an audience for them amongst a new urban middle class audience (Fairley 1977, 1985, Wara Céspedes 1984).
The Jairas had perhaps the most significant influence in Chile. Recordings of their music and of their contemporaries were distributed in Paris and had a strong influence on the instrumental music in the repertoire of Karaxú (see chapter six).

Chileans travelled to Bolivia in the 1950s, during the period of repression of left wing parties, but the crucial contact was between Violeta Parra and Gilbert Favre, a Swiss-Frenchman, who became a member of the Jairas. He travelled to Chile to meet Parra and her family and their interest in the instruments was stimulated by this contact. At the Peña de los Parra Ángel Parra formed a new group first called Los de la Peña, later Curacas, who came together to play these instruments and their repertory (11).

I have discussed elsewhere other possible reasons for the significance in the late sixties of música andina (Andean music), and the focus on that area, its culture, its sound (Fairley 1985:307). This stems from the presence of Che Guevara in Bolivia in 1967-8 and his attempt to stimulate a continental revolution from that country (Debray 1970, Blackburn 1970, Guevara 1969). 'Andean' music was the music of Bolivia and Bolivia was where he was. All Latin America, and specifically the left, was focused on his struggle during this period, whether they agreed with Guevara's 'foco' strategy or not (ibid). There was also the influence of José Mariátegui
and the APRA party in Peru, with their analysis of the pre-Hispanic period as socialist (12). There was much debate during this time of the role of the intellectual and student in revolutionary socialist struggle: their role in urban areas was to help forge links between the peasantry and organised working class in political organisations (ibid). As students those involved in the musical groups sealed this desired link by wearing the poncho, the traditional blanket outer-wear of both campesino and worker.

While Guevara was in Bolivia and the U.S. was continuing its massive aid programme and bolstering the Chilean Christian Democrat government, Cuba, responding to the economic blockade of North America and to other political developments, was struggling to reinforce links with the main continent. Within the continent the desire was for a Latin American identity that would unite different countries to stand together against their powerful and dominating neighbour of the north. The stress was on Latin America internationalism rather than nationalism, and on the right to self-determination. Cuba hosted many meetings and events in 1967 including the seminal Encuentro de la Canción Protesta, which had great influence on left-wing singers in many countries, not simply in South America (Fairley 1977,1984,1986 item 37).

Synthesis of musical traditions in nueva canción
The coming together of separate musical traditions was a fundamental basis of the first \textit{nueva canción} ensembles (although when I first researched in this area I did not make this conclusion, I merely took it for granted, see Fairley 1977). They exhibited a 'national' and 'continental' musical focus by using in one ensemble instruments that had evolved from those produced by the three main sources of population and musical culture on the continent: the indigenous, the hispanic (European) and the African. The general characteristic of the 'sound' was 'acoustic' (for plates of instruments see appendix \textit{two}). The hispanic (European) was the source of string instruments, bringing violin and harp, the early guitar and possibly the lute. The indigenous people who were the source of the bamboo quena and panpipes had also fashioned their own variants of the European string instruments, for example the charango, the cuatro. The African slaves had brought percussion instruments, particularly drums, though there is evidence of use of gourd shells and shakers by the indigenous people before this period. Possibly the Africans or the Spanish brought the precursor of what is now regarded as a native American drum, the bombo. The general repertory was also drawn from these sources, although primarily from Hispanic-American and Andean folk music.

Similar traditions to \textit{nueva canción} existed elsewhere on the continent, most notably in Argentina, from where the precedent for use of the term \textit{nueva} to describe this
music comes (noting at the same time that nueva was also a key term of the ideology of the Cuban Revolution). In Mendoza, Argentina, in 1962 a group of poets and musicians came together to publicise a manifesto of Nuevo Cancionero which championed regional folksong, music and poetry. Such traditions developed in similar circumstances of social, economic and political progress that necessitated the active participation of mobilised groups of people (Fairley 1984, 1985, Morris 1985).

The Chilean tradition was unique for its incorporation of these different musical traditions into one new one, its emergence first in the peñas and then the universities, its direct link with the young generation of the 1960s and its integral relationship with social and political struggle. These were the features which made the Chilean nueva canción, as it was first called at the 1969 Primer Festival de la Nueva Canción, unique. It became one of the most important and significant of the 'new' traditions on the continent, and has had repercussions in many parts of the world, both musically and in terms of cultural practise (Fairley 1977, 1984, 1985, Pring-Mill 1983, Morris 1984).

The nueva canción repertory, language and poetry

Nueva canción, based first in Chilean and then broadening to include other Latin American folk songs and dances (in particular of Chile, Argentina, Bolivia, Peru
and Venezuela), intuitively used complex traditional musical and poetic forms. By the mid-1960s, under the influence of the University groups, songs of struggle from the continent (the Mexican Revolution) and abroad (the Italian Resistance and Spanish Civil War) were also included. The songs of those individual singers involved, Violeta Parra, Ángel Parra, Víctor Jara, Patricio Manns were of fundamental importance to the establishment of the movement (see the facsimiles of the programmes from the First and Third nueva canción Festivals, Fairley 1977:160-192). There was a mixture of established musical and poetic forms and newer ones which were more akin to 'free verse' (Pring-Mill 1983). The language used both drew on the oral poetic tradition of the country, poesía popular, the written poetic tradition of the continent, and the language of everyday colloquial speech. It was a language intended to express real experience, real feelings about the life lived everyday. It intended to reject cliche images and turns of phrase. The 'Andean' repertory was largely instrumental. From the beginning Andean instruments were often used to change the orchestration and arrangement of other non-Andean pieces in the repertory.

The classical component

During the years of Popular Unity the folk and popular base of nueva canción was influenced by the classical tradition of Latin America, specifically that of Chile,
itself influenced by the folk and popular traditions of the continent. Luis Advis and Sergio Ortega, both composers and music teachers at the Conservatoire, produced some of the more notable development within the *nueva canción* tradition between 1970 and 1973, specifically the *Cantatas* and the hymns, marches and propaganda songs that were sung by the crowds of people attending the great public meetings and demonstrations of the period (Fairley 1977, 1984). This influence has been most clearly seen in the career of Quilapayún since the group's inception and has continued in their years in exile. However, despite the contribution from formally trained musicians, *nueva canción* is a tradition that has remained primarily oral. It is *canto nuevo*, the music made by the young since the coup in Chile, that bears the marks of more formal musical training and of a generation who have grown up in a different musical environment.

Music as an integrated part of everyday life: the struggle of Popular Unity

None of those involved in the *nueva canción* movement were professionals in the sense of earning their livelihoods from their music. Indeed few of them ever intended music making per se as a career, although that is not to say that they would not have liked to have done so. Rather music making was felt to contribute as an expression of the ideas and beliefs, programmes and plans that those involved in supporting the U.P. were struggling
to realise, an integral part of that struggle. The majority of those involved in the groups (who were students or teachers), and the soloists (who were mostly involved in independent cultural work), were involved in making music as often as they could, but it was always seen as complementary to their other work and studies and to the need to earn a living. It was in this way that music making was constantly re-embedded in the daily struggle and work of the country during this period. At the same time, since it was a 'new' tradition, it nevertheless saw itself as having continuity with cultural activity linked to political struggle in the country since the beginning of the labour movement in the first two decades of the century (Fairley 1977).

**Nueva canción as 'vanguard' music**

Until the mid-1960s the musicians felt that much of their work and their songs had been regarded simply as a means of attracting people to political meetings. It had been a tradition in Chile since before the 1920s for political parties to adopt popular songs for election purposes (Fairley 1977). The change with *nueva canción* was that it became an integral part of the work and activities of the parties who formed Popular Unity, a mobilising and expressive force of the struggle to bring about a "peaceful road to socialism". This did not mean that conflict about the role of music as part of the political process was satisfactorily solved from the musicians'
point of view, but attitudes were developing and changes occurring. By the time of the coup nueva canción was very popular amongst student groups, party members and activists, and was regularly played to mass audiences at live concerts, meetings and demonstrations, many of them held in the open air. It was also played in factories and to many different communities, in workplaces and for organisations and events throughout the country. But it had not permeated the radio or television. In that sense it remained a 'vanguard' music (see chapter six).

**Nueva Canción** and the Communist Party

From the 1950s, when left wing parties were banned in many countries in the southern cone, the Communist Party had always been most active on the cultural front (Franco 1967). It was the party that constantly and publicly stressed the contribution of what it re-named the 'cultural worker' at its Congress held in Chile in 1971 (Fairley 1977). Although the Communist Party did not create the nueva canción movement, it became strongly identified with it. Nueva canción was the music of Popular Unity but hegemony within the movement lay with the Communist Party. This was in part because a percentage of those musicians involved actively (such as Víctor Jara and Quilapayún), were activists of the party. However, despite this close identification musicians did not have to be members of the Communist party to produce or sing nueva canción.
The Communist Party dominated cultural policy and activity of Popular Unity and offered the most support to musicians, most notably with its establishment of a small independent recording company Discoteca del cantar popular (DICAP), which also distributed records and organised concerts (Fairley 1977). Those who did not support the policies of the Communist Party tended to be excluded or marginalised from those nueva canción activities organised by the Communist Party and DICAP. Thus, although Patricio Manns took part in the three nueva canción Festivals, (which were not organised by the Communist Party), he was never recorded by DICAP. At the same time he was active in other areas during this period and did not spend much of his time singing during the years of Popular Unity (see chapter three).

For this reason members of Karaxú rarely use the term nueva canción directly (JF/1979/K18) (JF/1985/K34). In other countries in Latin America with similar musical movements the term is also rarely used, because of its over-identification either with the Communist Party or with Chile, which has tended to dominate the Latin American movement due to the impact of the coup. Also, each group of musicians in each country, while they wish to link together on the continent, wish to preserve a separate identity for their own music: canto popular (popular song) is the term favoured by Uruguayans and terms proliferate, according to the conditions within

Patricio Manns has always displayed ambivalence to the name, in part stemming from exclusion from nueva canción events during the pre-coup period or from mention as part of its history. However, his attitude is not without inconsistency. Today, after composing songs with first Quilapayún and latterly with Inti Illimani, appearing with Inti Illimani at the 3rd Nueva Canción Festival held in Ecuador in 1984, there is more mutual and public recognition between both him and the movement. The present members of Karaxú acknowledge the term but prefer to use the name música nueva (new music) if anything. I shall use both música nueva and nueva canción qualified by this argument (see also chapter six).

The ambiente (atmosphere of the Popular Unity period)

The atmosphere of the Unidad Popular period in Chile must not be underestimated. From the beginning Popular Unity achieved many of its aims despite the many obstacles it had to overcome (for accounts of the Allende period see O'Brien 1976). Allende led a minority government which was unable to pass any new laws. However, it implemented laws never put into effect by the previous government. The work of its supporters was to mobilise everyone in the country to help in the day-to-day existence of the government, particularly in 1973. Voluntary work and
other forms of communal political activity were a feature of a period during which it was stressed that the activity of the individual could make a valid contribution (see the account of Chilean Filmmaker, Miguel Littin 1986). There is no doubt that the **Unidad Popular** had great and increasing support amongst the mass of people in the country.

The spirit of community and the perceived need for unity were particularly evident just before the coup when it was thought that some form of 'civil war' might erupt between the supporters of the government and the opposition. Supporters of the **Unidad Popular** held many huge demonstrations of support for their government outside the Presidential Palace, the Moneda, and in the central **Alameda** (main Avenue) of the city, on weekday evenings and weekends, occasions immortalised in the post-coup songs of Angel Parra and other musicians (Jara 1983:226-230, Marquez 1986:31) (13). The music and musicians of **nueva canción** put themselves in the front line supporting the government, expressing the reality, hopes and atmosphere of the period against the opposition. Sergio Ortega, Luis Advis and **Quilapayún** wrote specific songs which were sung by those who attended these vast open air meetings, most notably **Venceremos** and the song which has since been used in many other countries in the world, translated into many languages **El pueblo unido, jamás será vencido** (The people united will never be defeated) (Fairley 1977):
C: El pueblo unido es un himno precioso - no me mueve - me conmueve
J: cuando yo esuché esa canción yo veo el primer momento en que por primera vez escuché esa canción en Chile
C: claro - con la gente en la calle - superlindo
Jorge: El pueblo unido jamás será vencido es una canción del partido comunista
C: si estuvieras - estado - en Chile - vas a saber que en una época era la canción de la Unidad Popular y de la gente
music of 'Karaxú' which would focus primarily on Resistance. 'Karaxú' aimed to promote solidarity and to raise money for direct economic support of the resistance in Chile. As chapter three will show, this was a specific task of MIR militants in the exterior, to create a rearguard of support for the Resistance and militants within Chile.

The use of the key word resistencia (rather than solidaridad) was most significant at this stage and distinguished 'Karaxú' and the MIR from other political groups during this period. Although Allende had himself fought in his last hours on the day of the coup, the parties of the Unidad Popular had not taken an armed stance against the military. People were merely ordered to go to their place of work and defend it. For various reasons arms were not issued by the political parties to their militants. What resistance there was in the first days after the coup was brave but hampered by inability to co-ordinate and overwhelming military strength of the new government. The term used by the political parties of Popular Unity was solidaridad (solidarity). Only the MIR immediately called for armed resistencia (resistance) and started to organise clandestinely. The two words solidaridad and resistencia are of course linked but are not synonymous in tactical political terms. Resistance came to be broadly defined (see chapter three and four). An overwhelming number of Chilean survivors and their supporters gave broad support to such
a call during this period. Thus the MIR's constituency in Europe was broadly based and not limited to prior supporters of pre-coup years.

Karaxú: different stages of the group

Between 1974 and 1979, when thesis fieldwork began, Karaxú had developed as a group in response to the changing situation inside and outside Chile and to changes in its membership. These phases are best understood by briefly describing the three records produced by Karaxú in 1974-5, 1976-7 and 1978.

The first stage, the militant phase: The Resistance will win 1974-5

When Manns came to Paris in 1974 he found that an informal group of musicians who had played Latin American music at MIR and other events 'for Chile' since the coup of 1973 already existed and were willing to work with him. One of these musicians, Galo, was French, another was Chinese. Manns, the Chilean actor Nelson Villagra, a Chilean singer, Mariana, and another Chilean musician joined with them. Significantly the instrumental line-up followed the established nueva canción tradition, as did their wearing of the poncho and their choice of an Andean Indian name. There was one crucial difference in the name: Karaxú is possibly derived from a Quechua-ized spelling of the Spanish carajo (bugger), although it is
used as an interjection. Manns had found the name in 1971 in a poem by the Ecuadorian Cesar Davila Andrade in his book *Boletín y elegía de las mitas* (Bulletin and elegy of the myths) where it is used as a "grito de coraje y de rebeldía" (cry of courage and rebellion). The name Karaxú is thus translated by the group as a "cry of freedom", as a "war cry" (or as one of the Chilean compreses said on the tour "it means 'to go forward - to be on the offensive'" (SF/JF/1979/22). It is a word of action not a descriptive phrase. This is in contrast to, for example, *Inti Illimani*, which probably means the sun (Inti) over the mountain Illimani, or *Quilapayún*, which is supposed to mean 'three bearded men' in the language of the Mapuche Indians of Chile, or *Curacas*, which is the name for the intermediary between the ruling Incas and their people. Karaxú were also different in that they were the first Chilean group to have a woman member (15).

Their first appearances were to commemorate the first anniversary of the Chilean coup d'état. The aim of the first group was one of agitation and publicity in order to raise economic and moral support for the Chilean Resistance. This was to be expressed through the performance of music. The primary arenas of communication during this phase were resistance meetings when there would be political speakers, or concerts when there would also most probably be political speakers. Following the established tradition of *nueva canción*, music was seen
as part of the struggle rather than an adjunct to it.

Significance of the first L.P. record

The group followed the *nueva canción* tradition of privileging live performance but also had the immediate intention of making a record (see appendix three). The first record made that year was called *La Résistance Vaincra* ('the Resistance Will Win'). It proclaimed the existence of resistance. It also demonstrated that music itself was both an act of, as well as a symbolic form of, resistance. Those taking part on the record remained anonymous, the cover and accompanying booklet bearing only the name *Karaxú*. The cover was dominated by the red and black colours of the MIR. As can be seen in plates 4a and 4b, the attention of the record owner was instead drawn to the images of two major figures of the Chilean and Latin American Revolutionary Left which appeared on its front cover: a black and white photograph of Miguel Enríquez (one of the founders and the leader of the MIR) set against a graphic backdrop of graded red and white fine spots which formed the recognisable features of Ché Guevara. As will be shown in chapter three, these two men are key figures and have become visual icons for the MIR, as people who sacrificed their lives in the struggle for revolutionary socialism.

The sleeve also drew attention to the dominant MIR symbol and with photographs to the militant activities of the MIR.
CHANTS DE LA RÉSISTANCE POPULAIRE CHILIENNE
PAR LE GROUPE

¡KARAXU!
LA RÉSISTANCE VAINCRA

MIGUEL ENRIQUEZ

ÉTENDARD DE LA LUTTE DES OPPRIMÉS

MIR
plates 4a & b. The cover of Karaxú's first L.P.: "La Resistance Popular Vaincre" (The Popular Resistance will Triumph).
LE MIR LUTTE
POUR LA CAUSE
LA PLUS GRANDE
QUI SOIT:
LA RÉVOLUTION
CE QUI VEUT DIRE
LE PEUPLE
AU POUVOIR

LE MIR COMBAT
LES ENNEMIS DU PEUPLE
IL SUIVIT UNE SEUL VOIX
LA VOIX DES TRAVAILLEURS

LE MIR
EST L'ORGANISATION
DU PEUPLE RÉVOLUTIONNAIRE
LES LUTTES ET LA FORCE
DU PEUPLE LE FONT GRANDIR

LE MIR AU SEIN DU PEUPLE
VAINGRA AVENIR LE PEUPLE
TOUT ENTIER

LA BATAILLE CONTRE
L'EMPRIE YANKEE
ET SES AGENTS CHILIENS
EST UNE BATAILLE
QUI VA AU DELÀ
DES FRONTIÈRES
ET DES CONTINENTS

NOTRE LUTTE
EST LA LUTTE
DE TOUS LES EXPLOITÉS
POUR LEUR LIBÉRATION

NOTRE LUTTE
EST LA LUTTE
DE TOUS LES PEUPELS
DU MONDE CONTRE
L'IMPERIALISME

NOUS FAISONS APPEL
AUX OUVRIERS
ET AUX PAYSANS,
AUX POUVRES DES VILLES
ET DES CAMPAGNES,
AUX ÉTUDIANTS
ET AUX SOLDATS
POUR CONSTRUIRE
UN MOUVEMENT
DE RÉSISTANCE
DANS CHAQUE USINE,
A LA CAMPAGNE,
DANS LES ÉCOLES,
DANS LES QUARTIERS
ET DANS LES CASENAS
POUR NOUS UNIR,
NOUS ORGANISER
ET LUTTER JUSQU'A
FAIRE TOMBERT
LA DICTATURE

LE MIR
EST LA FORTE DRAPEAUX
DE LA LUTTE ARMÉE
ET DE LA RÉVOLUTION
PROLETARIENNE
before the coup in Chile. Printed French texts provided an account of MIR beliefs which stressed the importance of the MIR as a resistance group, representing the people of Chile, struggling against imperialism and the U.S. 'empire', the struggle of all exploited people for their freedom, and called for peasants, workers, soldiers and students to start resistance movements against the dictatorship in all their places of work.

The booklet which accompanied the record gave the texts of each song in both Spanish and French with detailed introductions for each one on a facing page. The booklet with its red cover overwritten with black text was illustrated with photographs of demonstrations and clashes with the police (with members of the MIR much in evidence), and of the ordinary people of Chile amongst whom the MIR worked. This record was clearly intended to be an artifact of resistance. Those who took part in its making considered themselves to be part of (rather than identified with) that anonymous group working clandestinely in Chile. The LP was unmistakeably identified as MIR through its use of colour, its visual images, photos of clashes, fighting and demonstrations in Chile with unmistakeable MIR identifiers. It clear message was that resistencia was the MIR.

As the cover shows, the work of the resistance was filtered through images of the real demonstrations of the supporters of Popular Unity during the pre-coup period.
The only post-coup images were from outside Chile, of demonstrations held in Europe for solidarity with Chile, and in the booklet, a photo of Bautista Van Shouwen who had already 'disappeared' (see next chapter). Patricio Manns' songs were given meaning by the context of their production, that is by a group of exiled Chileans working to support the resistance of which they were part. The record was important as it enabled the group to reach a wider audience and provided a permanent record of 'resistance music'.

Records as source of revenue

This first record was also an important source of funds for the MIR. Over 10,000 were pressed in France for the first edition and it was also pressed on licence in Germany, Holland, Belgium, Canada and Sweden. It is not known how many of these records were ultimately pressed (JF/1986/K37). Along with the collections made at every concert the money was used to make a contribution towards the costs of MIR organisation and operations outside and inside Chile.

The second stage, transition: change in group membership 1975-7

Those involved in this first Karaxú soon moved on to do other work. The group had been established to make music
but also in the first instance in order to help establish
the image of the MIR outside Chile. In its first phase it
responded very much to the needs of the time. Villagra
contributed at the time of the record, working more as a
director, not actually performing on stage. As a film
actor he was soon in demand elsewhere. Early in 1975
Marianna and another Chilean male member of the group left
and another Chilean joined. The group worked to prepare
their second record, a 45rpm, with four songs on it.
However, by the end of the year Manns had left and the
project had to be abandoned. It is notable that during
this period the group had continual work which took them
all over Europe and that despite changes in membership and
other problems they never missed a concert or meeting at
which they were invited to perform (JF/1986/K37). 'Karaxú!
existed even if its membership changed. The second half
of 1975 marked a period of crisis when there were only two
members in the group and it had to be re-constituted.

Manns, a soloist, had dominated the group. He was more
used to working on his own or as the focus of a group with
musicians accompanying him. When Manns left, the
remaining musicians sought to define for themselves a mode
of working modelled on the collective. They wished to
develop a different, less immediate, type of work
combining a 'deeper relationship with the audience' while
still communicating "lo que es nuestra realidad' (what our
reality is) (JF/1979/K18).
Those involved were not necessarily members of the MIR. At the time the MIR stance on Resistance appealed to many Chileans forced into exile whatever their earlier political allegiance. By 1976, the initial period of agitation and solidarity activity was over. The MIR resistance (as will be shown in chapter three) had suffered serious setbacks. During this period of transition it was recognised by those involved that the military authorities in Chile were not going to be easily dislodged from power. The immediate and energetic response in Europe to events in Chile became more muted. The focus on Chile was put into a different perspective as military governments took power in Argentina, as they had before Chile in Uruguay and Brazil, and as armed struggle in Nicaragua and El Salvador reached a new phase of intensity and gained world attention.

`Karakul': transition, second stage: contribution of new members 1975-8

When Manns left the new group incorporated various Chileans who were by then exiled in Paris. The two surviving founder members Cocho and Galo (b. 1955) were first joined by Tío (b. 1948) late in 1975 and soon afterwards by Flajo (b. 1955) and Chica (b. 1951). Thus by early 1976 the line up was Galo, Cocho, Flajo, Tío and Chica. The new members did not come together merely because they all lived in Paris: Chica responded to a call for musicians that passed amongst the network of Chilean
exiles. She travelled from another country of exile to Paris. In 1978 membership changed again when 'Cocho' left the group and his place was taken by another Chilean, Berto (b.1952). This was the composition of the group during the period of field work for this thesis.

The new members of 1975-8 brought different musical skills. Both Chica and Berto had some formal musical training, the former a music student at the Santiago Conservatoire and the latter a singing student. Chica's presence ensured the continuity of a woman member, broadened the group's musical skills and introduced a classical element with her playing of both violin and cello. She had intimate knowledge of Chilean folk music, particularly Andean, as her parents were anthropologists. Chica also brought with her the most intense post-coup experience as a MIR militant who after the coup had been part of the active resistance, been arrested, brutally tortured and seen many of her fellows die or 'disappear' (see chapter three, also Castillo 1980).

For these reasons the sound and repertory of the group gradually changed, although Manns' compositions remained the core for some time to come. His original arrangements were adapted by the group to suit the new instrumental and vocal line-up. They also received some help with musical arrangements from another Chilean musician, Ulises Muñoz.

1977: The second L.P. record
plates 5a & b. The cover of Karaxu's second L.P.: [Karaxu]
The second record was simply called jKaraxú! It was made in Paris in 1977. The cover, a stark modernistic graphic image of the head and shoulders of a human being which can only be described as issuing a scream of horror or pain, was rejected by the group but to little avail (see plate 5a). The finished product was a 'fait accompli' by those who ran the small editorial company that produced the record. It was their interpretation of the group's name (JF/1986/K37). This lack of control was indicative of what amounted to a transition period in the life of the group. New members had been incorporated but the line-up changed immediately after the record was made. At the same time the MIR were transforming themselves into a party active in the exterior and their plans were still at a stage of some transition.

The cover of the L.P. opened out into a double inside spread with the song texts printed in Spanish over small unequal sized rectangles and squares each bearing different shapes and images (see plate 5b). The making of the record was described by the musicians as artesanal and it had limited distribution. Unlike the previous record details were given of composers and arrangers but these were pseudonyms. Although anonymity was still thought to be necessary to protect those involved the record company included photos of the musicians on the back cover. In fact anonymity had become part of the collective image that the group espoused. In
plates 6a & b. The cover of Karaxú's third L.P.: |Karaxul
contrast to the first recording there was no direct political statement about the MIR or Chile on the sleeve and no accompanying booklet.

3. 1979 Valparaíso the experience of exile: the third L.P. record

The third L.P. was again simply called Karaxul. It was made in Copenhagen in 1979. The record focused on the relationship between those in exile and those in Chile mediated through the concert. Its brilliant blue cover with a centre rectangular inset depicted an artist's colourful representation of the main port of Chile Valparaíso. This was the title of a key song in their repertory featured on the record. The name Karaxú appeared underneath the picture in white lettering (see plate 6a). In the middle rectangle of the blue back cover was an artist's coloured impression of the part of the stage used by the group during performance to display the instruments played, traditionally laid out on poncho-covered tables (see plate 6b). The inner part of the cover, which opened out, had on the left side the texts of songs on side A, with a listing of contents of the record, and on the right side the texts and contents of side B, with technical recording details. This whole was superimposed upon two pale photographs of the stage with instruments laid out as if waiting to be played, capturing the moment before the group enters to start the performance (for comparison, see plate 34, chapter four).
Two postcards were inset into the middle of each side, one bearing a Chilean stamp (on the left) sent from Chile, and the one on the right a Danish stamp, sent from Denmark: an exchange of messages between the interior and the exterior.

Comparison of three records

The images of the three records chart the development of the group from an initial phase of militant activity to support the resistance in the first years after the coup, through a transition period to a third phase defined by concert performance and an interior/exterior relationship. In chapter three it will be shown that these phases to some degree correspond to changes in MIR strategy. But in a wider perspective they also correspond to the way that those Chileans outside their country analysed the situation in Chile.

Relationship of third L.P. to active repertory

While the themes and songs of the third L.P. form the core repertory of the fieldwork period (it was made the summer following the spring tour), other songs persisted (see table, overleaf). The themes are those which would
Listing of music recorded by Karaxú by 1979
(see also appendix three)
* indicates use of pseudonym
+ indicates the same musician who works with Karaxú as arranger (see chapters eight and nine)
bc=composed before the 1973 coup d'état, ac=composed after the coup d'état

Record one: 1974
Karaxú: Chants de la Resistance Populaire Chilienne
7/11 pieces composed pre-coup

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Composer(s)</th>
<th>Year</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>LA CANCION DE LUCIANO</td>
<td>P. Manns</td>
<td>1972</td>
<td>bc</td>
</tr>
<tr>
<td>2.</td>
<td>LA VENTANA</td>
<td>P. Manns</td>
<td>1969</td>
<td>bc</td>
</tr>
<tr>
<td>3.</td>
<td>LA RESISTANCE SE ORGANIZA</td>
<td>P. Manns</td>
<td>1975</td>
<td>ac</td>
</tr>
<tr>
<td>4.</td>
<td>BOLIVARIANA</td>
<td>P. Manns</td>
<td>1965</td>
<td>bc</td>
</tr>
<tr>
<td>5.</td>
<td>SOLO DIGO COMANEROS</td>
<td>D. Viglietti</td>
<td>1973?</td>
<td>bc</td>
</tr>
<tr>
<td>6.</td>
<td>QUIEN VA CONMIGO</td>
<td>J. Duran*</td>
<td>1974</td>
<td>ac</td>
</tr>
<tr>
<td>7.</td>
<td>LOS LIBERTADORES</td>
<td>P. Manns</td>
<td>1974</td>
<td>bc</td>
</tr>
<tr>
<td>8.</td>
<td>LA DIGNIDAD SE HACE COSTUMBRE</td>
<td>P. Manns</td>
<td>1975?</td>
<td>ac</td>
</tr>
<tr>
<td>9.</td>
<td>YA NO SOMOS NOSTROS</td>
<td>P. Manns</td>
<td>1965</td>
<td>bc</td>
</tr>
<tr>
<td>10.</td>
<td>CARTA A MI COMPAÑERO</td>
<td>J. Duran*</td>
<td>1974</td>
<td>ac</td>
</tr>
<tr>
<td>11.</td>
<td>TRABAJADORES AL PODER</td>
<td>J. Duran*</td>
<td>1972</td>
<td>bc</td>
</tr>
</tbody>
</table>

Record two: 1977
Karaxú: 6/10 pieces composed pre-coup

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Composer(s)</th>
<th>Year</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>SU NOMBRE ARDIO COMO UN PAJAR</td>
<td>P. Manns</td>
<td>1967</td>
<td>bc</td>
</tr>
<tr>
<td>2.</td>
<td>LA RESISTENCIA SE ORGANIZA</td>
<td>P. Manns</td>
<td>1975</td>
<td>ac</td>
</tr>
<tr>
<td>3.</td>
<td>VIVIREMOS</td>
<td>U. Muñoz*+1977</td>
<td>ac</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>CARNALITTO SALTEÑO</td>
<td>Folklore/arr. Karaxú</td>
<td>1977</td>
<td>bc</td>
</tr>
<tr>
<td>5.</td>
<td>'TA LLEGANDO GENTE AL BAILE</td>
<td>P. Manns</td>
<td>1965</td>
<td>bc</td>
</tr>
<tr>
<td>6.</td>
<td>QUEBRADA VERDE</td>
<td>Folklore/arr. Karaxú</td>
<td>1977</td>
<td>bc</td>
</tr>
<tr>
<td>7.</td>
<td>POR AMERICA INDOMITA</td>
<td>U. Muñoz*+1977</td>
<td>ac</td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>PER I MORTE DE REGGIO EMILIA</td>
<td>F. Amodei/arr. Karaxú</td>
<td>1977</td>
<td>bc</td>
</tr>
<tr>
<td>9.</td>
<td>CUECA DE MALLOCO</td>
<td>U. Muñoz*+1977</td>
<td>ac</td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>CANDOMBE PARA JOSE</td>
<td>R. Ternan/arr. Illapu</td>
<td>bc</td>
<td></td>
</tr>
</tbody>
</table>

Record three 1979
Karaxú: 5/9 pieces composed pre-coup

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Composer(s)</th>
<th>Year</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>VALPARAISO</td>
<td>O. Rodríguez</td>
<td>1972</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>CANCION PARA UNA PRESENCIA</td>
<td>Karaxú/arr. idem</td>
<td>19</td>
<td>ac</td>
</tr>
<tr>
<td>3.</td>
<td>LA NAVE DE LA ESPERANZA</td>
<td>Karaxú/arr. idem</td>
<td>19</td>
<td>ac</td>
</tr>
<tr>
<td>5.</td>
<td>LA CUECA DEL CARBON</td>
<td>Folklore/arr. G. Pizarro</td>
<td>bc</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>MILONGA DE ANDAR LEJOS</td>
<td>D. Viglietti/arr. U. Muñoz</td>
<td>bc</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>CUANDO ME ACUERDO DE MI PAIS</td>
<td>P. Manns/arr. U. Muñoz</td>
<td>1974</td>
<td>ac</td>
</tr>
<tr>
<td>8.</td>
<td>CUECA POR NICARAGUA</td>
<td>Karaxú/arr. idem</td>
<td>bc</td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>CUATRO DANZAS</td>
<td>Folklore/arr. Karaxú</td>
<td>1977</td>
<td>bc</td>
</tr>
<tr>
<td></td>
<td></td>
<td>a) cueca</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>b) Tarqueada</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>c) Cuyaca</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>d) Morenada</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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obviously present themselves, to all the parties of the left not only to the MIR during this in this period. The most important contribution of Karaxú and other musicians to the analysis of the current situation was their public expression of, and confrontation with, the problems of exile from a group (as opposed to individual) point of view.

Core repertory of all records: *nueva canción*

The changing visual focus and content of the three records, underscore Karaxú's own evolving perception about the nature of their work and the way it was carried out. The more enigmatic visual images of the second record show the group in a transition period between that of resistance *per se* (the first record), and that of supporting the resistance from the more permanent situation of forced exile (the third record).

It is significant that *nueva canción* (or *música nueva* as Karaxú refer to it) forms the core of the repertory to be found on all records. These are music whose texts (when they have them) can clearly stand alone as poems. The only song that might be considered to fall into the category of pamphlet or propaganda is on the first record, *Trabajadores al poder*, a 'workers' hymn-march', composed in Chile in 1973 by a founder member of the group, the actor José Durán. Despite the contrasting
visual images of the records, a response to the changing situation of Chileans inside and outside the country, change in musical content was more subtle. The third L.P. is the most notable for the fact that pieces of Andean folk music were included in preference to songs about direct activity, indeed of any direct reference to Resistance.

However, despite being involved in and supporting immediate resistance, from the very beginning the music was always qualitatively poetic, and not pamphlet propaganda or material easily produced for political ends. The creation of music was important in itself, but it was a creation always fused with a political perspective and with expression of political experience. This was creation not of 'art for art's sake' but art with a clear social function and expressing a clear social and political reality.

During the Popular Unity period hymns and marches, such as Venceremos, El pueblo unido and Trabajadores al poder, were created for specific purposes. They were sung at the regular street demonstrations by the supporters of Popular Unity during the months before the coup, when such events were often held in the Centre of Santiago (see for example Márquez 1986:30, Jara 1983:229). After the coup they were sung by different groups of musicians at meetings, demonstrations and at the end of concerts as a direct reference to that period, a
way of referencing the atmosphere of the time. However, as time passed, the musicians felt that such songs, while important, received undue emphasis compared with other songs in the repertory. At the same time the musicians found that Europeans were largely unfamiliar with this new musical tradition and had to be educated: they expected songs for solidarity and resistance with Chile and Latin America to be characterised by 'catchy melodies', something to sing with easily memorised texts. Nueva canción defied such expectations.

Membership of the group and membership of the MIR, U.P. parties.

The members of Karaxú have never, in any period, necessarily been members of the MIR. The MIR has never had any concrete plan or policy for what might be called its cultural wing. The essential reason is that no work front exists in isolation from others, and all policy and plans have to be evolved to meet the needs of those involved and their objectives (see next chapter). Cultural work as such is however informed by MIR beliefs, and as I shall show in this thesis, this work is rooted in constant praxis. Perhaps the following statement is the clearest:

el trabajo de creación artístico musical - que no es un trabajo panfletario o propagandístico sino es que más bien tratamos de enfocarlo desde el punto de vista de la creación cultural - o sea nos preocupamos de que el nivel literario - el nivel musical - sea de un cierto nivel - de categoría - pensamos que el panfleto o sea la canción panfletaria puede ser útil y funcionar en un momento dado - y no negamos a ella -
pero eso no es el objetivo de nuestro trabajo - creemos que durante todo este periodo tenemos que volcar - buscarnos un trabajo de creación - de buscarnos una forma expresiva que más o menos distinga en este momento en que vivimos ahora... en la de buscar una forma musical que realmente expresa lo que es nuestra vida y nuestra lucha en el día de hoy pero en un sentido más transcendent no en un sentido contingente - meramente político - ese sentido el trabajo que hacemos transcende la asociación o esta imagen con el trabajo político de un partido determinado... pero si evidentemente tratamos de apoyar el trabajo de este partido [el MIR]

(the work of artistic musical creation is not the work of propaganda or pamphlet - rather we try to focus from the point of view of cultural creation - that is we are preoccupied with the literary level - with the musical level - that it should be of a certain level - of category - we think that the pamphlet or the pamphlet song has its use in a determined moment and we don't negate that - but that isn't the objective of our work - we believe that through this period we must overcome - we must search for a creative work - search for a creative form that more or less distinguishes the moment that we live through now - that of searching for a musical form that really expresses what our life is and what our struggle is today but in a way that is transcendent not in a merely political sense - it is for this reason that I say that the work that we do transcends the association or this image of political work of any specific party... but obviously we try to support the work of this party [the MIR]

SF/JF/1980/5)

The relationship between music and politics is not unproblematic and understanding the nature of this relationship for all involved in the concert (musicians, national and local organisers and audience) forms the bulk of the discussion of chapter four. For the group this relationship can be problematic, in particular in respect to those in the MIR who support Karaxú's work and wish them to make 'pamphlet songs'. The group see this attitude as a lack of understanding of the way that they, their music and a concert work. It is one that must be
overcome as diplomatically as possible at local level (SF/JF/1980/5).

Conclusions

This chapter has shown Karaxú to be working broadly within the established nueva canción tradition. The direct link between Karaxú and nueva canción, between the pre- and post-coup period is Patricio Manns, one of the founders of the group. Although now, in 1986, Manns is recognised as a key figure for anyone wishing to understand nueva canción, for the reasons I mentioned earlier (the different political lines of the MIR and the Comunist Party which dominated the movement inside Chile until 1973), Manns has at times had a marginal position (see Fairley 1977:144). The essential differences between Karaxú and other nueva canción groups comes not only from the fact that the group was formed in exile but from the nature of the group's work and the ideological position which informs it and the life of its members.

The initial question implicit at the beginning of this chapter (why Karaxú?) is answered as much by the continuity of Manns and his consistent songwriting, as by the strength of the nueva canción movement itself. However, such a discussion must be taken further beyond arguments concerning identity and the reciprocal relations between the interior and exterior of Chile, to the recognition of a dialectical transformation between music.
and politics (and I use dialectical in the Gramscian sense as relations of reciprocity rather than of contradiction) (Gramsci 1971). To understand this it is useful to use Lévi-Strauss's theoretical model, whereby a mythic sequence results in an expressive sequence, wherein music re-confirms the mythic base which is the expression of lived experience (see Leach 1976:26). I shall discuss the relationship between music and myth, as the record of particular lived experience told through the music in the concert performance, in chapters six and seven. I leave the delineation of the particular episodes until that discussion and concentrate here on the larger relationship between music and the lived experience of a particular historical and political period:

```
political struggle expressed in/as musical nueva cultural weapon
song as struggle expresses/ resistance
history people cultural weapon

The transformation is in terms of the equivalents:

POLITICAL STRUGGLE: SONG

SONG: POLITICAL STRUGGLE

song: resistance
```

(see Leach 1976:75, Feld 1981:42)

The strength of such an argument demands some re-iteration of the history told in this chapter.
1. The recognition of nueva canción as a movement which emerged in Chile in the 1960s, a music whose production was an integral part of the struggle for political and social change, with corresponding stages of development (viz. folklore, folk revival, neo-folklore, new song). The development was from music as complement or adjunct to political activity to music which was an integral element of that activity, illustrated by Allende's appearance on a platform surrounded by musicians against an enormous banner bearing the words "no hay revolución sin canciones - cantamos a la mujer, al obrero, al campesino y al estudiante" (there is no revolution without songs - we sing to the woman, the worker, the campesino and the student) sometime after his inauguration (Fairley 1977: frontispiece). In his final message to the Chilean people, broadcast before he died, Allende said "... me dirijo a la juventud, a aquellos que cantaron y entregaron su alegría y su espíritu de lucha" (I address myself to the young, to those who sang and gave their happiness and their spirit of struggle) (Joan E Garcés, Allende y la experiencia chilena, Ariel, Barcelona, 1976:392)

2. Nueva canción being the music of the Unidad Popular epitomised in the despatch of musicians abroad as cultural ambassadors of the government (Fairley 1977).

3. The arrest, imprisonment and torture of musicians amongst the many thousands of other Chilean citizens
following the coup (Fairley 1977).

4. The brutal murder of major **nueva canción** singer Víctor Jara and the world-wide repercussions caused by his death (Jara 1983, Fairley 1985:332-4))

5. The public burning of L.P. discs of **nueva canción** with books, posters and other cultural ephemera.

6. The 'banning' of the playing of instruments used by **nueva canción** musicians (notably the indigenous Andean instruments: quena, panpipes, charango (for instruments see appendix one, for banning see Fairley 1977, *Index on Censorship* 1983:8, Morris 1984:12)) (23)

7. The appearance of two major **nueva canción** groups, Inti Illimani and Quilapayún, at major international solidarity events. These musicians were outside Chile at the time of the coup, travelling as Popular Unity's cultural ambassadors. The groups and such events were given positive immediate support by the major labour, socialist and communist parties in Europe and their infra-structures.

8. The important economic link between the appearances of these musicians and fund-raising to support solidarity campaigns, human rights organisations, and exiled political parties inside and outside Chile.
9. The establishment of amateur musical groups on the *nueva canción* model by Chilean refugees around the world. Refugees obtained the necessary indigenous Latin American instruments not readily available at that time in Europe and taught themselves to play both instruments and a new but familiar repertoire. In the U.K. at any type of public event for Chile it was normal to find such musician(s) participating (SF/JF/1979/3-6, SF/JF/1979/10, SF/JF/1979/19-33).

10. The reproduction and distribution on licence in France and Italy of *nueva canción* records made earlier in Chile during the pre-coup period. This was effected through the mediation of independent recording companies, political organisations and their infra-structures (Fairley 1977). For a certain period much of this money went to the solidarity campaigns and political parties.

11. The playing of the banned instruments, initially to interpret baroque music in Chilean churches at a time when church groups were the only organisations that could protest against the denial of human rights. Some of the musicians involved were linked to the pre-coup *nueva canción* tradition (Morris 1985, JF/1986/LR102).

12. The re-emergence and development of *nueva canción* (new song) in Chile in 1976-7 as *canto nuevo* (song new). This happened discreetly in *peñas*, informal public meeting places for small groups of people. The
peña had played a fundamental role at the beginning of the nueva canción movement in 1965. During the later period peñas re-emerged as one of the few places where people could meet and thus circumvent the official ban on public meetings. They provided a space for the re-establishment of the cultural and community values of the pre-coup period. Similar musical groups on the nueva canción model soon formed and performed in shanty towns and other areas (see Fairley 1986: items 128, 133, 134, 139, all research by the CENECA Institute, Santiago, and item 123, Javiera, revista cultural produced by the Peña Javiera 1978).

13. The organisation in 1977 of canto nuevo concerts by the independent record company and concert agency Alerce. Continuity was provided by the founder, Ricardo García, a major supporter of folk song and of nueva canción in the early 1960s. The significance of these concerts as the public setting for the first large meetings of those who survived the new regime, places where unity and struggle could be re-affirmed (see recording Canto Nuevo au Chili - La gran noche del folklore ('song new' in Chile - the great night of folklore), Le Chant du Monde, Paris, LDX 74681; Fairley 1984, Morris 1984:21/2)

14. The subsequent denial of licences for these events in Chile in 1978 (Morris 1984:22)

15. The organisation in December 1983 in a Congreso de
Artistas y Trabajadores de la Cultura de Chile the culmination of work begun in previous years, and the revival of the work of Alerce (Morris 1986)

16. The continued exile of those prominent musicians in the solidarity movement, their names issued on the final exclusion lists. These musicians are not permitted to return to Chile even for stays of a minimum 24 hours to attend to non-musical, non-political business. In contrast many Trade Unionists and political leaders have been allowed to return (Morris 1985, 1986).

The relationships are as follows, depicting the existence of nueva canción in the interior (that is inside Chile - use of the term interior is explained in the next chapter), before the coup and in the exterior (outside Chile), after the coup:

(where CP= Communist Party; SP= Socialist Party; MAPU= Movement for United Popular Action; MAPU-MOC= Movement for United Popular Action and Movement of Workers and Campesinos; RP= Radical Party; IC= Christian Left)
Before analysing Karaxú's concerts and the music within them, it is necessary to have some knowledge of the MIR, of its history, its ideology and the pre- and post-coup experiences of its members. A fundamental conclusion of the thesis is that these beliefs and this experience, seen in the broader context of the Unidad Popular, determined the life of the group during this period, their music and their concert performances.
Chapter two - footnotes

(1) Manns recorded with various groups in the 1960s including Voces andinas (Andean voices), see Fairley 1977:62, and 1977:appendix six:283. His own collection of song texts begins with Bandido (Bandit) in 1957 and by 1976, when he provided me with an anthology of his texts, had reached song text 104, Me llama el sur del mundo.

(2) Manns wrote the following titles for Quimantu, the State Publishing house: El movimiento obrero (The Worker's Movement); Los terremotos chilenos (Chilean Earthquakes); Historia de las poblaciones callampas (History of the shanty towns. He has also written the following novels: Actas de Marusia, De noche sobre el rastro, El aura de Kirlian, Buenas noches los pastores and, most recently, Actas del Bio-Bio. During the period of the Unidad Popular (1970-73) he wrote six songs.

(3) The clandestine recording made of the concert when Angel Parra and others were released from the concentration camp of that name, was released in Paris as Chacabuco by Expression Spontanée ES 36 1974.

(4) The final figures of how many have died in Chile as a result of the coup are still not known, nor are the numbers of those who have sought asylum and been forced into exile.

(5) On January 27, 1974, the Sunday Times printed a photo of Allende coming onto the balcony of the Moneda Palace, dressed in an arran sweater, sub-machine gun in hand (headlined: "The last moments of Chile's Allende as the bombers fly in").

(6) There are various accounts of the 'banning' as being a direct warning given to folklorists called to meet a military officer (Carrasco 1976). It is impossible to ascertain whether there was an official edict or not, but perhaps that does not matter; people believed that the playing of the instruments had been banned and was dangerous. However, by the end of 1973 the group Barroco Andino had formed and was playing Baroque music on these instruments to large audiences in churches and at universities around the country. People outside Chile were unaware of this until approximately 1977, and thus continued to talk of the 'banning' of the instruments as opposed to the danger of playing a particular repertory with them (JF/1986/LR102).

(7) The Cantata de los derechos humanos was performed in the Cathedral in Santiago in November 1978. It was recorded and circulated around the world amongst the exile communities.

(8) The first Alerce concert held in May 1977, attended by 8000 people, was recorded by a French journalist,
RéGINE MELLAC, and pressed in France as CANTO NUEVO AU CHILI - LA GRAN NOCHE DEL FOLKLORE (Song new in Chile - the great night of folklore), LE CHANTE DU MONDE, LDX 74681.

(9) For books on Violeta Parra, see Fairley 1977: items 334-177.

(10) The 'cultural imperialism' debate has been recently discussed from an European view by Dave Laing in "The music industry and the 'cultural imperialism' thesis", in Media Culture & Society Vol. 8. No. 3. July 1986, pp 331- 356

(11) For recordings by Curacas see Fairley 1977, appendix six:316.

(12) Jose María Íñiguez Siete ensayos sobre la realidad latinoamericano 1928

(13) In 1979, Angel Parra made an L.P. entitled Porque mañana se abrirán las grandes alamedas (Because tomorrow they will open the grand avenues) on Le Chant du Monde LDX 74611. The refrain of the song includes the lines "porque mañana se abrirán las alamedas/porque mañana marchará la clase obrera" (because tomorrow they will open the wide avenues/because tomorrow the working class will march).

(14) In this thesis I have treated all the information given to me and interviews with members of Karaxú as expressing the view of the whole group rather than simply individual members. Of course the same questions were asked to different people at different times and my analysis is based on all the views that were expressed. Where I present transcription from taped interviews, conversations, and composition-rehearsal, I have not provided punctuation. Instead I have preferred to use a dash - '-' - to make sense of what is said. This is because firstly, people do not always speak either grammatically or in sentences, and secondly, given recent developments in Ethnomethodology and conversation analysis, it seems imprudent to use conventional punctuation.

(15) There are women in some of the canto nuevo groups in Chile and groups that play the 'cello. More members of groups seem to have formal music training. From listening to recordings, canto nuevo groups are more musically skilled and their arrangements more elaborate that nueva canción groups before the coup, see also Morris 1986.
"... Personally I changed in those years... I discovered that history isn't as I'd imagined it, the product of political leadership by the conventionally wise. I found instead it is made by an anonymous people at a level far deeper than that of political, petty-bourgeois, supposed intelligence. I found that the people has a knowledge and strength - to organize and make decisions - which I'd never dreamed of, which came to light under the PU. I discovered the awareness of people who would queue for hours without protest, in the conviction that come what may they had to keep struggling for the PU. Not out of obstinacy or blindness, as intellectuals might suppose, but out of awareness won. Not just in those years but in generations. I came to understand Chilean history in ways I'd read of, but never quite grasped, as the history of the people's genuine struggles... I realised that it was this people's movement which lay behind the PU - a people that knew that waiting in a queue for hours was no hardship compared to the years of struggle behind it. This is why I am convinced, quite objectively, that this awareness and the left parties, will survive, not just in a few people's minds but as the product of this history. However many people the fascists have slaughtered and however many more they slaughter, they'll never destroy it, this force that we felt in every queue, in every meeting, even when times were hardest. This is why the repression is so severe; but it also means that the left will never abandon the struggle. And this isn't something I learnt as a student, but as an activist, from the people."

Henfrey and Sorj 1977: 172-3
Raul's testimony (student leader University of Chile, activist of the Communist Party)
Chapter Three

Karaxú: The Political Background

Although many books and articles have been written about the period of the Unidad Popular (Popular Unity, hereinafter the U.P.) period in Chile and the Presidency of Salvador Allende, the definitive history is still awaited (Garces 1974, Roxburgh et al 1976, O'Brien 1976, 1983, Henfrey and Sorj 1977) (1). No official or oral history of the Movimiento de la Izquierda Revolucionaria (the Movement of the Revolutionary Left, hereinafter the MIR) exists, certainly no independent one based on any primary historical research. The account that follows has been culled from post-coup publications of the MIR and other sources (notably NACLA 1973, Henfrey and Sorj 1977, O'Brien 1976, 1983 and from MIR Journals, see special section in bibliography). The questions that are immediately raised are how is one to evaluate such sources, the rhetoric of many of these publications? This is not considered a problem, since the objective is not a full critical history but rather to offer an account of MIR history and ideology in the perspective of the U.P., that will provide a context for the work of Karaxú and their relationship with their audiences.
Resistencia - 'Resistance'

Karaxú were a group whose Chilean organising support mostly came from supporters of the MIR and the independent, non-Communist Party left. From the beginning, Karaxú gave concerts for all kinds of political and human rights groups. As I shall discuss more fully later in the chapter, the MIR was the only political party on the left to maintain its leadership inside Chile after the coup and to call for a broadly based active resistance to the military authorities. They thus attracted support from many different groups. Karaxú's support for the Resistencia was broadly defined in humanitarian terms. Resistance was concerned with sheer survival, not with acts of glorious heroism. In Chile such acts included stoppages, minor sabotage, showing 'Resistance' and MIR flags (CNFR No.5:23-28). Money raised for the resistance was not used to buy armaments but was used for two areas of 'resistance' work. Firstly, it was used for organisation and publicity for the MIR and the Resistance both inside and outside Chile, including supporting the work of Karaxú and of militants of the resistance. As far as Karaxú was concerned, members without any other income tried to pay themselves a minimum worker's wage as defined by French government standards. Secondly, money was also channelled to support the survival of people in the poor areas of Chile, especially the shanty towns, and particularly those who joined together to organise ollas.
comunes, the communal dining rooms, to feed the children and families of Popular Unity supporters who had been arrested, imprisoned or killed (see O'Brien 1983:90).

It is MIR history, experience and the ideological expression of resistance that concerns us in this chapter. The relationship between Karaxú and the MIR changed over the years 1974-80. Most importantly it was never rigid or inflexible. There is little evidence to suggest that the MIR had a distinct cultural policy during this or any other period. Rather militants and supporters who worked in the theatre, cinema, television and journalism or who were interested in cultural work integrated their activity formally and informally where possible with their MIR work. For many there was no separation between two sets of activities. The task was to make these cultural forms express the beliefs, struggle and experience of the communities where they were active. Any notion of a separate cultural policy would have been inconsistent with the ideology of *praxis* which was the nub of MIR beliefs. Gramsci's definition of *praxis* in the *Prison Notebooks* as intellectual activity which finds itself justified in practical activity, (and when he was in prison he called his writings *The Philosophy of Praxis*), provides us with a clear framework for viewing MIR activity (and of course the activity of other groups in Chile during this period) (see also Joll 1977:23). The belief was that intellectual and cultural influences, the impact of the individual human will, was as important an
influence on history as economic conditions (ibid: 8). Intellectuals were not separate from other social groups, and must consciously and organically link themselves to the life and struggle of 'the people', being practically active as constructor, organizer, and 'permanent persuader' (ibid: 94). For this reason the MIR has no concretely worked out cultural policy as it would have been a contradiction in terms to do so. Insofar as Karaxú was concerned their work and the way they carried it out was very much determined by group members themselves.

The thesis argues that changes in Karaxú's membership over time, coupled with constant group analysis of work objectives, changed the thrust and manner of the group's work, the repertory they created, and the way that repertory was used. It is only by understanding the ideology and practice of the MIR and its supporters that one can fully comprehend the praxis of Karaxú. It has already been shown that their attitude to nueva canción is the result of political, rather than musical, definitions of the movement. I would argue that the recognition of such differences is helpful in understanding not only the multi-functional use of music by Karaxú, but its composition (music and verbal texts), arrangement, its performance and performance practice.
The beginnings of the MIR - the Movimiento de la Izquierda Revolucionario

The MIR was first organized in 1965 at the University of Concepción in the 'south' of Chile (see map, plate 1). Because the Spanish Conquerors were unable to dominate the indigenous Araucanian people, known as the Mapuche, the southern limit of the colonised country was only several hundred miles further from Concepción, the frontier area was around the town of Temuco. It is worth noting that the concept of the 'south' is itself an important one for both Chileans and Argentines, in the 'southern' cone of the Americas (see also chapter nine) (2). Concepción is a city noted firstly as a mining centre and secondly, for the almost mythical stature of the river that runs through the area, the Bío Bío. It has seen its share of struggle, most notably from the coal miners of Lota and the students in the University.

Student origins and Revolutionary Socialism

In origin the MIR was predominantly a student party centred around the town of Concepción. Its first members came from groups dissatisfied with the political strategy and tactics of the traditional left parties in Chile. From the beginning the MIR were revolutionary socialists. They believed peaceful revolution impossible and armed struggle inevitable. This was an ideological position within the tradition of the Cuban Revolution whose history
No podemos hacerlos ninguna ilusión de lograr la victoria sin combatir.

El enemigo está allí, golpea todos los días y amenaza con nuevos golpes.

Se debe madurar bien la lucha después de empezada, pero debe continuar hasta el fin.

No puede haber transacciones ni términos medios.

Que ser total.
plate 8. Photocopy of MIR (Movimiento de la Izquierda Revolucionaria - Movement of the Revolutionary Left) poster distributed Chile 1972: "we can have no illusion of achieving victory without fighting/Che/the enemy is here/every day and threatens with new blows/the struggle must mature well but after beginning it must be continued until the end/there can be no transactions nor compromise - the victory must be total/
had stimulated theoretical controversy about the most effective ways of achieving revolutionary socialism (NACLA 1973:30).

Soon after the founding of the MIR, Ernesto Ché Guevara, the Argentine revolutionary who had played a crucial role in the Cuban Revolution of 1959, organised a group of revolutionaries to attempt to stimulate a continental revolution from a base in Bolivia (Guevara 1969, Gott 1970, Dunkerley 1982). In Chile, the MIR identified this struggle as the struggle of the contemporary youth of Latin America (MGR 1974:26). Guevara has remained a key revolutionary figure for the MIR, setting an example by his life as well as his writings:

Notre lutte, c'est enfin celle de l'homme qui se bat pour recouvrer son humanite perdue. C'est la lutte du Che, exemple supreme pour la jeunesse contemporaine. Notre lutte, c'est celle que menent au Chili et en Amerique les peuples, les ouvriers et les paysans pour la conquête du pouvoir, pour commencer de cette generation, pour vivre nous-mêmes et aider nous-mêmes a la conquête et a l'edification du socialisme du Chile et en Amerique Latine (MGR 1970-3,1974:26).

Guevara's image and extracts from his work were regularly featured in MIR publications during both the pre- and post-coup period (see plates 2,8). Part of Guevara's theoretical contribution was his revolutionary 'foco' theory and his stress that the conditions for socialism and struggle have to be created (Guevara 1969). In his book *Guerilla Warfare* he stresses how the need is to be disciplined but flexible, to work to find ways of
achieving objectives, to use the materials that are found to hand. In similar ways to his counterpart fighting guerilla warfare, the role of the young political militant was to work dynamically, as catalyst, to mobilise people, to persuade by transmitting ideas and beliefs and putting them into action, working to transform the conditions of daily life (Thompson 1986:66/79).

The individual working within a group could make a significant contribution to changing society. In a discussion of the role of the intellectual and of the philosophies and approaches of various political groupings of the left, González has drawn attention to the differences as a contrast between "social being determining consciousness" (Marx) and "consciousness determining social being" (Debray) (González 1984:67). The important difference between the Communist Party, Socialist Party and other parties of the Chilean left including the MIR, were the crucially distinct approaches they had to the way of organising and putting beliefs and ideas into practice. The emphasis for all groups was on forms of struggle, the essential difference was how struggle should be organised by both individuals and groups, whether it was to be democratic or armed, active or passive, organic or institutional.

From 1967, Miguel Enríquez, a medical student, became the first General Secretary of the MIR, after a struggle within the leadership over the political line of the
party. The party had a military structure with both a Central committee and a Political Commission involved in taking decisions. Its image was one of an intellectual, middle class group drawing its members from a predominantly young generation, many of them students. Over the years, however, the party developed to draw support from a far wider social base.

Clandestinity

According to the NACLA account, the MIR decided to build a clandestine organization in June 1969, after a battle with police at the University of Concepción. In the next two and a half years MIR actions included expropriations from banks and supermarkets and bombings of 'imperialist' targets (for example the first National City Bank of New York, the Santiago Police Headquarters) (NACLA 1973:30).

Most significantly, at the same time MIR militants were involved in what is called 'grass roots' work, that is, in praxis (Henfrey and Sorj 1977:130-148). MIR members took part in factory take-overs by workers, the seizing of the Catholic University in Santiago by 2,000 slum-dwellers and in student protest. Their militants helped organize land take-overs among peasants and in the cities amongst los sin casa, the 'homeless' (O'Brien 1976:167. NACLA 1973:30). Their activities were directed against the incumbent government, that of Christian Democrat Eduardo Frei, the right-wing parties and the oligarchy.
NOSOTROS
YA
PAGAMOS
LA
TIERRA

LA PAGAMOS CON
LA MISERIA Y CON
EL HAMBRE QUE HEMOS
PASADO COMPAÑEROS
LA PAGAMOS CON
NUESTRA SANGRE
plate 9. Photocopy of MCR (Movimiento de Campesinos Revolucionarios - Movement of Revolutionary Peasants) poster distributed Chile 1972: "we have already paid for the land/we have paid with our misery and our hunger that we have experienced compañeros/we have paid for it with our blood".
During this period (almost a year) the MIR were a left wing, extra-parliamentary group engaging often in illegal activities.

The key relationship between three social groups: the campesino, worker and student

MIR activists worked amongst homeless people, workers, campesinos and students throughout the Presidential campaign of 1970. Indeed this was a period of accelerated activity. However, in tacit support of Allende's election campaign the MIR declared an end to armed actions. Their new policy towards Popular Unity was to work with the government but also to work outside it. Their membership and main areas of work continued to be focussed amongst campesinos, especially in the south, and workers and students in towns and cities. Their various organisational sections bore names such as MCR ('Movement of Revolutionary Peasants'), MPR ('Movement of Revolutionary Pobladores'), FTR ('Revolutionary Workers Front'), MUI ('University Movement of the Left') (see plates 8,9.). Owing to the strength of the traditional left wing parties (the Communist and Socialist parties) amongst organised labour the MIR concentrated on non-unionised groups, on newer immigrants to cities, including 'marginal' shanty town dwellers (Henfrey and Sorj 1977.)

The MIR and President Salvador Allende
When Allende won the Presidential election in 1970, the MIR redefined its position towards the Popular Unity party in acknowledgement of the significant achievement of Allende and of the government: within the government the MIR's primary role was in the area of intelligence and security. It is said that Miristas made up the core of President Allende's personal guard, the 'GAP' (NACLA 1973:32). Allende was a long standing member of the Socialist Party who had been in the Chilean Parliament since the 1930s. However his own democratic philosophy did not prevent him from dialogue with other groups, and he was a friend of Ché Guevara. It was Allende who personally guaranteed the lives of the surviving guerillas from Bolivia, through Chile on their way back to Cuba, offering them safe escort through Chile in 1967 (Debray 1971). It was Allende who shortly after taking office stood on a platform with the image of Guevara behind him (Fairley 1986). It was Allende who welcomed Fidel Castro on an extended visit to Chile in 1971 (see plate 10 overleaf).

The MIR during the years of Popular Unity

Between 1970 and 1973 MIR activities reflected a commitment to push for the implementation of radical policies and the mass mobilization of large numbers of people in order that they should be aware of their own collective power. The objective was to put pressure on
¡BIENVENIDO AMIGO FIDEL!

¡VIVA CHILE, VIVA CUBA!
plate 10. Photocopy of poster distributed by the Unidad Popular (Popular Unity) party, Chile, 1972, on the occasion of the visit of President Fidel Castro of Cuba: "welcome friend Fidel - long live Chile - long live Cuba". Note the use of the Andes mountains as symbol of Chile. The backbone of the country, they can be seen from any vantage point within the narrow country.
the government from the left so that the Popular Unity would act on the most revolutionary aspects of its programme. MIR militants lived and worked amongst the people in shanty towns, factories and campesino landholdings. They also mobilised fellow students in schools and the universities. They aimed for one to one contact with the people, actively sharing with them the struggles of the period. They worked for people to organise and control their own communities and work places. Thus to be a militant member of the MIR was to be an activist, not merely to take up party membership. Individual praxis was to help create the conditions for what they wished to achieve. This was true for militants of all left wing parties, many of whom were young and involved in the same grass roots organisation and work.

MIR achievements in the campamento Nueva Habana, a workers' shanty town in Santiago, were particularly highlighted due to the enormous achievements in the area during the U.P. period (Henfrey and Sorj 1977:131-148). Around the issue of housing, groups organised to push for basic rights to health, education, transport, services; and later, when shortages began, to exert pressure for the maintainance of food supplies and stability of prices. The people of the campamento elected and ran their own councils and committees, aquiring the skills they needed to run their own community. Two key words were participation and mobilisation. Their actions often led to confrontation with the bureaucracy the Popular
Unity government inherited and they were often criticised by other parties as being precipitate. However, the MIR had voted for the U.P. in the 1971 Municipal elections and planned to do so again in the Congressional elections which were due to take place late in 1973.

Post-coup accounts stress that the MIR saw armed struggle as inevitable. They predicted that the Chilean right, aided by forces outside the country, particularly the U.S. government, would move against the Popular Unity government when they saw their power base eroded and source of wealth severely threatened. The MIR believed that the government needed a mass base amongst the people to defend itself against such a threat. To this end they organised what were known as communal commands, local organisations of 'people's power'. In the final months before the coup the campamentos were often physically attacked by members of right wing para-military organisations. The MIR developed its own community policing to repel such attacks, to stop infiltration in campamentos and to protect the people who lived there.

The MIR as a vanguard group

The militants of the MIR considered themselves to be a vanguard political group (CNFR. No.5:2). There were several categories of membership ranging from militants (formal members) to active sympathisers. It is not the object of this research or this short account of the MIR
to substantiate or challenge such a definition or engage
in the debate as to whether their use of the term
'vanguard' conforms to Leninist doctrine or to other
Marxist writings. Nor is it within its scope to analyse
the class base of its membership, whether they were new or
old middle class, petty-bourgeois, intellectuals,
students, or where their power base lay. What is
significant is that MIR militants and supporters were
actively and practically involved in direct action and
consciousness raising activities at grass roots level
among various communities, and that it is this experience
which was most significant to all involved (Henfrey and
Sorj 1977: , NACLA 1973:). In the words of a member of

Karaxú:

ninguno de nosotros es realmente popular - no es
ningún poblador - no es ningún trabajador - no es
ningún obrero - no es ningún campesino - entiendes -
sino de que nosotros somos gente de extracción pequeño
burgues - que también ha tenido una comunicación...
un conocimiento - una relación - hay gente que han
vivido en reducciones - que ha hecho trabajo de
investigación con grupos indígenas - que han tenido
otro conocimiento

(none of us is really 'popular' - not a poblador
- not a factory worker - not a labourer - not a
campesino - you understand - we are people of petty-
bourgeois extraction - who have also had a
communication - a knowledge - a relation' - there are
people who have lived in reducciones - who have done
research with indigenous groups - who have had other
experience) (SF/JF/1980/26)

The MIR and resistencia

It is very significant that from the time of the coup in
1973 until 1975, the MIR was the only political party on
the left in Chile that maintained its leadership alive and active inside the country. Many of the leaders of other parties that supported or were part of Popular Unity were dead, imprisoned or exiled with their leadership outside Chile. In 1974 the MIR called for the establishment of a 'United Resistance Front' inside Chile and published a manifesto (see RC, Eng.ed.No.1.May 1975:42). The problem with commenting upon this period is that evidence suggests that the degree of inter-party solidarity appears to have been far greater inside Chile than amongst those forced into exile, where discussion and debate has often tended to be more sectarian (see Henfrey and Sorj 1977:193) (NFR 3-4:43).

The interior/exterior axis

The MIR did not become a party of exile until October 1975. Between 1973 and 1975 almost all its energies were focused on organised resistance within Chile. Even at this date the situation was somewhat unclear. On October 5 1974 General Secretary Miguel Enríquez was killed in a battle with the police and his death led to a re-definition of party policy (see plate 11, overleaf). The leadership was maintained inside the country for almost another year. It is for this reason that many of those forced to leave Chile used the concept of working in the exterior rather than being in exile, for the latter - exile - implied being unable to return and this conflicted with the ideology of a clandestine resistance. It also
plate 11. Picket outside the Chilean Embassy London, October 1974, on the occasion of the death of Miguel Enriquez, Resistance leader and one of the founders of the MIR, killed by military forces, and the arrest of his pregnant *compañera*, Carmen Castillo.
On 16 October 1975 the Departamento de Inteligencia Nacional (the National Intelligence Department, or DINA, the military Junta's secret police) raided a small farm in Santa Eugenia near Santiago where MIR leaders were meeting. The battle that ensued left twelve people killed and many injured. The dead included a member of the MIR Political Commission. Other MIR leaders managed to escape.

In the following weeks the heavy repression was comparable to that experienced in the immediate aftermath of the coup, and the death penalty was announced for anyone helping members of the MIR. Many arrests were made among those suspected of helping provide the party's support systems, and a member of the MIR Central Committee was captured. As a result of the level of repression and the number of MIR losses, the General Secretary and members of the Political Commission sought asylum in the Costa Rican
and Vatican Embassies. The General Secretary, Nelson Gutiérrez, was severely wounded (CNR6:53-56).

It was for her part in treating Gutiérrez, and for helping save his life, that British Doctor Sheila Cassidy was arrested and tortured. Upon her release, following demands made by the British government, Cassidy’s account of her torture and what she had witnessed in prison focused the attention of the British press and people on the extreme repression in Chile (Cassidy 1977). Until that time the stories of torture had been viewed sceptically, despite sworn testimonies and other proof. Indeed the Conservative government in Britain had, for ostensibly diplomatic reasons, immediately recognised the Military government despite evidence of its contraventions of human rights and atrocities. They also made it impossible for refugees to enter this country. It was not until the election of a Labour Government in November 1974 that this policy was reversed.

The events of Santa Eugenia, later referred to as the Malloco confrontation, were a severe setback for the MIR and to their Resistance (ibid). As a result party policy on exile and work outside and inside Chile had to be completely re-considered.

The work of the MIR outside Chile 1973-5

The first MIR External Committee was set up in Havana,
Cuba on 9 November 1975 while there were still reportedly some MIR leaders inside Chile. In 1974 the MIR sent Edgardo Enríquez, a member of its political commission, to "foment and develop world wide solidarity and Resistance" (CRC5:6-7). In 1976 an editorial in the Chile Resistance Courier, "Tasks of Revolutionaries in the face of the continental counter-revolution" (following Henry Kissinger's trip to various South American countries including Chile on behalf of the U.S. government), took the view that the Latin American revolutionary movement was isolated because of North American hegemony in the area (CRC5 ibid). It was felt that two important factors could reduce this isolation: firstly, co-ordination among revolutionary forces on the continent and beyond, and secondly the existence of a "real rearguard" of support. This "rearguard of the Resistance" was to be based on international solidarity movements that would emphasise the political and theoretical meaning of the situation in Latin America for the worldwide revolutionary process, explain the key role of Latin America "among the peoples, their political organisations and trade unions, the progressive governments and parties of Europe, Asia, Africa and North America" (CRC5 ibid).

This solidarity movement was to be consolidated with a perspective of prolonged struggle. Resistance support committees needed to be organised. The task was to weave a vast network of activities, programs [sic] organizations which can finally bring together this
indispensable rearguard... for the struggle of the peoples of Latin America... converting the concept of solidarity into a material reality, into an area where the actions of the Resistance and of the Revolutionaries find both support for their work and the encouragement of a revitalised proletarian internationalism (CRC ibid)

The organic structures for this rearguard work were to be Resistance committees which would work with popular movements in each country: students, women's organizations, human rights groups, the labour movement. Activities suggested range from boycotts to fund raising. Cultural activity was not distinguished from any other activity; indeed there was no mention of the precise means by which these ends should be achieved. Rather, the committees were to propose programmes in terms which corresponded to the level of consciousness in their particular constituency. Their field of work was extensive, their political responsibility great. The strategic advice offered was:

one single spectacular action is less important than the patient and systematic work which tends to create the conditions for sustained growth of worker and popular solidarity towards the working class and the peoples of Chile and Latin America (CRC5 ibid)

It is within such a programme for international solidarity and support for the Resistance that the cultural work of 'Karaxu' was situated (see plate 12, overleaf).

The situation in Chile for Popular Unity supporters following the coup
plate 12. Chilean exiles in the United Kingdom carry the national flag of their country and the flag of the MIR at a National Demonstration organised by the Chile Solidarity Campaign, Liverpool, 1975.

 Anyone who had been in any way politically active in support of the government, or was identified in any way with any of the political parties, could be arrested, imprisoned, tortured and/or killed. At the same time one did not have to be a member of a party to be in danger. Many people who had nothing directly to do with the U.P. lost their lives or were in danger. The repression of both the military and right wing terror groups acting independently was indiscriminate. Large numbers of people were rounded up from shanty towns, housing estates, suburbs, factories, schools, universities, government departments and off the streets, and taken to various types of official and unofficial make-shift prisons. Some were beaten and shot on the spot. Many of those who managed to go underground to escape arrest tried to get political asylum wherever they could. The military's aim was to eliminate support for Popular Unity even if it meant eliminating most of its supporters.
Many of those who survived arrest and torture were eventually brought to trial before military tribunals and many were given prison sentences. Some were expelled from Chile. In May 1975 the authorities passed Decree 504 which permitted those sentenced to imprisonment to exchange their prison sentences for double the years of exile. Many took this choice and left Chile with their families (JWG 1979:25). The number of eventual exiles is estimated at somewhere between 250,000 and 1 million. In the U.K., between October 1973 and 30 June 1979, 19,158 refugees were officially helped to enter the country (Joint Working Group Report, October 1979).

Refugees were aided by various organisations in countries outside Chile, most notably in Europe (including West and East Germany, France, Italy, Spain, Great Britain, Sweden, Holland) and Canada. These countries set up refugee programmes offering asylum, including basic help to find accommodation, learn host languages and minimal financial support. Many organisations offered scholarships for study in Colleges and Universities. This not only provided further education but meant that refugees were not an immediately absorbed into the workforce.

The MIR and imprisonment

Inside Chile appalling condition existed in prisons. Many women had babies and children with them, others had left children outside with little idea of what had happened to
them. The military did not draw back at torturing or imprisoning pregnant women, or the families of prisoners to try to elicit confessions. In July 1975, in a section of its clandestine newspaper entitled "Los sacrificios no han sido en vano: moral y decision revolucionarias" (The sacrifices have not been in vain: revolutionary morale and conviction"), the MIR published part of a letter from an imprisoned woman member:

... en esta prisión más de 130 mujeres (entre ellas 6 embarazadas, 20 guaguas y niños pequeños) y más de 300 hombres... cerca de 80% son miembros del partido o parientes... pero desde marzo casi no han llegado gentе MIR... llegan informaciones Partido se recupera golpes, resistencia crece todos lados. Parientes presos dicen mucha propaganda en mayo. Ello fortalece moral y decisión presos; confirma que sacrificios, torturas y camaradas caídos no han sido en vano... gran alegría por avance Partido y más seguros que nunca de triunfo resistencia

(in this prison more than 130 women (amongst them 6 pregnant, 20 babies and small children and more than 300 men..... almost 80% are members of the party [the MIR] or family ... but since March almost no MIR people have arrived... information arraives that the Party recovers from the blows [it has received], resistance grows on all sides. Family imprisoned say there was much propoganda in May. This strengthens the morale and conviction of the imprisoned; and confirms that sacrifices, torture, the fallen comrades have not been in vain... great happiness at the advances of our Party and more certain than ever that the Resistance will triumph)

(ELRC 1975, No.107)

Neither the authenticity nor the accuracy of this letter can be established. However, testimonies collected by Amnesty International and other bodies confirm such situations. It is not that MIR members came in for any harsher treatment than any one else, merely that inhuman treatment was readily applied. It is difficult to discuss
the repression experienced by Chileans during this period and yet it is entirely relevant to the thesis. Many of those who have not experienced such repression find it hard to believe the barbarities inflicted by one person upon another; but these were details lodged in the minds of many Chileans in exile, based on experiences that had happened directly to them, or to their friends, family, and political compañeros.

What is important to note in the published extract from the letter is the placing of the reality of suffering and loss as the inevitable cost of Resistance, and the belief that such sacrifice was necessary for the Resistance to survive: "the classes/and the class struggle,/the left,/the strength of the /revolution/and the resistance/are stronger than/a hundred thousand armies/for each compañero/who falls/ten,/a hundred arms/reach out to take/his (sic) place (CRC1, 1975:49).

MIR attitudes to torture and imprisonment

For the MIR a difficult and yet significant fact was that some of their trusted members became collaborators and joined their torturers, the DINA, acting not only as informers, but also taking part in interrogation of those under torture, helping identify and entrap militants still working in the clandestine resistance (Castillo 1980:97-156, ELRC 105-6:22). It is not known if these people had broken under their own torture, given in to avoid torture,
or had infiltrated the party before the coup. With its cell structure even with the protection of pseudonyms, members of groups depended on trust. The MIR denounced such people as traitors and a death warrant was put on their lives.

In their publications, especially issues of their newspaper El Rebelde, which continued to be produced in clandestinity and re-produced outside Chile, the MIR described a model revolutionary as one who did not break under torture nor give away any information that might aid the military authorities. The MIR did have particular heroic members who had given their lives rather than betray their comrades. In many clandestine and other publications they carried names, photographs and other known details in sections entitled Héroes del MIR (Heroes (sic) of the MIR) (for example in CNR No.5:30, ELRC 1977:107).

Los desaparecidos - the 'disappeared'

A member of the political commission, Bautista Van Shouwen, became one of the exemplary militants; there is evidence to show that before his eventual death Van Shouwen was completely broken physically (CNR No.3-4:48; CRC No.1:89; ELRC No.107:16; CNR No.5:29-34). His death was never acknowledged by the authorities and his name joined the lists of the large group of desaparecidos ('disappeared'), those people whose eventual fate has
never been known (see Amnesty International 1977 for full list of Chilean desaparecidos up until that year).

The loss of Enríquez, Van Shouwen and many other hundreds of militants was always perceived and articulated as a fertile sacrifice. Patricio Manns' song for Van Shouwen, a friend and colleague (see chapter six), was published in the Resistance Courier (May 1975:89). According to MIR reports, between September 1974 and March 1975 more than nine hundred members of the MIR were imprisoned and more than fifty killed during or as a result of torture. At one point the MIR admitted that more than 70% of their cuadros de direcciones had been lost through imprisonment or death or killed (E1RC 107:19). But the message was that there would always be others who would take up their place in the struggle and that their sacrifice would not be in vain. When one considers the growing strength of the organised resistance in Chile today in 1986, much of its support coming from people who were children at the time of the coup, this can be seen as no empty rhetoric or indeed false hope (see for example Johnson 1986).

MIR publications analysed why a person was able to resist torture, accepting death in defence of "algo que parece ser tan abstracto como la revolucion y el socialismo" (something that seems as abstract as revolution and socialism), rather than choosing to save their own lives whatever the cost to others (E1RC 1973, no.104:22-26).
Ultimately it was believed that praxis, the extent to which belief and study were grounded in everyday activity with the people, provided the necessary strength. For the MIR a revolutionary militant was not the product of idealism, of simple belief in the future, nor the result of the impulse of the present, but someone who made a conscious sacrifice because of a commitment re-made daily with the people amongst whom s/he lived and worked (ibid). There was some debate about the role of class background in determining total commitment, whether individualism, egoism and indiscipline were predispositions of one social group or another. But the ultimate message was that only by praxis could a person form part of a revolutionary group and gain the personal strength to resist.

The fact is that many refugees of the MIR and other Chilean parties had gone through the horrors of torture before exile. It is relevant that the woman member of Karaxú had been imprisoned and tortured during this period and that over 30 of her contacts and friends from the pre- and post-coup period died or 'disappeared' during this time (Castillo 1980: 97-156) (3). Others had escaped arrest, gone underground and left the country to save their lives and those of their families. Many of those in exile were often consumed with the guilt of being 'safe' when others were not. For many it was a period of surreptitious questions intended to elicit how and why people had left the country. But ultimately all had suddenly lost country, family, friends in violent
circumstances and were required to make extensive re-adjustments in their social, personal and political lives.

There is no doubt that the idea of Resistance, in whatever form it existed, was an inspiration to, and had support from, some of those imprisoned and many of those surviving and living inside the country as well as outside. A musical expression of such inspiration can be heard in the song written by nueva canción soloist, Ángel Parra, while he was imprisoned in Chacabuco Concentration camp. Parra, not a MIR member or known supporter, composed the song in memory of the death of Miguel Enríquez, killed fighting the military in October 1974 (4).

The MIR and political links within the Southern Cone of Latin America

The MIR's links with other Revolutionary Left groups active in the southern cone of the Americas led to the formation of the Junta Coordinadora Revolucionaria (JCR) (Revolutionary Co-ordinating Group). Contacts were established with the Tupamaros in Uruguay, the Montoneros and ERP (Ejército de Revolución Popular) in Argentina, and the ELN (Ejército de Liberación Nacional) in Bolivia. The JCR called for the unity of all the people and revolutionaries of America to rid the continent of imperialism through unified revolutionary activity (CRC No.5:58). The important point is that while the focus of
its work lay in Chile the MIR did not see this in isolation from the activities of similar groups in other parts of Latin America.

During the years of the U.P. Chile was a place of exile for many people persecuted by right wing military governments in their own countries, notably Uruguay and Brazil. While the MIR forged links with other groups outside Chile there was evidence that the military dictatorships of various Latin American countries collaborated together at the time of the coup and continued to work together (Nunca Más 1986 and Amnesty International Documents). Evidence suggests that interrogation experts travelled from country to country either to torture their own nationals or give advice on the torture of prisoners, and also to exchange prisoners in contravention of any laws that might protect individuals.

The MIR and the 'disappeared'

The situation for those who 'disappeared' was and still is grave. A 'disappeared' person is someone detained by the security forces or by other groups with the tacit support of the military authorities, but about whom the government denies all knowledge or accountability, even when such an arrest had been witnessed (Amnesty International 1977, 1981, 1986). Their whereabouts were unknown and relatives were unable to issue writs of habeas corpus or
other legal means to secure their safety. For many years the rumours which surrounded the disappearance of large numbers of individuals was itself a form of torture for their families and friends who could never give up hope that somewhere they might be alive, managing to survive whatever horrific torture they received, and who could never substantiate reports of people reported seen or heard in various prisons. To stop believing might be to consign a 'disappeared' person to death (see CCHR publication 1986). The oral testimonies of Chileans have yet to be collected together. However, parallels can be made with Argentina, where eventually the dictatorship fell from power in 1984. The experience of the next-of-kin is perhaps best illustrated by the words of the mother of a 'disappeared' Argentine student in the recent BBC Horizon documentary programme on the 'disappeared' in Argentina. Her daughter's body had been identified from bones recovered in a communal grave, after extensive and sophisticated testing. The case was one of those brought before the court when the deposed military leaders were put on trial for the atrocities committed during their period of dictatorship (see also Nunca Más):

At the time of her trial - even though I knew I would go through a dreadful time I wanted to be present because I wanted to be at all times aware and informed about everything that had happened to my daughter Liliana - even though I knew for sure that it would destroy me little by little - I know it was the last thing I could do for her - even if I feel badly I had the need to be with her throughout everything - her great pain - her great suffering - after so many years waiting every day - dreaming about her every night - I couldn't let that moment slip by - where I could know in depth - perfectly well what they did to her - and
expecting today a definite answer - hoping that there will be justice in this country - so I couldn't leave her - I had an absolute need to be present

Horizon broadcast, BBC2, January 12 1987. (translation from sub-titles)

In Chile there were constant stories and reports of infamous concentration camps where these people were kept and in the late 1970s, the discovery of mass graves indicating terrifying deaths, with the removal of all means of identifying such bodies, did much to fuel such accounts (see all Amnesty International documents).

One well publicised case was that of the arrest on April 10 1976 in Buenos Aires of Edgardo Enríquez, the member of the MIR political commission responsible for work in the 'exterior'. On April 27 he was reported to have arrived with others in Chile at a new concentration camp, Monte Maravilla, some 60km miles outside Santiago (CNR3-4, Amnesty International 1977:31). The period from 1976 onwards saw an enormous increase in the number of 'disappeared' in Latin America (most notably in Chile and Argentina). In June 1976 it was reported that over 200 prisoners had recently disappeared from prisons and concentrations camps within Chile. This situation has continued until the present (see Amnesty report 1986). Figures in 1986 suggest that officially at least 1,500 people have 'disappeared' since 1973, although actual figures are thought to be much higher (CCHR 1986).

Military decrees and Amnesties
In April 1978 the Military Junta passed an 'Amnesty' decree (No. 2191) which officially meant that there were no more political prisoners in Chile and terminated the prisoner-exile option programme set up by Decree 504 (JWG 1979:25). The unofficial political prisoners left were classified as criminals. Under this 'amnesty' those in exile could apply to return but in fact there were sufficient disqualifying categories for few of them to receive permission (JWG 1979:26). Largely in response to pressure from exiles a Committee for the Return of Exiles was established in Santiago and various other parts of the country in 1978 (JWG 1979:26-7). Until early 1987 an official list of approximately five thousand names existed, published by the Military Junta, of people who could not return to Chile. This list contains the names of many musicians and cultural workers. However, at the beginning of January 1987, a new amnesty was announced, although it has not yet been implemented nor its extent defined. It is thought that there will still be a list of those who cannot return.

The MIR in Chile and the retorno: return to Chile

By 1978-9 the MIR decided to order its militants back from exile to join those still fighting in the resistance in Chile and to thereby re-establish itself permanently inside the country. There had been debate about 'return' not only within the MIR but within the exiled Popular Unity parties and between them and the MIR. At the same
time there were constant political changes and events in other countries in the southern cone which influenced such decisions. One person who returned from the U.K. as part of this policy was Juan Olivares, a member of the National leadership of the F.T.R. (the Revolutionary Workers Front). He had already been imprisoned after fighting in the resistance and eventually expelled from Chile (MIR, RT 1984). Amongst one of the first groups to return to work clandestinely, he was soon captured and killed. Such people were not only known to Karaxú and to organisers of their tours, they were close friends with whom they had worked (see chapter nine, SF/JF/1981/6-9, SF/JF/1985/K35).

There is evidence that the policy of 'return' had ambivalent support amongst those outside the country.

The importance of these details is that they were the background to and provided the political basis of the Karaxú tour of 1979. Resistance inside Chile was to be supported by the work of those outside the country. Many of those who were MIR refugees had direct experience of such struggle and with the frequently resulting sequence of arrest, torture and exile: others had luckily escaped and knew of it only second hand. All shared the same sense of loss. During the final months of Popular Unity when Chile had lived under the threat of Civil War and confrontations between government supporters and opposition in the streets, activists had evolved ways of defending their achievements from sabotage. Those involved were in a constant state of mobilisation,
participating in open air meetings and demonstrations, fighting for their government. After the coup the military set out to destroy most of these activists and achievements. The belief of those who survived is summed up in views like this one:

This doesn't mean that New Havana was in vain. Several thousand people from there have joined the resistance on other fronts, including key ones, like Vicuna Mackenna. Their struggle wasn't a central one, but their experience belongs to the future. The further they scatter those who shared it, the more its effects will multiply. (Henfrey and Sorj 1977:148)

The origins of the MIR lay among students and young people active at grass roots level, working amongst campesinos, peasants, workers and students. The stress was on people working collectively to take control over their own lives, to construct their own communities, demand their legal rights, and organise in their workplaces. The ideology was influenced by that of Guevara and the Cuban Revolution but re-analysed in the context of Chilean historical, social and political conditions. The MIR had a Latin American perspective and identified cultural and political links with similar political groups in Latin America.

Its own initial policy of avoiding exile and maintaining its leadership inside the country had to change because of events. This resulted in the concept of an interior-exterior axis and ambivalence concerning the idea of exile per se. MIR policies recognised the need to create a rearguard of continuing support for resistance
and ultimately to organise the return of militants to work in clandestinity within the country. The aim was to create links with supporting groups, to lay a solid base of support by means of well organised grass roots work.

Clearly this background is necessary as a context for understanding the cultural work of Karaxu during this period. More than that, I would argue that the relationship between making music and resistance is more than one of tremendous unity: it is one of music as resistance. The praxis of activists (whether MIR or other parties of the left) during the pre-coup period was carried on in exile and underpinned all activity outside Chile. The ideology of the collective, that the main actors on the political stage were the people acting through their own organisations, was not left behind. The paradox was that a good percentage of those in the exterior were students and young people: while there was some percentage of workers, there were few, if any, campesinos. Refugee programmes had tended to favour students and middle class professionals.

Chapters six and seven will show: (i) the ways in which almost all of these important factors and considerations are to be found (a) inscribed singly or combined both within individual pieces of music, and (b) within the organisation of that music into a specific performance structure; (ii) that the very basis of MIR activity within Chile amongst campesinos, workers, and student
(intellectuals) is also inscribed in the performance, in the selection and use of musical genre, in the inter-relationship of musical elements. It is argued that on one level different categories of music symbolically represent these social groups and their inter-relationships, by evoking the significant characteristics and important contributions of each grouping. It is by its symbolic representation of these groups that the performance re-affirms the unity that the MIR and other left wing parties sought to achieve in Chile to bring about socialism:

el conjunto no tendría razón de ser si lo musical no fue estrechamente ligado a un objetivo de tipo político... a ninguno de nosotros le interesaría ser músico por hacer música simplemente... pero consideramos ese trabajo como un trabajo profesional no en términos de que sea la manera de ganarnos la vida - sino que profesional en su resultado artístico... como espectáculo... un trabajo prácticamente de tiempo completo... de dedicación completa - lo cual implica que tenemos que vivir de eso - es el producto de una historia - circunstancias - el exilio - todos nosotros hemos enfrentado de distinta manera... circunstancias... en un momento dado ya - estaba en París cuando se necesito renovar el conjunto... partió Manns... el conjunto quedó reducido a dos personas...me interesaba el proyecto... porque unía... un trabajo artístico que es lo que siempre me interesaba - un trabajo en relación a Chile - a todos los problemas... es cierto yo no tenía una experiencia musical en esta música previa - yo tenía una beca para estudiar televisión en España - yo hacia una elección - elegí el conjunto - a pesar de que... lo miraba poco como una etapa transitoria - no tenía unaperspectiva de largo plazo porque no soy músico de formación... sin embargo con el correr del tiempo en el proceso mismo del desarrollo del conjunto me di cuenta que... el trabajo - era necesario tomarlo seriamente por las potencialidades que tenía... creo que el trabajo que hemos hecho ha demostrado concretamente que realmente ha sido importante - que no a nosotros en términos nuestros - personales - provoca muchos problemas - el sacrificio que implica... pero en los resultados en términos de las relaciones que hemos establecido en toda Europa - que se han concretado

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en... ayuda a Chile - una cierta cantidad de dinero - logrado el apoyo de un cierto número de proyectos... las relaciones a nivel diplomático - impagable

(the group would have no reason to exist if the music was not strongly linked to political objectives... none of us is interested in making music simply for the sake of making music... but we consider this as professional work not in the sense of a way to earn a living but professional in its artistic results... as a concert... almost full time work... of complete dedication... which means we have to live from it - it is the product of historical circumstances... of exile... we have all confronted it in different ways... circumstances... at a given moment I was in Paris when they needed to renovate the group... Manns left... the group was reduced to two members... I was interested in the project... because it united... artistic work - which has always interested me - a work in relation to Chile - to all the problems... it's true I hadn't any experience in this kind of music before ... I had a scholarship to study television in Spain - but I made a choice and chose the group... well at that time I saw it as a transitory stage - really I didn't have a long term perspective because I am not a musician by training... however as time has passed in the process of the development of the group I realised that it was necessary to do the work seriously... for the potential it had - and I think we have demonstrated concretely that it really has been important - not in personal terms - - it provokes many problems - the sacrifice it implies - but in terms of the whole relationship it has established in the whole of Europe - and the help it has given to Chile - a certain amount of money - we have been able to support a number of projects in Chile - but also concretely - in terms of diplomacy - you can't pay for that [impossible to see [only] in economic terms - the actual results of our concerts])

(NP/FJ/1980/27)

Nationally and locally the tour by Karaxul was organised by MIR militants exiled in the British Isles, working with various local groups. The link with such local groups was itself the fruit of the MIR solidarity work outlined above. Copies of handouts distributed to the audience at the Coventry and Swansea concerts, which explain the organisers' reasons for the events, show the objectives to be firmly within the analysis of the role of
activists in the \textit{exterior}, as outlined in this chapter: to provide the 'rearguard of the resistance' (plates 13, 14, overleaf).
SATURDAY JUNE 2nd AT 7.30 PM.
SOLIDARITY COMMITTEE WITH LATIN AMERICA
PRESENT:

KARAXU

in concert

AT: Debate Chamber. Union House.
Swansea University College.
IN aid of the Childrens’ Dining Rooms
in Chile.

KARAXU

Karaxu, now in Paris, is a relative new
group formed by Chilean folk-musicians in ex-
ilie. Their songs, which they compose themselves
are about the struggle of the Chilean and La-
tin-american people against repression and
exploitation in their continent. Karaxu has
several performances throughout Europe and
other countries.

PROFITS FROM THE CONCERT WILL GO TO THE
CHILDRENS DINING ROOMS IN CHILE

Since 1973, the Junta's economic policies
have brought about starvation to every other
Chilean child. Unemployment is over 20%. There
is no social security. The poorest areas are
the shanty-towns, where most people live in
make-shift houses, without drainage, lights or
running water. There are no playgrounds, often
no schools and no medicine. But with the in-
ternational solidarity and the help of Chile-
lean organizations, the local people have set
up "Children's Dining Rooms" to share what
they have amongst the children.

The Dining Rooms have become a source of
resistance, hope and shelter for thousands.
Their faith in the future, in a real democracy
is still unbroken. Help them to realize their
hopes for dignity and freedom.

sponsored by: Trade Council (Swansea District)
S.U.C. Student Union
Latin America Solidarity Society
THE SOCIALIST FILM SOCIETY

The Socialist Film Society was set up by the MIR (the Chilean Movement of the Revolutionary Left), the IWA (the Indian Workers’ Association) and the CWA (the Coventry Workers’ Association), with the aim of providing a socialist cultural form, different to that of the mass media. The aim of the society has been to show political films, which otherwise do not get wide circulation in this country, and to direct these programmes towards a working class and left-wing audience. We have also tried to create an opportunity for political discussion in which individuals and political groups can put their different points of view, and to try and put into practice the results of this, for example in terms of giving solidarity to revolutionary movements in other countries.

THE CHILEAN MOVEMENT OF THE REVOLUTIONARY LEFT

The MIR is a group which grew up in the 1960’s as a result of the revolutionary ferment created by the successful revolution in Cuba. It is a revolutionary Marxist group which is rooted in the struggle of the Chilean people, supporting popular advances and fighting reforms. At present it is struggling in the resistance with the Chilean working people.

Five and a half years have passed since the coup in Chile, and now the time to return has come. Militants who were forced to live in exile are now returning to take their place in the long struggle for socialism. The MIR is one of the parties which is going back to Chile in accordance with its political compromise to the Chilean and Latin American working class.

A long time has passed since the first members of the MIR came to England and to Coventry; a period in which we have experienced the warm proletarian solidarity of the English working class towards our people. At the beginning there was the struggle for saving the lives of thousands of militants, workers, intellectuals and religious people imprisoned in Chile, later there was the pressure brought to bear upon the regime through the letters from the trade unions. All this solidarity has not been in vain; even immediately after its defeat, the Chilean working class continued with its struggle and now all the workers, women, men and even children, are taking their place in the struggle in the resistance.

...P.T.O.

So our time to go back has come. In Coventry some organizations have been set up in solidarity with our struggle. We call on all of you on this occasion to join these organizations and reinforce them. Our victory depends on your political compromises with our struggle, which is the struggle of the working class all over the world.

Today, the resistance in Chile needs your support: money, clothes, and political support for the struggle against the dictatorship. Let us see your compromises, your militancy; show us your support for the Popular Resistance, and we will go back, sure that far away from our struggle there will be other comrades supporting our fight.

If you want to support the Popular Resistance in Chile you can join the International Committee of the Trades Council or the Latin American Solidarity Committee. Otherwise contact the MIR in Coventry through Ira; member in the offices of the Joint Working Group, 40, Binley Road, Coventry.

1149 RESISTENCIA POPULAR VENCERA!

The Popular Resistance will win!

Plate 14
plate 14. Photocopy of leaflet handed out at Karaxú concert, Coventry 1979 (two sides reduced to one).
Chapter three - footnotes

(1) See also Documentos Secretos de la ITT Empresa Editora Nacional Quimantú Ltda., Chile 1972, for an account of strategies and interventions aimed at preventing the election of Allende prior to October 25 1970 by the International Telephone and Telegraph Association - the ITT.

(2) The second play by the exile Chilean Theatre group Teatro Popular Chileno was called The Southern World is Calling Us. See also chapter seven.

(3) An accurate account of their experiences, specifically Chica's, can be found in a book by Carmen Castillo, Un jour d'Octobre a Santiago (Stock2/Voix de femmes, France 1980). In chapter two, "La maison José Domingo Cañas" (pp 97-156), she is the woman referred to as Amelia. Carmen Castillo, was a member of the MIR who lived with General Secretary and leader Miguel Enríquez. She was with him in the battle with the police in which he was finally killed on October 5 1974, see plate 11.

(4) A recording of Ángel Parra singing the song Miguel Enríquez was reproduced in the North American pressing of the first Karaxú record called, Chile: Songs for the Resistance (Paredon 1975, side 2 band 1).
plate 15. Map of the United Kingdom and northern France showing Karaxù’s movements on the 1979 tour.
Chapter Four

Karaxú: The Tour

C: yo recuerdo - esa función terrible - ¿te acuerdas?
cuando la gente - tomando cerveza?
J: Sheffield
C: pésimas condiciones para tocar

(C: I remember - that awful concert - d'you remember? when
the people - drinking beer?
J: Sheffield
C: the worst conditions to play)

Chica
(SF/JF/1980/7).

The objectives of the Karaxú tour of Great Britain in 1979

Between Thursday May 24 and Sunday June 3rd 1979, Karaxú
undertook a concert tour in Great Britain for the MIR
organised by part of the London based U.K. co-ordinating
committee of the MIR (see map two, plate 15). Karaxú had
previously toured Britain in the spring of 1977 at the
invitation of the U.K. Chile Committee for Human Rights.
The 1979 tour was organised at national and local level by
militants and sympathisers of the MIR working closely with
local Trades Councils, student organisations and other
local support groups, notably Latin American Solidarity
campaigns and other political organisations (see appendix
two, which provides comparative details of each place on
the tour).
Three groupings can be distinguished in the organisation of the tour and individual concerts: the national co-ordinators, the local organisers and the musicians. Their shared common objectives were to gain economic and moral support for the struggle of Chileans inside and outside their country engaged in resistance, and to encourage and show solidarity against the military dictatorship that had seized power in 1973. What had happened had to be communicated to people within the host country in such a way as to gain their active support. Such communication was to take place through the organisation of a concert. The resistance itself was defined as the work of the children's dining rooms, workshops for the unemployed, and work of the MIR, as the leaflets reproduced at the end of the previous chapter state: that is a resistance of survival. Such objectives and work fall within the remit of MIR militants in the exterior.

This chapter examines the organisation of the tour in order to explore the nature of the relationship between the two key discourses of music and politics. In chapter two I argued through an examination of the history of the 'new song' movement for a relationship of integration and transformation between music and politics, that is, music is politics. However, this is not a simple equation nor the single perspective shared by all involved in the organisation of these concerts.
Place, space and time

In this chapter I argue that the nature the relationship between the discourses of politics and music is ultimately determined by the musicians. This is not simply because it is they who make the music which is the focus of the concert, but also because of their negotiation to control aspects of three key areas of performance which are theoretically open to the control of all three groupings involved. These are the areas of place, space and time. I will show that power within the performance has to rest with the musicians as they work to counter, negate and minimise anything which undermines, threatens or works against their direct and uninterrupted communication with their audience.

Questions of cultural identity and community: the position of exile

These musical performances have other functions apart from the above stated objectives. These directly concern important questions of cultural and political identity and community (discussed more fully in chapter seven). For most Chileans exile meant a drastic and often traumatic change in culture, mental state, and most usually of social position. The experience of Chilean exiles has already been discussed: their involuntary exchange of active political commitment in their own country during a particularly unique period of time, for a life dependent
on the British social security system and educational
grants, and often for a home in some of the poorest, most
deprived council house estates in large cities of the
Great Britain. Many Chileans found themselves exiled with
refugee status simply because of their relationship with
another who was expelled (wife, husband, child, mother,
father, etc) rather than because of their own political
activity.

Exiled Chileans found themselves belonging to two wider
communities apart from their close relatives and friends.
Firstly, they were considered part of a larger group of
Chilean (and other Latin American) exiles with whom they
were immediately thrown together due to geographical
location and housing arrangements. Indeed, many of the
first arrivals spent much of their time preparing a
welcome for those who came after them. However, while
those who came shared the same experiences to one degree
or another and the same immediate conditions, few of them
had previous contact, many had widely different
backgrounds which did not provide an easy basis for the
development of intimate friendships. At the same time the
larger host community, although to a considerable degree
friendly and helpful, treated them and re-inforced their
identity as a group separate from themselves.

Secondly, Chileans related to their smaller, specific
political community if they had one. Thus, members and
supporters of the MIR, like members and supporters of the
Communist and other parties, gave each other support whoever they were and wherever they came from, not only because they had been part of the same struggle of the Unidad Popular but because they shared the same ideological perspective of that struggle.

An assessment of the impact of exile and strategies for coping with it is outside the scope of this thesis. However, I will show that exile itself, and coming to terms with exile, is a crucial theme of Karaxu's performances, forming part of its narrative. The organisation of such concerts plays a key part in the re-establishment of equilibrium.

The chapter begins with an short account of a day in the life of the group on tour. It develops to define key elements in the organisation of a tour and the realisation of individual concerts, and to delineate key components of a concert. It concludes by returning to the theme of control of the concert by the musicians.

'Day in the life' of Karaxu!(1)

On tour the daily procedure would follow roughly the same pattern. To give a feeling of immediacy I will use the ethnographic present and, since on this tour I was accepted by all concerned as another member of the tour group, I will occasionally use the 'we' form.
Karaxú set off sometime in the morning after breakfast, as soon as members can be brought together. Accommodation is arranged in the private houses of Chileans. Sometimes this means separate rooms with some privacy, at other times it means sharing one room and sleeping in very uncomfortable beds. On this tour the five members of the group were accompanied by one of the national tour organisers, the compañera (partner) of a member of the group and myself, the researcher (2). The general attitude adopted by all involved is one of 'mucking in' and taking things as they come: when enough beds are not immediately available last minute arrangements are made or mattresses and cushions acquired for spare floor space. Before we leave time is occasionally found for a meeting with local Chileans, or to shop, visit a bank etc. The time of departure is usually dependent on the distance to be travelled but is also affected by late nights and meetings.

Karaxú have their own van in which they travel the whole of Europe (see plate 16). Each morning this has to be packed with all the instruments. These are loaded into the van after each performance and then unloaded from the van each night since insurance is both costly and difficult to arrange for itinerant musicians with little money for anything other than necessities (3).

A member of the group drives the minibus to the town where the next concert is to take place. There are usually no
KARAXU
Chilean songs of

SAURDAY JUNE 2md
AT 7.30 p.m.
DEBATE CHAMBER
UNION HOUSE.

IN AID OF THE
CHILDREN'S
DINING-ROOMS
IN CHILE

Chilean songs of
KARAXU

SPONSORED BY:
STUDENT UNION
TRADE COUNCIL
LATIN AMERICA SOLIDARITY SEC.
plate 17. Photocopy of Resistance poster used for the Karazu U.K. concert tour 1979; note local details added by hand for the Swansea concert.
unnecessary stops on route as the group endeavour to keep incidental expenses down to the minimum: the musicians depend largely on hospitality to meet their nutritional needs. There are exceptions of course and these happen near the end of the tour (perhaps because it is obvious that costs have been covered), for example, stopping for occasional coffee and snacks bought to consume on the bus from motorway cafes. On Sunday, the last day of the tour, between Swansea and Sheffield the group make a detour through Stratford, have a brief look around, buy some small presents for their families and treat themselves to 'high tea' in a cafe.

Upon arrival at the destination the group go straight to an agreed meeting place, usually the hall where the concert will take place. The national organiser travelling with the group has a road map and details of the itinerary for each day. Occasionally a phone call is made for last minute directions, or if directions are complicated a member of the local organising group is picked up at a central location to act as guide. Occasionally on arrival there is a need hurriedly to find a music shop for purchase of spare strings for instruments or on one occasion glue for a repair. Continual travel is stressful for instruments as well as for people. On this tour there was only one day when the group were not performing.

Swansea: Saturday June 2nd 1979
We arrive early afternoon and drive to the University where the evening concert will take place. We meet up with a member of the local organising committee who takes us to the home of a Chilean family. We are given an extremely friendly welcome with immediate refreshments, a delicious meal including 'typically Chilean' home made food, the national dish, the empanada (a meat and onion pasty flavoured with cumin and olives) fresh out of the oven. These are being prepared with other food for this pre-concert meal and for a party to follow the concert. Bathroom and showers are immediately available as are beds so that members of the group can have a short rest. Some members of the group take this opportunity to rest while others go for a stroll around Swansea and do some shopping.

Around 5 p.m. we all go to the hall in the University where the concert will take place. It is on the third floor of the University Union building. The lift is broken and all the equipment and instruments have to be carried upstairs by the musicians with the help of the local organisers.

The hall is in fact in the Debating Chamber of the Student Union of University College. It is not designed as a concert hall: long and wide in shape it has a low ceiling, approximately fifteen foot high. The top half of all the walls contain windows with light venetian blinds and
plate 18. Karaxú on stage Swansea: note the mural backdrop, the block stage and the strip lighting.
Photo: Vianney Paredes
sunlight streams in. The stage is constructed from fifteen three foot by five foot wooden blocks (see plate 18).

The hall has few technical facilities. The local organisers have borrowed some sound equipment and the group decide to do their own mixing using their own mixing desk which they carry with them in the van (see plate 19). As they have no separate sound engineer their method is to fix the levels on the mixing desk and control for loudness, softness and the relationship between voices and instruments by adjusting the distance between themselves and the microphones. There is no special lighting available, only the electric strip lighting on the ceiling of the hall.

The backdrop to the stage is a coloured mural painting depicting a man breaking out of chains (see plate 18). This contrasts with all other venues on the tour when political statements of the MIR and iconography of the 'Resistance' dominates the stage (see plates 21, 33, 34). At the sides and back of the hall there are posters of Ché Guevara and of the political struggle in Uruguay. There is also information about the work of the World University Service, which organised the exit from Chile of many people direct from prison providing grants for research and study, finding places on courses at Universities, Polytechnics, and Technical Colleges in the U.K. Some photographs of scenes in the poblaciones (shanty towns)
Plate 19. Swansea concert 1979: Karan did their own mixing on stage.

in Chile are displayed around the walls at the back of the hall.

Fifteen or more plastic seats are laid out in each of approximately eighteen rows (see plate 20).

There are no formal backstage facilities. Public toilets are available on the floor below. All the equipment and the group's baggage are placed behind an improvised screen at the side of the stage.

Before the concert various Latin Americans arrive, greet the group and help out. Despite the fact that the hall is not particularly suitable and acoustically problematic there is no mention made of such points by the group. In fact there is a relaxed and friendly atmosphere on what is a beautiful warm summery evening. In the building itself there are many posters and some leaflets (see plates 13,17). As the audience arrives there is a distinctly strong presence of many overseas students. Many Latin Americans are accompanied by children who form a little line at the front of the stage (see plate 21).

Swansea: The Concert

The concert begins around 8 p.m. The group are introduced by a Chilean member of the local Latin American Solidarity committee (a full verbal transcript of the concert is provided as chapter five). The group enter onto the stage
plate 21. Swansea concert 1979: The children from the audience form their own little group in front of the stage.
Photo: Vianney Paredes
and immediately ask for the house lights to be put on as they cannot see their audience and vice versa: the portable spotlights provided are inadequate. They begin the concert with an instrumental piece of music. One member of the group, who is their spokesperson for the evening, then greets the audience and introduces the second piece, a song. The group play nine pieces of music in the first half of the concert, of which four are instrumental pieces and five are songs. Six pieces have specific and direct spoken introductions, two indirect. Roughly in the middle of the first half of the performance (after five pieces) Karaxú introduce their instruments to the audience and briefly demonstrate six of them (two string, two wind, two percussion). At this point some verbal banter and repartee develops between the musicians and members of the audience, as it also does during the spoken introduction to four of the pieces of music in this half.

There is an interval of some twenty minutes. Soft drinks are on sale. Unlike most other venues there is no Chilean food and no bar. Berto has a lavatory door accidentally banged onto his nose during the interval; during the second half of the performance when he can he holds a tambourine to his face to hide the fact that he is 'seeing stars' and his nose is swelling up.

The compere briefly introduces the group for the second half which again begins with an instrumental piece.
Plate 24. Swansea Concert 1980: the Chilean members of the audience dance the cueca, one man wears a dark blue and white poncho of the Araucanian Indians of the south of Chile, another a light brown, dress poncho folded, and worn on the shoulder. The dancers bridge the physical gap between musicians and audience. Photo: Vianney Paredes
The group then perform six songs, each with a separate spoken introduction. A joke is then told about a competition between various Latin American dictators to see which one can tell the best joke. This programme concludes with a suite of four musically linked pieces (three instrumentals and a song). This is the formal end of the performance but it is its (in)formal end as everyone knows that the group will return for an encore.

The compere appears and announces a collection. After some minutes Karaxu re-appear and thank the audience for the collection, explaining what the money will be used for. They announce their last song which they teach to the audience so they can join in. This 'last' song is quickly followed by two more. These are both cuecas, the Chilean national dance. The group invite Chilean members of the audience to dance and three couples come forward (see plate 24). Many members of the audience stand on chairs in order to get a better view. Two of the Chilean male dancers wear the traditional poncho which seems to indicate that they have arrived prepared for such an occasion and participation. There has been no discussion or planning of this beforehand. Karaxu return after the second cueca to applaud the audience who by now are all on their feet chanting "Chile Chile Chile Solidaridad" (Chile...solidarity) (see plate 55). The atmosphere suddenly becomes very emotional, bringing tears to the eyes of some of those involved in the performance.
both group and audience.

The concert ends, the audience leave, although some stay behind (including Welsh, Latin American and other nationalities) to tell the group how much they enjoyed the concert and to converse. The musicians pack up all their instruments and equipment and everyone helps to carry it downstairs and to pack it into the van.

We drive back to the house where we first arrived and where some of the group are staying. There is food and drink available. There is also a party for the musicians and all involved in the local organisation of the concert but it is being held elsewhere so that members of the group can attend it but not lose sleep should they choose to go to bed before it ends. Some members of the group go to the party. Instead of unloading the van containing all the equipment and instruments, it is driven a short way down the road and parked right outside the local police station. This is the only occasion when this happens.

Reconnaisance and assessment of local conditions

This account identifies all the key elements in the organisation of a concert as well as in the concert itself. I soon learnt to make the same unobtrusive unspoken assessment of local conditions that the musicians made upon arrival, an appraisal that would take a matter of minutes. What kind of venue was it? Did the organisers
seem to be confident and in control? Were there adequate microphones and lights? If there were separate sound and lighting personnel did they appear competent and sympathetic? Did they listen to the group's description of how they preferred their instruments and voices to be mixed and know how to effect this? What kind of stage was it and how did it relate to the shape of the hall and to seating arrangements? What backstage facilities existed? Was there a room in which to tune instruments, an iron to press crushed clothes? What kinds of refreshments were available (musicians find that cans of fizzy drink or beer tend to make them burp on stage)? Was there a supporting group which might mean re-adjusting the programme? The reconnaissance and subtle gleaning of information enabled the group to build up a picture of the conditions within which they would have to perform and to a certain extent the kind of performance they were likely to have.

The type of stage interested me in particular as it affected the placing of microphones for field recordings: the musicians were willing to be recorded but did not want to enhance the barrier of microphones that already stood between them and their audience, a physical obstacle to the direct contact they wished to establish.

As the 'day in the life' shows, the work of the group involved complete commitment of their time and energy to their daily life: their life was that of the group.
There was a need to show flexibility, to be able to adapt and the skill was the ability to do so without any fuss. There was a high degree of support, hospitality and comradeship from local organisers in each place although it varied.

I have selected Swansea rather than any of the other concerts on the tour for two reasons. Firstly, because the music-politics relationship was completely integrated, and, secondly, because of the degree of rapport that the group and audience had from the first moment. The close relationship and relaxed atmosphere that was created between audience and musicians can be heard on the cassette recording one, which complements the full verbal transcript of the concert which forms the content of chapter five. More will be said about this in subsequent chapters, but for the moment we can note that Swansea stays in my mind and that of the musicians as being 'a really good concert'. But what is meant by 'really good'? Such an evaluation has to take into account many factors. One important part of any judgement concerns the significant relationship between music and politics within the concert context and the musical performance, and whether the two are integrated. It is the relationship which the musicians achieve with their audience that most determines the evaluation. To pursue this question it is necessary to look more into the organisation of the concert tour. Comparative details of the organisation of each concert are provided in appendix two. Fourteen key
elements can be identified (stating them involves some repetition of information provided so far):

1. Local organising groups: most local groups responsible for organising the concerts involve support from three sub-groups: local members or supporters of the MIR and/or other Chileans who supported the resistance; local left wing political groups including solidarity campaigns and student groups and members of the local Trades Council. There was also evidence of some support from World University Service.

2. Dates and concert venue: the dates of concerts ran almost consecutively but did not respect any geographic planning. The tour therefore involved much travel up and down the country (see earlier tour map two, plate 15). Concerts began at a time normally deemed appropriate in Great Britain for cultural events, between 7.30 and 8 p.m. in the early evening. Four out of seven venues were in student territory, which is not surprising given the strength of the MIR in Chile amongst students, and that many of those who arrived in this country were provided with grants for further study. However, choice of venue was affected by the fact that many suitable medium sized halls were unavailable as the period chosen for the tour coincided with exam time in most educational institutions. The tour also coincided with the annual Whitsuntide holidays and with 'wakes' weeks in the north of country and as a result many halls were shut for the holidays.
Benefit for Chilean Resistance

KARAXU
Chilean Folk Music

KARAXU in concert with BATTLEFIELD £1-20
compered by DOLINA McLennan

On Thursday 24th May at 7:30 George Square Theatre Edinburgh
A FLAME OF HOPE...
A BREATH OF FREEDOM!

songs and solidarity with the chilean people's resistance.

debating hall
b'ham univ. students union
MAY 30 8 P.M. £1
plate 31. Photocopy of poster used for Karaxü concert Birmingham May 30 1979 to complement the national poster. It uses photograph of Karaxü circa 1976-7, showing members of second group but not those who actually toured in 1979. Photograph taken at bottom of stairs underground leading to cellars, outside their practice room in Paris; poster says "A flame of hope a breath of freedom" songs and solidarity with the Chilean people's resistance', and includes the R for resistance symbol of MIR.
3. Venues: the concerts took place for the most part in general purpose halls, that is not proper concert halls. The seating arrangements varied from fixed and ranked to unranked and unranked (see plates 27, 28, 29). Many halls relied on a high stage and distance of seating from the stage to enable the audience to have an unrestricted view of the musicians. The preferred hall is one which offers unrestricted view of musicians by the audience and vice versa. There was often difficult access for equipment and minimal backstage facilities. Halls were sometimes acoustically problematic due to the shape of the space; most sound engineers prefer purpose built theatres (for example: Edinburgh and Sheffield, see plate 29).

4. Posters and publicity: the posters used were usually from two sources: those produced nationally and locally generated posters and leaflets. Producing posters nationally saves time, organisation and money, and provides uniformity of image for the tour. However, while the posters were often acceptable in terms of both content and size in London, they were often unacceptable in other cities. In most towns outside London large size posters are only usable for fly posting. Shops, cafes and other places that will put up posters are often unwilling to consider anything but A4 size or smaller. Posters and leaflets are often refused on the grounds of their political content (4). For these concerts posters
Plates 27 & 28. Leeds Trades Hall, 1979 concert: the view downstage to the bar, and view upstage from door.
plate 29. Edinburgh University George Square Theatre, place of Karaxú concert 1979 and 1980 showing well-lit purpose built stage, ranked seating and unobscured view for both musicians and audience (photographed 1986).
produced nationally were unavailable until only a couple of weeks before the concerts which was another reason for the production of posters locally (see plates 17, 30, 31).

Overt political identification is the reasoning often used by the media when declining to mention the concerts as cultural events, arguing that their link to political objectives, e.g. 'Concert for Chile', contravenes Independent Broadcasting Authority rules which prohibit the use of the radio for political purposes unless officially authorised. For this reason publicity has to be focused on radio news programmes and individual radio and newspaper free-lance journalists who might be sympathetic, and find an angle that will enable announcement or pre-publicity for the concert on cultural programmes or an Arts page of a publication (5).

5. Ticket sales: the concerts were attended by an average of one to two hundred people. Whatever size of hall the number of seats set out did not far exceed the number who attended: from prior ticket sales and other factors organisers must have had a feeling for the expected size of audiences. The tickets were modestly priced. Exams and holidays were thought to have affected the potential audience (some of organisers were taking exams on the actual day of the concerts and following days).

At these concerts there was always an obvious presence of
children (often quite small babies and toddlers) most of
them Chilean (see plate 21), complicated only when there
were existing bars in the rooms which had to obey
licensing laws. The concert is a family social event and,
in contrast to many British families in urban areas in
this country, it is the normal practice of Chileans for
the whole family to come along. These concerts are
occasions when many of those involved and attending expect
to socialise, to re-affirm relationships, to exchange not
only greetings but to have long conversations.

6. Technical details: Although Karaxu carry with them
their own microphones, stands, lead, and mixing desk, they
carry no speakers: as their own rig is incomplete they
most often use equipment that the local committee has
obtained. Hiring equipment, or using that already
available (from other groups performing or already in
hall) and using local technicians and engineers,
introduces many problems. The group use ten microphones:
one instrumental and one vocal microphone each. Local
technicians are usually unfamiliar with the sound the
group wish to achieve, with the sound of instruments from
Latin America, with the constant change in instrumental
line-up and vocal arrangement from piece to piece. Coping
with changes from one piece to another is usually outside
the experience of local sound engineers whose experience
lies with British groups who tend to have more fixed
arrangements.
At the same time, the prevalent attitude amongst sound engineers (and one which I have encountered many times from sound engineers mixing quite different music) is that they know how best to set levels and mix the music, and that the musicians know very little. For this reason sound engineers often tend to ignore musicians directives and requests. Karaxu always asked the technicians at the sound check to set adequate levels and to leave them steady so that the musicians could compensate by changing their proximity to microphones. Few technicians could obey such a request and were constantly bringing the sound levels on microphones 'up' and 'down' on the desk with the consequent result that voice and instrumental microphones were often turned 'down' when the musicians started to use them, a fact that would often not be immediately noticed by the local engineer.

At best musicians like Karaxu can only hope for minimal interference from engineers, and for this reason they were always patient, attempting to maintain 'good relations' with technicians during what were often very tense sound checks. Performances can be severely affected, even ruined, by the incompetence of engineers and unsatisfactory sound. On this tour at the concert in Birmingham there was constant 'buzz' on the sound system all the way through the performance with microphones working intermittently. The engineers seemed bewildered, drank more beer, invited more friends to give opinions. From the perspective of sound alone the best concerts were
when the group attended to their own mixing (Coventry, Swansea, see plate 19) or when the technicians were both sensitive and efficient (London, Sheffield). Sound and lighting, but essentially sound, provide the main problem areas for the group.

Lighting requirements were minimal. The group expected to use only what was available in order to avoid any extra expense. There were few problems and lighting was adequate when the group's directives were noted. Lighting was best when the person from the national co-ordinating group, an actor with much theatre and film experience, attended to the operation of what was available.

7. Contribution of local musical groups: There were supporting musical groups in three places. Karaxú preferred to perform the whole concert on their own but the advantage of the participation of local musical groups is that they usually provide equipment which the group are then able to use. They may also draw in their own fans as part of the audience. It is also considered politically and culturally good policy to make links with such groups. It was noticeable that apart from Edinburgh, where the support musical group was composed of local Chileans, there was minimal contact on and off stage between local musicians and Karaxú (see plate 23).

8. Contribution from compères and political speakers: an 'oral' newspaper: Concerts often used local people

with cultural or media links as comperes (see plate 22). Chilean members of the local organising group also contributed by making short speeches or by introducing the group. In addition, non-Chileans involved in the local solidarity campaign made speeches about Chile, usually in the context of struggle in Latin America and the rest of the world. At this type of concert there also exists an 'oral' newspaper of greetings of solidarity and announcements of future activities by various groups: local sympathetic organisations and groups were allowed the opportunity to send solidarity greetings and give out notices thereby proclaiming their own existence and presence. This provides the groups with an opportunity to gain publicity not easily available through the conventional media, an alternative and direct means of contacting people.

9. Contribution of political groups: Chilean and other local political groups supporting the event use the opportunity of the concert to distribute and sell their publications in an effort to gain support for their particular group. On various occasions there were handicrafts and badges on sale providing another means of making money. On the whole many of the people who run stalls are unfamiliar with the music of Karaxú or Chile. Their aim is to use the concert as a means of contacting people and informing them about their own work.

The ideal venue is one where these stalls are within the
building but not inside the concert hall itself. In many venues these stalls were present within the same hall as the musical performance. Karaxu requested that such stalls should only function outside the time of the musical performance, that is during the interval or at the end of the concert. In many venues this is exactly what happened. In other venues, despite such requests, those involved could not resist continually moving around near their tables often talking with one another and causing distraction from the music.

10. Refreshments, Chilean 'food' and bars: In all places refreshments were provided. Once costs are covered the profit is added to all money taken from tickets and in the collection. Selling food and drinks is another way of making money for the resistance. In four places the food sold is Chilean, prepared by members of local Chilean community. The preparation of such food is labour intensive, the cost of which if measured could never be recovered in the sale price. The unspoken objective and pleasure of such work is to share another aspect of Chilean culture with non-Chileans. It reinforces the feeling of there being a 'Chilean community' with a specific culture.

In many venues there was a bar and in some this was inside the concert hall. Bars were usually completely independent of the concert organisation, a fixed provision
within the building. The group always requested that the bar only functioned outside the time of the performance (see plate 27).

In one case (Sheffield) the bar was outside the control of the local organisers and despite requests from the musicians it was not closed during the period of performance. Powerful members of the local organising group (all Chileans) do not feel the distraction of the bar is significant, the attitude being that 'they always have the bar open in this building when a concert or dance is on'. Children are not allowed to attend the concert in Sheffield as a result of the bar. The Sheffield concert is dominated by political activity in the hall, many stalls are run by members of the organising group. To the musicians' annoyance the bar and noisy air conditioning interfere with the performance, causing constant distraction. This sets up a contrast with Swansea (and other concerts) and has implications which I will discuss more fully later.

11. Backstage facilities: Rooms for tuning instruments, getting changed and relaxing before a performance were normally adequate: usually only one room shared with other performers. There are never irons available to press clothes. Lavatories are often shared with the public. Even when there are washing facilities there are never towels.
12. Staging iconography: Most stages have standard black curtains. Local groups usually attach banners and large posters to these curtains and on occasion along the front of stages; in two venues head and shoulder portraits of Miguel Enríquez, the first MIR General Secretary, killed in 1974 and Ché Guevara (see chapter three) and various other statements on banners are placed along the front of stages (see plates 2, 18, 29, 33). In other places posters of Guevara and Enríquez appear on the walls in different parts of the concert halls. The dominant banners include the MIR sign for the Resistance, the letter R inscribing a large circle. Only Swansea provides a different kind of image, the painted mural (see plate 18). It is the only place where a visual picture with no accompanying words provides the local visual context for the stage setting. None of these banners and posters are selected by the musicians (see later).

13: Collection: In each place a collection is taken at the 'formal' end of the concert. In five places the collections are called for by the group, that is a direct appeal from Chileans to their predominantly British audience. In two others they are called for by comperes, that is directly through a Chilean compere or indirectly through the mediation of a British person. Collections are taken to increase the amount of money made at the concert: the concerts themselves can cover little more than costs (6). However, in all concerts for Chile, it is normal practise to have a collection (7). The ticket, the
price of entry is on one level an exchange for the musical performance. The extra money requested is not an exchange but a way of showing solidarity, giving direct financial support to the Resistance. These concerts were not Benefit concerts when artists are expected to give their services free, with perhaps minimum expenses. Even on those occasions collections will be taken.

The money from a collection may be earmarked to be sent directly to Chile whatever the overall financial result of the concert, or for the local work of organisers. Often it is the case that not only can the Resistance not survive without the money taken in the collection but neither can the tour. ‘Karaxú’ have a scale of charges for their concerts dependent on the type of tour and the organiser’s access to money (8). The MIR have the lowest rate, barely above subsistence. On this tour there is never any doubt about why the money is collected: it is for the Resistance in Chile. It is the excess of the ticket money, once expenses have been paid, that will go to support the the work of militants in the U.K. and the work of Karaxú.

14. Hospitality, food and lodging: Hospitality is the responsibility of local Chileans. It is usually an opportunity for them to prepare special Chilean dishes which they share with the group.

This hospitality brings the group into intimate contact
with the people who support their work. It enables the exchange of experiences, ideas and views of both the pre- and post-coup period. Friendships are often made or re-made. While this hospitality has its positive side it also has negative aspects: it means that the group are constantly and relentlessly leading public and private lives at the same moment, that they often have to socialise for longer periods than they would wish and it often leaves them tired for the travel and concert the next day.

In my experience most musicians find it difficult to go to bed immediately after a concert and prefer to 'wind down'. It is a challenge to please local Chileans by socialising, to enjoy themselves and have some relaxation and not end up exhausted the following morning. Because of the kind of accommodation offered to Chilean refugees and made available to the group, ¡Karaxu! may also have to cope with uncomfortable beds and sharing rooms, neither of which is conducive to a good nights' rest.

Of all these fourteen areas involved in the organisation of a concert and tour some seem more important than others. However my observations of this tour showed that it is not simply a matter of establishing a hierarchy of conditions that should be fulfilled to ensure a good concert environment and thus a good concert. The concerts in Sheffield and Swansea are examples of two extremes of the (at times) vexed, as opposed to rather than
integrated, music-politics relationship: in Sheffield the hall was purpose built, with the highest quality technical facilities and organisation. However in the concert hall itself the group had to contend not only with the distraction of the running bar and noisy air conditioning, but with an over-determined political environment: the assorted people (Chilean and non-Chileans) manning the many political party stalls chatted right through the concert, showing interest only at such moments that inspired them to shout "Ché Guevara presente", an intervention ignored by the musicians, who then asked for those talking at the back of the room to please be quiet so that those who wished to listen to the music could do so in peace (SF/JF/1979/23). In Swansea, where the hall was unsuitable, the stage an array of wooden blocks, strip lighting, minimal sound provision, and no bar the performance was extremely successful. The feeling of general ambience, with children playing, chatting at times, and repartee from the audience, only seemed to enhance the feeling of community sought (see chapter seven).

Of an over-determined political environment, particularly concerning banners and relations with local organisers, Karaxú! say:

es bueno por un mitín político - pero no cuando está en un concierto - porque es una distracción - y generalmente son feísimas - es muy conflictiva - sobre todo con el partido - con la gente del MIR - porque siempre exigen que la política directa del MIR que hagamos panfletos - un montón de cosas - que no
somos - ves - generalmente los partidos no entienden la función del arte - tienes que organizarte como puedes

(it's all right for a political meeting - but not when one is in a concert - because it is a distraction - and generally they are really ugly - it's full of conflict - above all with the party - with the MIR - because they always demand the direct politics of the MIR - that we do pamphlets - a lot of things - that we are not - you see - generally the parties don't understand the function of art - you have to organise as you can)
(SF/JF/1980/7)

In general the most vulnerable area was sound. As the musicians themselves say, "el problema del sonido es fundamental" (ibid):

Q: Y ¿pueden lograr un tipo de éxito si hay muchas cosas contra ustedes - como luces - sonido?

A: sí - es mucho más difícil - pero se puede... con sonorización mala es muy difícil...
si hay un problema técnica de sonorización - así estamos fritos - uh - porque uno - nosotros mismos ya sabemos que nos autocensuramos - (laughs) - sabemos que el nivel de la función va a bajar de setenta por ciento - cincuenta por ciento - y aquí nos inhiba mucho - ves

(Q: can you achieve a type of success if there are things working against you - such as lights and sound?

A: yes - it's much more difficult - but you can - but with bad sound it is very difficult - if we have technical problems with sound - we've had it - because one - we ourselves then know that we are self-censored - (laughs) - we know that the level of the event will be lowered seventy per cent - fifty per cent - and then it inhibits us - you see)
(my emphasis)
(SF/JF/1980/27)

It is difficult to estimate in any precise manner both the impact of various physical settings and the interaction of variables within them on the musical and social relations that occur. It is not difficult to ascertain their relevance or perceive them. What is
obvious is that these local conditions within which a musical performance takes place provide a minefield that the musicians are extremely aware of. It is an area that they must not only negotiate with tremendous care, but which they endeavour to control, for it affects the key relationship of the concert. This relationship has not been directly referred to so far in discussion of the concert organisation and context. It is not the relationship between the three groupings but that between musicians and audience and the members of the group themselves. For these relationships to realise their potential, "para que el ambiente para trabajar es muy rica" (so that the atmosphere to work in is rich), the uninterrupted performance of the music must be the priority, and the establishment of direct communication between the musicians and their audience (SF/JF/1980/7).

The key relationship: musicians and audience

The organisers (who of course form a part of the audience) perceive the audience primarily in terms of tickets sold, what is most often called 'bums on seats'(9). Very few organisers become a full member of that audience in listening terms. This is partly because
the nature of the job and its responsibilities preclude this. But one often observes that the consumption of music as such is not their main interest. On this tour most of the local organisers were mostly interested in the political aspects of the concerts. This deserves some amplification.

Concert organisation and cultural identity

The concert as an event fulfills other less obvious functions than those already discussed. Most importantly it makes direct and indirect statements about cultural identity. By contributing to a public act which will assert the presence and culture of Chileans and Latin Americans in the local geographical area, those involved will be making a visible statement and re-affirmation of their identity. On this tour this was overtly a political identity but it was simultaneously a profound cultural statement. On this tour, even the trouble the Chileans took to prepare their national food, a highly labour intensive process, was as much a part of this statement in certain places.

The organisation of the event may also involve questions of status and power, questions more important for some individuals than others. Involvement at local level may be for purely cultural reasons, for musical taste: a love of Latin American music and a desire to help bring that music and culture to the notice and appreciation of local
audiences. For others the main imperative is overtly political in response to a political decision of a group to which they might belong, whether a British political party, a Trade Union, a Chilean political party, a charity, a human rights group (e.g. Amnesty International), to work for solidarity with the Chilean people, to aid resistance to the illegal Junta.

The other underestimated fact is that for many exiles personal contact with the musicians themselves (offering them hospitality etc), and public exposure (being seen and acknowledged as part of the event itself as an organiser) is of considerable significance. Competing offers of hospitality can lead to conflict. Contact of whatever nature with people who are the public symbols of the solidarity and resistance movement may contribute much to local people's self-esteem, giving them a type of status and credibility not readily available within their host country. It is apparent that questions of what might be referred to as 'possession' of the musicians is bound up with important psychological considerations. I would argue that when this is an issue it is necessarily related to notions and beliefs of the potent power of such music, what it can and does express. This is true even when those involved exhibit ambiguous aesthetic attitudes to the music itself, and even when they may be content to 'consume' such music entirely in the present, not developing a taste for it out of its performance context.
Within both the national and local organising groups, political and cultural considerations often come before or separate to any individual musical aesthetic. Whatever their nationality, and I also include Chileans in this statement, those involved may listen to or have heard little Latin American music of this kind, let alone the music of Karakul. They will have agreed to do the concert partly out of political responsibility, partly because they take it on good word that the group and their music will be popular. It is in part the symbolic nature of the music and the event that is uppermost in their considerations, partly an unquestioning acceptance that music is the most effective, as well as the traditional, cultural medium for such communicative events (as opposed to, say, theatre or political meetings): in fact music is considered as far more powerful and effective than political speeches (JF/1979/K18) This returns us to the argument of transformation which concluded chapter two of the thesis.

For now we must note that the concert is a highly visible, positive, social and pleasurable public event. Many Chileans and Latin Americans will establish and re-establish their feeling of community through the concert. If effected successfully a concert is an activity that has the potential to generate high levels of satisfaction, achievement (a full hall, a satisfied audience and group, the collection of a good amount of money to cover costs and support resistance/solidarity activity, unseen
publicity etc) both at the time of the event itself and for an indeterminate period afterwards.

Outside its functional context, the attitude of both national and local organisers towards the music itself may be vague or ambivalent. Most often they will merely take it for granted. They will be concerned essentially that it is of a satisfactory standard to entertain the audience and achieve their long and short term objectives. That is, they will not be ambivalent about the event as a whole (their prime interest), the musicians, or the power of their music, but they may not appreciate or be concerned about the detailed aesthetic needs of the musicians. At the same time they will probably have done all in their power within their experience to meet such needs.

To return to the key relationship between musicians and audience which both will be concerned to effect. Both are dependent upon national and local organisers for providing conditions conducive to the realisation of a good concert. For the musicians the most important part of the concert is what they contribute: everything else is regarded as a structural necessity.

Given their political position, their experience in Chile and the object of the tour, it is not within the ideology and character of a group like Karaxú to be demanding. They have to work within the environment provided, however amateur or makeshift it may be, adopting the most
sensitive professional attitude. The challenge is to cope with local conditions and attain the best possible relationship with their audience. The musicians themselves are aware of all the variables in the situation and the differing attitudes of those involved. They construct their performance around them.

It is the immediate environment that provides the most vulnerable area for Karaxú! They are aware that it is not easy to organise such events (it is time consuming and for many a cause of great anxiety), that there is little job satisfaction until the evening is successfully over and all expenses covered. They know that it is the duty of all those involved to organise such an event whatever their other responsibilities. There is the need to encourage such people to continue doing such work. But the immediate need is to secure the conditions for the performance of their music. For this they require a special environment.

Karaxú! have to take control of this environment. They do this by controlling three key aspects of performance: those of place, space and time.

Musicians' control of physical space: 'staging' aspects of performance

Prior to the performance the group arrange the stage by placing two or three tables found backstage towards the

Plate 38. Bombo on stand.

back of the stage to the right and left of centre covering them with woven coloured pieces of South American fabric (see plate 24). On these tables they lay their smaller instruments, mostly percussion, and those string instruments that have no individual stands (see plates 35, 36, 37). The other instruments are placed on stands near chairs, which are also aquired from backstage each night, in front of appropriate microphones (see plate 38). The list of songs to be performed is placed on one of the tables amongst the instruments (see plate 39) (10).

Establishment of conditions for circuit of communication between members of the group.

There are few, if any, details of this 'staging' which are not considered by the group. Not only do they decide the best places for instruments but also the best positions (both sitting and standing) for each member of the group for each piece of music. This involves taking into account their correct proximity to each other so that they can hear each other both vocally and instrumentally. For each separate piece there are differing optimal conditions for its realisation and any contingency plans due to inadequate or problem microphones and sound will be dealt with according to the musical priorities of the piece. So, for example, if the priority is guitar rhythms then the guitar must have good access to the mikes (SF/JF/1980/26). Members of the group must also be able to communicate by means of eye contact and other physical
gestures and movements. For these reasons individuals may need to change positions between one piece and the next. As I have mentioned, one of the group's first priorities on stage is to establish what can be defined as a circuit of communication between each other.

The group's model of the stage

In order to minimize undesired visual distractions for the audience by unnecessary movement on stage, the musicians are careful to plan positioning and movement during the performance. To facilitate such planning they have made a detailed model of the stage (see plate 32). Karaxú! analyse and discuss staging details before and after each tour. The model, based on a descriptive analysis of what the stage looked like and what it contained, was also to review and modify aspects of staging, the visual 'framing' for the performance and reception of their music. As plates (33) and (34) show, this model compares absolutely with the stage set on this and subsequent tours. It is the same setting which is photographed and used for the inset in the cover of the third L.P. made just after the tour (plates 6,7) (see chapter two).

In this model it is significant that the group ignore all aspects of staging that may be provided by the local organisers, specifically visual iconography. Such details, however major (as with the Resistance banner on this tour), are considered by Karaxú! to be beyond the
plate 32. Karaxú’s stage model (photographed Paris 1980)
Plate 33. Edinburgh concert 1980 showing stage before group enter and begin their part of the concert.

Plate 34. London concert 1979, to compare with model as plate 32.
group's control. Any comment on such details will remain private. But as I showed earlier, such details of context are not considered irrelevant by Karaxú. And, as one can see from the plates, they were fairly prominent details. It could be assumed that they did not feel strongly enough about such an important detail to travel with their own banner. But this was less a fact that they had not time to prepare one, more a case that this was an area they felt had to rest within the sphere of power of national and local organisers. During this tour such iconography of resistance was appropriate to the objectives of the tour. But it was felt to over-determine the political nature of concerts. On later tours the group did express a preference that such banners should not dominate the stage (JP/1985/K33). The larger frame of performance therefore belongs to the national and local organisers. It is within this that Karaxú nest the frame provided by their staging.

Musicians' control of staging

The concert formally begins with the arrival of Karaxú on stage. They are its focus. The sign that their part of the concert is beginning is when the house lights go down, when they are perhaps introduced. The expected audience response at this moment is to stop making any noise. When Karaxú step onto and into their pre-arranged stage environment they are not wearing ordinary clothes but a uniform (see plate 41). Dressed in black shirts, trousers
Plate 41. Karax: detail of back of waistcoat showing indigenous motifs.
or skirt, wearing coloured waistcoats which bear knitted designs based on emblems and symbols from the culture of the indigenous Aymara and Quechua people of the Americas, their clothes immediately identify them as South American. The waistcoats they wear however are not antique, available only to those with money or who have visited the Andes region. They are familiar but also special versions of 'ethnic' design influenced knitwear for which patterns can be obtained or imitations purchased (see for example the clothes of the supporting group in Edinburgh, plate 23) (11). These waistcoats are contemporary references to the pre-Hispanic past of the Americas. They indicate that that culture is alive today. They also indicate that Karaxú's relationship with this culture is of the moment, in the present. Karaxú transform the stage into a 'special domain' (Keil 1979, as quoted in Peña 1980). While they are on stage it is their special domain rather than that of their hosts.

Karaxú's control of time

The earlier section of this chapter has established that in addition to the part of the performance provided by Karaxú there may be contributions from six other sources: (i) other musical groups; (ii) speeches by invited politicians, human rights activists, cultural figures, concert organisers; (iii) comperes; (iv) messages of greeting and support; (v) collection of money; (vi) audience participation in terms of actually dancing on or
in front of the stage. The point is that all these elements take place outside the period of the concert when Karaxú perform. Even the most important appeal for money comes at the formal end of the performance, before the encores.

'Karaxú' ensure that the time allocated to them is completely their own. This is so they can establish and maintain the kind of relationship with their audience that they feel is necessary for the successful performance of their music. They endeavour to establish a relationship with their audience by which the latter can not only concentrate but suspend their present reality, ignore their physical environment, and move into another cultural space and time. It is this environment, and the music it at once frames and codes, which brings the audience into an intense and interactive form of communicative relationship with the musicians.

'Karaxú's aim is to ensure that the audience attend completely and with concentration to what is within their part of the performance. In that sense real space and real time stop. Cultural space and musical time begin. 'Karaxú's desire for undistracted, undivided audience attention for them and to their music during the performance is no different from the practice of many musicians, and in this sense their performances share common aspects with other musical performances. What is intended here is to show how 'Karaxú control the environment
within which they are communicating, and why. It is because they perceive that what is to be communicated needs its own very special time and space if it is to be realised. The performance is no longer to be perceived in terms of minutes and hours, but entered into through the ambientes (atmospheres) of pieces of music (see chapter six) by which time is mediated.

Before a detailed analysis of the music in performance (chapter six) and of the whole performance (chapter seven) a full transcript of the spoken parts of the Swansea performance is provided as the next chapter, which can be read while listening to a full recording of the concert provided on accompanying cassette tape one.
Chapter four - footnotes

(1) The term "Day in the Life" is probably commonly used as part of the Beatles song from the Sergeant Pepper L.P. "A Day in the Life of Mr....". It has been used by the colour supplements of various Sunday newspapers in Great Britain to interview various well-known people and involves them describing the things that happen in one day of their life in a way that defines them as 'typical' of other days.

(2) I was accepted by the group as one of them and treated as such by all the people in each venue Karaxú performed at and each place we stayed. The word companera will not be translated in this thesis as there is no comparable English term (it does not mean comrade). It is used to speak of a friend, partner, companion who shares ideas, philosophical perspective, experiences and above all, praxis. It began to be used colloquially in Chile in the 1960s and its every day usage is very much identified as beginning in the period of the Unidad Popular.

(3) I have found this the same for all musicians I have interviewed and travelled with, even someone as internationally famous as Rubén Bladés. Often instruments are unloaded into special safe luggage rooms of hotels.

(4) Posters can be rejected not only because of size but content: a 'for Chile' on a poster is usually interpreted as being 'political' even when it is a concert for human rights. This applies to all Chilean and Latin American groups, not just Karaxú! Inti Illimani posters were more readily acceptable in Edinburgh when they had recorded their Flight of the Condor L.P. for the BBC and information about the recording was given on the posters (which were paid for by the BBC).

(5) The Independent Broadcasting Authority has strict rules on not publicising anything that may be political. The 'political' label also inhibits newspaper and radio reporters. The attitude is if it is political then the music cannot be any good. The BBC Flight of the Condor recording has had a very positive effect over the years and given more artistic credibility to Chilean musicians. The first article of any consequence that we managed to get in the local Edinburgh paper, the Scotsman, was through the interest of the Features correspondent, Fred Bridgland, during the 1983 Edinburgh Festival, when Inti Illimani gave a concert at a time which coincided with the month of the tenth anniversary of the coup. The material and interviews offered (an interview with Joan Jara whose book Víctor was just published, and with Inti Illimani, who had become more well-known nationally following their Flight of the Condor record for the BBC) had been rejected by the Arts and Music correspondents. In subsequent years, following Bridgland's article, other Scotsman correspondents took great interest and were more sympathetic. The Current Affairs reporters of local radio
are always more interested in these concerts than their counterparts in the Arts. In Great Britain it has proved difficult over the years to get these musicians the critical reviews they both deserve and need.

(6) Some concerts are properly budgeted for and break even. However, in my experience whatever the nature of the promotion, support and tickets sold, concerts are not an easy way to make a great deal of money. There is no doubt that collections are crucially important and may constitute the only money a sponsoring body, such as the Chile Committee for Human Rights or Chile Solidarity Campaign, may receive. On a large tour of, for example, Inti Illimani, this may amount to several thousands of pounds for the sponsoring body by the end of a tour while at the same time the tour overall may make a loss for the organising group.

(7) All Concerts for Chile have collections often called for by Trade Unionists or politicians invited along especially. (Karaxu)'s concerts have always been different as the collections are called for by the group or local people.

(8) Economic details of the group's work

During this period the group distinguished between six types of concerts and/or tours each of which involved specifically different payments by the organisers.

1 Conciertos normales [ordinary concerts]
   5000 francs

2 Gira salidas por dos actuaciones con mismo organizador
   [Tour involving two concerts with same organiser]
   4000 francs c/u [each one]

3 Gira 3 conciertos mínimo con mismo organizador
   [Tour with three concerts with same organizer]
   3500 francs min c/u

4 Solidaridad pagadas
   [paid solidarity concert]
   2500 f.

5 Partido acuerdo con unidad de finanzas
   [The party (MIR) in accordance with finances]
   2300 f

6 Solidaridad y partido gratis
   [Free solidarity and party (MIR) concerts]

They also distinguished between the amounts of money that should be paid for transport and posters, dependent on the type of concert, with food and lodgings always the responsibility of local organisers.

<table>
<thead>
<tr>
<th>Transporte</th>
<th>Afiches</th>
<th>Aloja.y comida</th>
<th>observaciones</th>
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<tr>
<td>[Transport]</td>
<td>[Posters]</td>
<td>[Bed/food]</td>
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</table>
por 1,2,3 [see above]

1.5 f el km. 1f grandes a cuento 5 riquettes
+ peajes 0.50 chicos organizador sa o
100 gratis cuenta a 6

[Translation of above, reading from left to right:
for 1,2,3 (as above)
1.5 francs per kilometre plus road tolls
1 franc for large posters, 0.50 francs for small,
100 free for each concert
Board and lodging responsiblity of organiser
5 people, occasionally 6]

por 4
1 f km. no se regalan
+ peajes 100

[for 4
1 franc per kilometre plus road tolls
no allocation of 100 posters]

por 5
Bencina gratis
peaje sin los necesarios
amortización
ni mantenimiento

[for 5
petrol and road tolls without inclusion of depreciation
or maintenance (of vehicle)
free allocation of whatever posters needed]

por 6
1 f km. 1 f.grandes
de deben
+ peajes 0.5 chicos
discutirse
100 gratis
las condiciones
informe unidad
finanzas y
participación
garantías buen
nivel

[for 6
1 franc per kilometre plus road tolls
1 franc for large posters, 0.5 francs for small ones
100 posters free
Costs must be discussed and decided taking into account
the amount of money participation of those involved and
guarantees of good level (of attendance and
organisation?)

(9) Alistair Moffat was the first person I ever heard
use this phrase to describe the need to sell tickets when
he was Administrator for the Edinburgh Fringe Festival.

(10) The Chilean groups Inti Illimani, Illapu and
Quilapayún do this, as do many of the amateur groups. Obviously it is a silent and efficient way for members of groups to remind themselves of the programme order and it is placed among the instruments so as to enable them to know which one to pick up next.

(11) 'Manuel Rodríguez' group were called 'Grupo Lautaro' (the name of a heroic Chilean Araucanian Indian leader who fought off the Spanish) when they performed in Edinburgh for the Karaxú concert of the 1979 Tour. In both 1979 and 1980 they wore Peruvian sweaters then readily available from various import shops in Great Britain. At the time they were very fashionable, shown in popular fashion magazines etc.
SOLIDARITY COMMITTEE
with the Latin American struggle
Presents

KARAXU
in concert

Sponsored by
Trade Council (Swansea District). U.C. Student Union
Debate Chamber. Union House. University College
Saturday 2nd June 7.30 pm
Admission £1.
(unemployed 50 p)

THE POPULAR RESISTANCE

KARAXU
sings for the
chilean resistance
Sunday 3rd June

chilean folk music

PHOENIX HALL
POLYTECHNIC STUDENT UNION

TICKET: £1

Plate 96
AIR MAIL

I DEMAND RESPECT for the lives of Gaston Munoz and Gloria Elgueta Pinto and the release of all political prisoners in the hands of the Chilean dictatorship.

la resistencia crece y vencerá!!!

TO:
Augusto Pinochet
Ugarte.
Edificio Diego Portales,
Santiago,
Chile.

Plate 97
plates 97. Pre-addressed postcard to Pinochet, to appeal for the life of political prisoners, sold at concerts,
Audience, Swansea concert

Question: What were your reasons for coming here tonight?

Answer: To hear the music and support the popular canteens ... I hadn't expected to see the tiny children (of the Swansea Chilean community) present - and I wish I had taken my own son.

Answer: I wanted to hear my music.

Question: Have you any other comment to make about the concert?

Answer: It really cheer me up!

(Extracted from two of the questionnaires distributed by the fieldworker, completed by members of the audience in Swansea)

(1)
CHAPTER FIVE

Tour: May-June 1979

Transcript of Swansea Concert - Saturday June 2nd 1979

A full recording to complement this transcript can be heard on cassette tape one.

Note: everything in square brackets [ ] has been added by me from notes made at the time and is either a translation of something said in Spanish or information that cannot be gained from the tape recording; everything in round brackets ( ) can be heard on the tape. I have added the names of pieces of music and songs in [ ] square brackets to aid reference to the thesis text and provide item numbers. I have not indicated any grammatical errors in the group's English with the usual (sic) as this would appear over critical in this type of transcript. The text is therefore unedited, except for the omission of speech hesitation. Members of the group are referenced by the initial of their nick-name:

T= Tío; F= Flajo; G= Galo; B= Berto; C= Chica

CONCERT
On behalf of the Latin American Solidarity Committee I want to thank you all for coming along to this concert—this is not just another concert—but it means as the name of the group that is positioned to go ahead into the offensive—Karaxu—an ancient word which it has that meaning—that is position to the offensive—to go ahead—the group since the international solidarity campaign with the Chilean people began has been in the front line of the solidarity with the resistance movement all over Latin America—the group has been playing in most of the European countries such as France—Germany—Spain—last year in Britain and today in Swansea—the group represented the Latin American Resistance in the Youth at the World Festival in Cuba—your presence here also means strong support for the national liberation struggle of our countries—before we meet the group we want to thank especially to the Trades Union Council Swansea Branch—to the Students Union of the University College of Swansea—the Latin American Solidarity Society and other student societies which gave us their sponsorship—Ladies and Gentlemen I want you to meet Karaxu (applause)

(Chica says something—feedback—laughter from group—"hay que prender las luces acá arriba"—conversation amongst group about need to put the lights on as they
can't see - "prende las luces huevón!" - laughter - "el problema es que no se ve" "no se ve no es cierto" - C: "no se ve ni nos vemos ustedes ni nosotros" - "prende las luces en la sala" - "ahora está mejor" "ah" "ah" - lights on)

[1. Taquirari - instrumental]

[T:] Buenas tardes - good evening - (laughter) - well - first of all we would like to say hello to all of you dear Comrades and friends from Wales and also to all the others coming from different countries here tonight - we would like to thank you most of all because of your presence this evening because we understand that if you are here it is not only just to listen to our music - but - by this means to express your solidarity with the struggle of our people and the people of Latin America - so thank you very much - muchas gracias

(applause)

(feedback mikes)

[T:] la cueca - the cueca - Chilean national dance - or most popular rhythm in our country - we sing the cueca almost in every circumstance when we are happy when we are sad to express little things or more important things - and the cueca we are going to sing now tells how the Spaniards - the Spanish colonialism - went to our countries to make profit then they went away - after that some other
people coming from Europe also went to our countries - they went away and finally and more recently er other visitors coming from the north to a party - (laughter) - where they they were not invited - (laughter) - so this cueca is called Está llegando gente al baile - there are people coming to the party and nobody invited them - (laughter) - se va la cueca compadre

[2. Está llegando gente al baile: Patricio Manns]

[C:] [music begins over introduction and clapping] Que los tiren el cobre - los tiren el salitre - la rancha que saca /salta el p.... li?.... (shouted over instrumental introduction)

[They rip off the copper - they rip off the salpetre - the ?....]

(applause)

[T:] se escucha suﬁcientemente - is it loud enough? (yes) está bien? - ah OK - democracia - as well as Europeans went to our countries in Latin America to take some of our things we have also borrowed from Europe some good things - and in what regards to music we taken some instruments and some rhythms that we have put into our music - and example of this is the waltz which we play - in Latin America we have re-created and we do it in a more rhythmical way as this little waltz coming from Venezuela whose name is El
diablo suelto (murmurs - laughter and comments coming from audience) - (Galo) - that's there - allí esta el diablo - [there's the devil] - (some repartee coming to group from members of the audience - laughter) - the unchained devil - ya - (murmurs)

[3. El diablo suelto]

(applause)

(a member of the audience says "vuelve la toca loco" - (T or aud?) laughter -)

[T:] bueno chico ¡qué vайnal - (in strange voice! laughter) - bueno when when you have to live the experience of exile very far away from your country and this is the case of many comrades here tonight - you feel very often homesickness - and this is natural - when you think about your country - your landscapes - or the city where you were born - or the city you loved - there is in Chile a very beautiful and important port and to talk about a port in this place it must be something something different - and in Chile you know it is a country of three thousand miles of coasts - the main port it is it means something special - and this port is called Valparaíso - (cries and shouts of yes - yes from audience - and from another section of the audience booing - applause) - well you can see how popular this port is - (laughter) - even though the people from Talcahuana and Antofagasta -
(laughter and oooooohs) - well this song - it's a poem inspired on Valparaiso written by Osvaldo Rodríguez a Chilean composer - and it says - and we are going to read some part of this poem so we can understand better - Valparaiso - 'I never knew anything about your story - I was simply born here - the old port watched over my childhood with a face of cold indifference because I was not born poor and I always had an unnatural fear of poverty - I want to tell you what I have observed so that we can get to know each other - the inhabitant enchained the streets - the rain stained the steps and a cloak of sadness covered the hills and her streets and her children' - at the end it says - 'but the old port ties you to her like hunger - it's impossible to live without knowing her - it's impossible to be away from her without missing the wind and the kites and the crabcatcher who saddens the countryside of the coast' - Valparaíso

[4. Valparaíso: Osvaldo Rodríguez]

(applause)

[T:] Almost all Latin American exiles share the same feelings in what regards our continent - that is to say we feel very far away from our countries but at the same time very close to everything what happens there what is happening there and the struggles of our people - the song we are going to sing now belongs to the Uruguayan author Daniel Viglietti and it is a song - (someone shouts out
Daniel) - Uruguayos - it is a song - that tells about this feeling - and also says at the end 'ayúdeme' comrade - 'compañero' - I want to change this life - 'que una gota como ser poco con otra se hace aguacero' - that a rain drop is something little but together with another and another one they form the rain ' - (tuning instruments in the background) - Milonga de andar lejos - a song of being far away -

[5. Milonga de andar lejos: Daniel Viglieti]

(tape ends in middle second verse; "codo a codo", resumes in chorus...) (applause)

[T:] we are going to come back now to our folk music but before we would like to ask if it necessary maybe for those who don't know our instruments and maybe for the children to show our instruments and tell their names? - a ver - yes yes yes - (people say yes in audience) - democracia - always democracy - bueno - ah some -

[F:] vamos a mostrar primero el charango - el charango es un instrumento que se hicieron los indios del altiplano a partir de la guitarra española -

[T:] si el charango - the charango - it's - it's a little guitar - Indian guitar made er taken the idea from the Spanish guitar
plate 102. Introduction of instruments, Sheffield 1979; Galo plays the small zampona. Photo: Bengo Benitez
generalmente está hecho con la caparazón de un animal que viene de esa región que es el armadillo

generally it is made of the caparazon - (laughter and talk) -

dicho? -

of an animal that comes from this region that is called the quirquincho? o armadillo - tatu - I think in - tatu? - in English? - armdillo - armadillo

(plays charango)

that is the sound

después viene la zampoa - es una flauta de pan que está hecha con dos líneas de tubos

the zampoa it's a flute made ¿cómo? (member audience shouts out 'son' - an Arab student calls out) - seguramente (sure!) (much laughter from audience) - made with tubes

two lines

in two lines - in two rows of tubes

y cada uno toca la parte de la melodía
plate 103. Introduction of instruments, Sheffield 1979;
Flajo plays the tarka.
Photo: Bengo Benitez
and two of many musicians share the same tune - for example - (plays a scale (?) on the zampona) - (laughter)

a ver

[G:] the - tiene la tarka - es una flauta india que tiene una boquilla - en contrario la quena no tiene boquilla -

[T:] the tarka - the first one had a whistle and the - (G plays tarka) - that's the tarka - and the other one - (G plays) - the guena - it doesn't have a whistle - in general we must say that the chord instruments that we play they have an occidental origin - that is to say well the guitar - the little guitar - all the variaciones - (audience help out - 'variations') - of this chord we have they have occidental origins and all the flute and wind instruments they are of Indian origin - that is to say they were on our continent before the arrival of the conquistadores - and the percussion instruments - that's a bombo - and it is a rhythmical instrument - made of that's it was a tree - and here there it was the leather - (laughter) - of a cow - (laughter) - and it goes - (plays bombo with sticks banged on edge) - that's bombo - otra

[C:] bueno el violín - todo el mundo lo conoce no tiene nada especial pero lo importante es que es uno de los
plate 42. Sheffield concert 1979: Introduction of instruments, Tío and Berto explain the cachareina
instrumentos que viene de Europa y que se integraban en nuestro folklore casi prácticamente sin cambio y se toca en el sur de Chile y en la zona del altiplano también en el norte - región de los Andes

[T:] the violin everybody knows but it is taken by our music especially in regions as the south of Chile and er the Andes region and it is played almost in the same way but more folkloric - ¿que más? - (laughter)

[B:] voy a presentar un instrumento que aunque ustedes no lo crean tiene una relación con el famoso cuadro de Leonardo da Vinci que se llama 'la sonrisa'- (laughter)

[T:] this is an instrument which is a smile

[B:] y está hecho normalmente de la quijada de un burro

[T:] normally it is made from the jaw of a donkey

[B:] en este caso de caballo

[T:] in this case it's a horse - (laughter and comment from audience)

[H:] tiene un sonido muy especial - (plays)
(audience comment, laughter)
(tuning)
[6. Carnavalito Salteño]

[7. Noche de Luna Llena]

(applause)

(clapping from the two instrumental pieces carries over a little into the clapping rhythm that accompanies a cueca)

[T:] eso es la cueca - that's the cueca - we are going to sing now to finish this first part a couple of cuecas - of Chilean cuecas - the first one being the Cueca del carbón - the cueca of the coal miners - we have to say that in the South of Chile in the region of Concepción there are important coal mines and miners in the region are in struggle against dictatorship because the government wants to shut these mines because they don't give enough profit - and this you have to think about the economic policy of er dictatorship in which free prices and liberal - ultra liberal you know - so coal miners are in struggle - and they have taken a song - this cueca that was created in another period of repression in Chile during the González Videla's government thirty years ago they took this cueca and they sing it today as a way of expressing their cultural resistance against dictatorship - so this is the cueca of the coal miners and we would like you to participate also because every time we dance and sing the cueca in Chile everybody 'ta ta' - (claps) - as we did it already - ah that's one thing that is important - not all
the time - ah - there are some rules in the cueca and when you are going to listen vuelta and everybody goes because it it is a moment of the dance when dancers make an eight - so everybody 'ta ta ' - se va la cueca compadre - [the cueca is beginning my compadre - dear friend]

[8. Cueca del carbon]

(applause)

[C:] y nos vamos - y nos vamos con la cueca de los trabajadores chilenos - que viven los obreros del mundo entero mi alma (shouts and cries) -

[T:] long live the workers of all the world

[9. Cueca de la CUT]

(applause)

[T:] gracias - thanks - well you can take a little bit of a break - we too - (laughter) - er so we are going to stop for around fifteen twenty minutes Latin American time you know - (laughter) - then we come back

(applause)

[Interval]
Photo: Bengo Benítez
[Compere:] Here with you – Karaxú

[10. Camanchaca]

(applause)

(children sitting in line at front making chattering noises)

[T:] there is a little country – a little country in Latin America that has been in the news for the last months because of the struggles of liberation that leads the people against a very bloody dictatorship – we are talking about Nicaragua – and we think that everybody must show – must do something and show their solidarity with the people of Nicaragua and as we make music we wanted to make our little contribution with a Chilean cueca dedicated to Nicaragua – this cueca it says 'My heart vibrates for the people – with the people of Nicaragua – how I would like to see Managua liberated – and that day thousands of poppies bloom' – by the end of this cueca you are going to listen – 'Long live the people of Nicaragua – long live the Sandinista front' – Cueca por Nicaragua

[11. Cueca por Nicaragua]

(applause???) [tape cut, omission of part of spoken introduction?...]

[T:]... (clears throat) – 'I get angry with yesterday –
when I remember my country - I rain myself in April - when I remember my country - I put on shoes of beauty - I dazzle myself as b....- I light myself as oil lamp - I get cross with beauty - I wake machine gun - when I remember my country'

(applause)

[12. Cuando me acuerdo de mi país: Patricio Manns]

(applause)
(tuning)

[T: ] when we take a look at the general situation in Latin America we shall notice that it is full of military dictatorships - all over - and these situation makes today more necessary than ever the unity of all the people of Latin America - of all the countries of Latin America - and when we think about Latin American unity we think about a man who had already conceived this idea of unity and had given his life in this combat - we are talking about Comandante Ernesto Che Guevara (applause) - this song we are going to sing now is in homage to Comandante Che Guevara - (children's noises) - and it tells in a very poetical way how he goes into the forest - into the mountains of Bolivia - armed just with his reason and his machine gun to give finally his life in combat - and this song says by the end 'Pastor de la sierra iré contigo hasta la victoria final' - shepherd of the mountains I'll go with you until the final victory comes - (childrens
noises)

[13. Su nombre ardió como un pajar - Patricio Manns]

(applause)

[T:] How many compañeros how many men and women have disappeared in the jails of the dictatorships in Latin America - this song we are going to sing now is a poem written by Chilean author Patricio Manns and it is dedicated to a Chilean leader of the resistance Bautista Van Shouwen - disappeared - but this song wants to symbolise in his figure the destiny of all those compañeros today disappeared in Latin America - this poem is called *La dignidad se hace costumbre* - 'Integrity becomes a habit' and some parts of this poem say - 'so silent - who would have thought that he could have crowned his conduct with silence - to remind us all of integrity and to withstand the blows hurled over his luminous body - the sorrow and the chains - you have grown Bautista Van Shouwen - you have become a fruitful seed - from this moment you give us the strength to make such integrity a habit - to write it large in all the prisons of the world' - *La dignidad se hace costumbre* - Integrity becomes a habit - (child cries out)

[14. La dignidad se hace costumbre - Patricio Manns]

(applause)
Folkloric music has always been a weapon in the hands of the people to express feelings and struggles - for this reason from the moment - from the first moment after the coup d'etat in Chile these music suffered a very hard repression - even some of the instruments were forbidden in some of the territories of the country - but these music is so rooted in the spirit of our people that little by little it has been developing again and taking new forms especially with regards to the words in which kind of symbolic language has been developing - so by means of metaphors you say things but without saying them in an indirect way - this song we are going to sing now it's a show of this kind of music - it's a rhythm from the south of Chile and it's called - La nave de la esperanza - The ship of hope - and this ship being our people and his struggles today

[15. La nave de la esperanza]

(applause)

Peruvian music - (shouts of bravo and applause from audience - T laughs!) - Peruvian music you must agree that it's mostly known because of its waltzes - little waltzes - because of its Indian music from the Andes mountains - but it is not so well known because of the Black origin music - and it exists also un Perú negro - a Black Peru - and the music taken to Latin America by the
Photo: Sergio Benitez
slaves that there taken by the conquistadores and other colonialists - has a very important influence...

[tape turns here so spoken introduction is broken off - new tape starts in middle of music introduction]

[16. Toro Mata: Perú Negro]

(applause)

[T:] we talked - (shouts from the audience) - hal - we talked about music as a cultural - cultural weapon in the hands of the people - but there is in Latin America and in Chile another cultural weapon - weapon and this is a sense of humour - from the very first moment of the coup d'etat in Chile everybody was making jokes and this forms part of our spirit - we are always making jokes even in the very worst moments - and they lots of jokes over there about militaries and they are characteristics for example and - they tell that there was once in South America a big big competition among all the chiefs of the military governments of South America to know who was the one who could say the biggest lie - ah - lo que sepan - mala pata! (if you know it hard luck!) - (laughter) - and er there were - everybody was there - General Figueredo de Brasil - General Videla de la Argentina er General Stroessner of Paraguay and Pinochet - (laughter) - so they were all in front of the public that was going to decide and even if this is a paradox - democratically - the winner -
(laughter) - so you are going to play the role of the public and you are going to decide democratically whose was the biggest lie - so the first one to pass in front of the public was General Figueredo de Brasil - 'In my country there are no differences between poor people and rich people' - (applause) - that was quite a good line - then it was er General Videla from Argentina's turn - (laughter as audience respond to T's impersonation, pulling a face etc) - 'Che! - in my country there are no political prisoners' - (applause - cries and shouts) - General Stroessner from Paraguay - maybe you know he is since a quarter of a century in power or so more - twenty six twenty seven years - so he has become a little bit old - (laughter) - 'In my country we make free elections every year' - (applause and shouts) - Finally - ah Pinochet - '... (laughter) ... - ... (laughter - more laughter) ... - ... erm ... - ... well... - ...er ... - ...I ... think ... - ... ( T applauds!) - ' - (shouts and applause)

(straight into next piece as audience applaud - with lots of gritos and brrrr calls from group)

[17/18/19/20 Suite - four dances with percussion link which flow one to another, the second piece is a song]

[17. Tirana]

[18. Tarquedada]

Plate 57. Edinburgh concert 1980: the musicians, with instruments hanging around their necks, play and sing the Tarqueda, second piece of the Suite.
There will be more - there will be more -
(audience shout 'otra' 'otra' - [another another] - now
we are going to make a collection - it will take let's
say ten minutes - (laughs) - ten minutes for a collection
and then Karaxú will be back again - (cries of yes from
the audience and applause) - (conversation and chatter) -
we want to thanks especially to the comrades from the
National Iraqi Students Society - they have donated £15 -
so we want to thank them - thank you - (the noise of money
being shaken in buckets can be heard against a background
of audience murmurs) [tape ends here...]

we would like to say that the contribution that you
are giving in this moment - the contribution that you are
giving at this moment is very important to support the
struggle of the Chilean people against dictatorship -
there are many and many works to do - lots of tasks to
support - like the children's dining rooms for example - or
the workshop for unemployed - or to support the militants
that are in clandestine today - so you should - you can be
sure that this contribution you make tonight has a very
good destiny - so we thank you very much and we want to
sing a last song and we are going to ask you to sing it
Plate 95. Berto and Tío encourage the audience to participate by clapping.
with us because it is the song that was sung in the jails of Pinochet by the prisoners — that sang this song every time one of those companeros was set free — this song is called El Negro José — (loud cheers) — most of the Chileans know it — (applause) — we are going to learn it for those who don’t know it — very very fast and then we are going to sing it altogether — ah bueno todos los Chilenos que estan acá conciernen el Negro José — no? — entonces — (lots of shouts of si - yes - and murmurs) — se le van a enseñar a sus hermanos ingleses — S: galeses — H: hum? — (laughter) — (he starts to sing, the audience clap and gradually join in) — hay las voces — abre las bocas — más fuerte por favor — gracias — (as audience sing) — ahora nos vamos — más fuerte — no se oye

[ah well all those Chileans who are here know el Negro José — no? — so — they are going to teach it to their English brothers hum? — open your mouths — louder louder please — thanks — here we go — louder — can't hear you —]

21. El Negro José

(applause — cries of 'otra' otra' shouting, regular clapping, whistling, getting faster and faster)

[T:] bueno aquí esta noche hay plenty of Chileans así que — como no se va a bailar una cuecita aquí — (sí — sí) — todas las parejas que quieren — aquí hay hueco por todas las parejas que quieren — (shouts) — tugar — tugar —
[well here tonight there are plenty of Chileans so of course we are going to dance a cueca here - all the couples who want to - there is room here for all who want to]

[22. Los Pueblos Americanos]

(applause and much clapping, beating of feet, of drumsticks - Berto ad libs)

[T:] otra- primera si y se va la segunda -
- la mecita - los mesones - las niñitas - los sillones -
los huevits - los huevachos - los huevones ... - los...

(introduction to second cueca shouted out by member of the group as the musical introduction is played)

[T: another - first and the the second - the little table -
the big tables - the little girls - the big seats - the little eggs - the big eggs - the balls... - the ...]

[23. Cueca de la CUT - played earlier as item 9]

(applause)

(Group return again after leaving stage at end piece - there are great screams and suddenly the audience take up the cry 'Chile - Chile - Chile - solidaridad' - repeated
over and over again - with whistles and shouting and continual applause)
Plate 43. Edinburgh 1980, the joke, how to amuse Japanese businessmen: the group as their own first audience.

Plate 44. (as above)
Plate 45. Edinburgh 1980, Tío tells the joke.

Plate 46. (as above) Galo having heard the joke many times still finds it funny.
Plate 47. Edinburgh 1980, Tío tells the joke.
Plate 48. (as above).
Plate 49. Edinburgh 1980, Tío tells the joke.

Plate 50. (as above).
Plate 51. London concert 1979: to show the gap between the high proscenium arch stage and the audience.

Plate 52. London concert 1979: Chileans from the audience dance the cueca at the end of the concert and bridge the gap between musicians and audience.
plate 55. Coventry concert 1979: Karaxú clap their audience at the end of the concert.
Photo: F. Salazar.
Question: Are there any particular songs or instrumental pieces you remember? - Can you say anything about them? Why do you think you remember them?

Answers:

"Valparaíso - the main port - longing to go home"

"Valparaíso- haunting sound of the panpipes - ships in the harbour"

"The one with the panpipes imitating the sound of the sea"

"The pipe sound lent itself well to evoking the feeling of the sea"

"The one with the three blokes playing the bamboo pipes - very unusual instruments"

"Valparaíso stuck in my mind because of the extensive translation of the text at the beginning"

"The Valparaíso song because of the images of the place known in the past no longer accessible"

"The song of Valparaíso - the music resembled the ships"

(selected from answers to a questionnaire distributed by the fieldworker to the audiences at the different concerts. The selection is intended as illustration only, and is taken from various responses which within them referred to the song Valparaíso)
105. Galo, Tío and Flajo play the zamponas for Valparaíso, Sheffield 1979. Photo: Bengo Benitez
Chapter Six

The Music in Performance

"The effectiveness of musical symbols depends as much on human agency and social context as on the structure of the symbols themselves. Musical symbols are effective and affective in so far as human beings use them for a variety of purposes and consciously make sense of them." Blacking 1985:64

In this chapter I shall discuss the music in Karaxū's performance and their repertory. In a recent article on meaning in the ballad, Toelken considers that "contextual realities can create a particular constellation of meaning" (1986:136). He determines the possible interaction of seven different contexts: the song text (words), the musical text, and the cultural, historical, generic, scholarly and performance contexts. He suggests that all of these contexts are examined in order to approach ballad meaning, and argues that "figurative meaning cannot be said to reside entirely within the text as part of its manifest content, but somewhere between the text (as it is performed) and that shared constellation of assumptions and association that gets triggered when this singer sings this song before this audience at this particular time" (1986:137).

In this chapter I propose to look at meaning as something that is negotiated, and which resides in no particular one.
of these contexts, finding Toelken's term "constellation" a very useful one. All these contexts function together but it depends on the position one takes as a participant in the communication event. To a certain extent the musician and audience exist on a continuum, on which can be placed the musician, the fieldworker, and all others present, to include the man serving behind the bar or sound technician, each person making their own personal meaning of the event but each one bound up in some way with the general meaning in which the whole concert community participate (see next chapter).

Both the general and immediate context of Karaxú's performance has been considered in chapter four. Chapter five has reproduced the verbal aspects of one concert to complement a sound recording of a performance. In this chapter I propose to look at the music in performance, primarily but not exclusively from the musicians' standpoint, considering aspects of those contexts enumerated by Toelken. My starting point is the framework of concepts which underpin the repertory and its organisation into a concert programme. These concepts do not of course exist in isolation and are directly related to the notion of music in performance. For Karaxú songs and pieces of instrumental music exist in their own right but never in isolation from what they will communicate in performance and the part they will play there. It is therefore not surprising to find that Karaxú define music according to performance context. It is the ordering of
the repertory in a concert that reveals the natural classification system. The ordering of music into a concert programme changes as a result of Karaxú's concepts of both what a concert programme should be and do. Because they primarily speak of music according to performance context, when one attempts to categorise their music in other ways one encounters problems.

Karaxú also reference their music by individual title and in terms which relate to questions of origin and genre but this is not without its complications. Their music "es una música que tiene raíces folklóricas pero que nos expresa más a nosotros tal como somos que la música folklórica misma – es música popular en el fondo" (is a music that has folkloric roots but expresses us more just as we are than that same the folkloric music – under it all it is popular music). A piece is música andina (Andean music), another piece música folklórica (folkloric music), with the qualification that of course música andina is also música folklórica, and perhaps also it is música tradicional (traditional music). Another piece is música nueva (new music) (see chapter two), but a re-composed/arranged piece of música andina may be referred to as música nueva if it is largely unrecognisable in its new form. All music is referred to as música popular (popular music), as it is composed by, or on behalf of, the pueblo (people): música popular is not defined narrowly as commercial or urban music, the term embraces rural and urban music whether commercial or
Karaxú see the complication coming from the fact that they are making music in exile. If they were in Chile their music might be called "canción comprometida - canción política que tiene raíces folklóricas" (committed song - political song that has folkloric roots). It is a music which enables them to use other "sistemas musicales" (musical systems) of which they indicate two: European classical and Western traditional music. But for Karaxú music should be defined como está vivida (how it is lived) and not como está hecha (how it is made) (SF/JF/1980/7)

In the following discussion I use three basic categories of music, treating them not as a hard and fast classification system but as groupings within which music clusters. These categories are drawn from Karaxú: (1) música andina (Andean music); (2) música folklórica of Chile and Latin America; and (3) música nueva. The discussion will take into account the complications mentioned above and will take place within a framework provided by Karaxú's concepts of their repertory and its organisation into a concert performance. The chapter has five sections: section I establishes the framework for the organisation of the repertory; section II discusses música andina; section III, música folklórica of Chile and Latin America; section IV, música nueva; and section V provides a summing up of the chapter.
Section I:

Musicians' concepts of concert programme

Karaxu’s performances have as an objective the communication of "lo que es nuestra realidad" (what our reality is).

On this tour this involved:

una imagen... lo más integral posible de lo que es la vida de un chileno en el día de hoy con la realidad del exilio - con todo lo que significa en términos de distancia - del dolor - de la nostalgia - pero al mismo tiempo pensando en la esperanza de volver... la motivación de seguir luchando y también lo que es la realidad... al interior de Chile en el día de hoy tratando de integrar todo lo que es el carácter y el espíritu de el chileno - de que hay claro mucho dolor - muchos sufrimientos de lucha pero al mismo tiempo mucha alegría - mucha senda humana... mostrar todos los aspectos de lo que es la vida de un chileno en el día de hoy... y el mensaje que tratamos de dar aquí en Europa... una dimensión Latinoamericana... nos centramos en Chile porque somos chilenos y allí está la media final de nuestro espectáculo - pero pensamos que Chile es parte de un proceso de lucha en el mundo...

(an image... as integral as possible of the life of a Chilean today with the reality of exile - with all that means in terms of distance - pain - the nostalgia - but at the same time thinking of the hope of return... the motivation to continue struggling... and also what the reality is in the interior of Chile today - trying to integrate all that - the character and spirit of the Chilean - that of course there is much pain and much suffering of struggle but at the same time there is much happiness - much human feeling - to show those aspects of what the life of a Chilean is today - the message that we try to give here in Europe... a Latin American dimension - we are centred in Chile because we are Chileans - and that is the final measure of our performance - but we think that Chile is part of a process of struggle in the world...)

(SF/JF/1979/K18)

This complete statement outlines the key framework that underpins the performance, and which will be discussed in the next four chapters: the exterior -
interior axis; the relationship between the individual and the group, between Chile, Latin America and the rest of the world, the essential concepts of struggle and process.

The musicians conceive of the concert as an entity of individual pieces combined into a unity "el principio es la unidad" (the principle is unity) (JF/1985/K35) "pensamos primero en la unidad del concierto" (we think first of the unity of the concert (SF/JF/1980/16). This may seem unsurprising for those schooled in conventional concert programming but for the logic of unity comes from another source. It is underpinned and structured by the need to understand the nature of the dialectical relationship between the reality of those Chileans in the exterior with those in the interior. At the same time the concert programme, "es muy buen pensado en cuestion - bueno - de los estados de animo que uno quiere provocar y como una cosa pega junto con la otra" (is well thought through in terms of the state of spirit that one wishes to provoke and which things go with others) (JF/1985/K35), for:

 tenemos un repertorio de canciones que provoca el mismo ambiente - hay cinco o seis que provoca el mismo estilo de ambiente entonces - en un momento determinado tocar ese punto ese - afir el publico con esas canciones - ahora... esa ambiente t lo puedes tocar con una o otra - para cada estilo de ambiente t tienes un numero de canciones... todas esas cosas t lo vas remplazando pero en el fondo t - en el largo del programa - vas tocando las mismas niveles de emocion de la gente - vas tocando el amor - vas tocando la tristeza - vas tocando la cuestion grande epica vas tocando todo eso pero remplazando las
canciones con que lo tocas...

(we have a repertory of songs that provoke the same atmosphere... there are five or six songs with the same kind of atmosphere... and we want to touch a certain point — seize the public with these songs now... this atmosphere can be touched with one song at one time — another time with another song... for each kind of atmosphere we have a number of songs... really at the end of it in the programme you are touching the same emotional levels in the people — you touch love — you touch sadness — you touch the epic questions — you touch upon these things but you are constantly replacing the songs with which you touch upon these things) (SF/JF/1980/5)

Karaxú speaks of the unidad (unity) of the concert as composed of certain estados de ánimo (states of spirit) communicated through the use of pieces of music each of which has distinct ambientes (atmospheres). Thus the music in the concert is structured into a programme order according to qualities of ambiente. This is thought of as a structure of difference and contrast:

\[
\begin{array}{c}
\text{unidad (unity)} \\
\text{CONCERT} \\
\text{ambiente} \\
\text{(atmosphere)} \\
\hline
\text{ambiente} \quad \text{ambiente} \quad \text{ambiente} \quad \text{ambiente} \\
\text{estado de ánimo (ea)} \quad (ea) \quad (ea) \quad (ea) \\
\text{(state of spirit)} \\
\hline
\end{array}
\]

The different ambientes are spoken of loosely as contrasting between alegría (happiness), de efervescencia (effervescent), épico (epic), more intimista (intimate). They are linked by a hilo (thread) which forms una línea dramática (a dramatic line) (JF/1979/K18):
un hilo dramático que pasa por aquí salga por acá entre por acá y bum córrale - aquí ves - entonces tú sabes voy a meter éste acá pero musicalmente esto pega con esto - no - yo creo que esto es mejor no - ves entonces - a coordinar la conducción temática con una estructura musical del conjunto efecto de ... la cosa anterior afecta el otro - o sea es como un puzzle que tú vas armando según principios según criterios muy concretos ves en función de los que tú necesitas y lo que tú quieres partir de siempre dado de un cierto número de canciones que tuvieras...

(a dramatic line that moves here - comes out here - enters here and runs there... so you decide to put this here - but then musically this goes together with that - no - I think this - better - so - you fill - you co-ordinate - the control of the theme with a musical structure... the one before affects the other - it's like a puzzle - you put it together - following principals and criteria that are very concrete - they function in relation to what it is you want - starting always with the certain number of songs that you have...

(JF/1985/K35)

This reference to the structure of the concert having a línea dramática (dramatic line), and use of the word hilo (thread), takes one towards the idea of the thread of an argument. The musicians speak of this line having a tensión (tension) which changes in response to the changing estados de ánimo (states of spirit) and ambientes (atmosphere) (JF/1979/K18). But the whole arises from a clear notion of wishing to manejar/conducir (drive), to be in control of the concert programme (JF/1986/35). From the musicians' point of view, the dramatic line and its movement must be maintained at all costs if the concert is to be sucessfully realised. The movement of the line is described as constantly ascending:

una línea dramática en donde hay momentos de alegría - momentos de mucho efervescencia seguidos de momentos
de mayor acogimiento - canciones más íntimistas - más interiores - y que van siguiendo una línea ascendiente en términos de tensión dramática - y al final generalmente terminamos arriba la cosa las canciones es para simbolizar el espíritu de lucha y el optimismo y la esperanza que siempre ponemos en nuestra canción

(a dramatic line in which there are moments of happiness - moments of much effervescence followed by moments of greater reception - more intimate songs - more interior - that follow an ascending line in terms of dramatic tension and at the end generally we finish with everything high - the songs - it is to symbolise the spirit of struggle and optimism and hope that we always put in our song) (JF/1979/K18)

The 'voice' of performance

The hilo (thread) of Karaxú's performances is the spoken introductions which are provided directly or indirectly for each piece of music. I shall refer to these spoken introductions as the voice of performance. I shall go into more detail about the different 'voices' incorporated by this voice later in this chapter, but it is important to stress now that it is this voice that plays a key part in focusing the "constellation" of meaning (to use Toelken's term again) for each piece. It has three functions. Firstly, in its directness, which the group often refer to by use of the French engagement (engagement), it integrates the musicians and their audience within cierta atmósfera (a certain atmosphere) which will be contrasting between each song or group of songs and which they intend to be a form of "una relación dialéctica con el público" (a dialectical relationship with the public) (SF/JF/1980/26). Secondly, it communicates information, some of it literal, but more through the transmission of una imagen (an image). For Karaxú information conveyed in this way is in essence the
raison d'être of the complete text, it explains their attitude to its subject. By this means they communicate to their audience that it is not only the words and music of the song that are significant but what the song references for Karaxú within this concert programme, why that song has been included. Thirdly, the spoken introduction provides a means of transition between one piece of music and another in performance, with it they can move from one contexto to another (JF/1979/K18).

The voice will take the audience from moments of strong tension "de mayor acogimiento" (of greater reception) to songs with "un contenido alegre" (a happy content). This voice uses the language of whichever country the group are performing in: the various members of the group can speak enough European languages to avoid the need to use interpreters, which would in their view be one more barrier between them and their audience (JF/1979/K18).

Karaxú want direct communication with their public, as familiar and colloquial as possible, they prefer not to use intermediaries of any form. Details of what is said by the voice do not change from country to country, even in Spanish speaking countries the same spoken introductions are offered (JF/1985/K30/K32/K36).

The 'voice' presupposes that even Spanish speakers, although at an advantage, may not necessarily listen to the words of the songs. Firstly, because the songs are likely to be unfamiliar and a member of the audience may
be listening as much to the music and watching the
performance as to each and every word of a song. This
question, as to whether we do listen to the words of a
song and follow their logic in performance, is an
important one but I cannot address it fully here. The
words and the logic of a song text are only one component
part of a performance. For this reason, I ensure that
the essentials of what the song means to them and why it
is in performance are explained in the spoken introduction
and communicated in other ways: the style of arrangement,
the music, in their physical movements and body language.

For the logic underlying the ordering of pieces of
music they perform into a concert programme is determined
by what they wish to communicate in performance. This in
turn is limited by the extent of their repertory. The two
are interdependent:

depende del repertorio que tú tienes y las cosas que
quieres decir... tengo tal repertorio tantas canciones
como las organizamos - veamos - tal canción dice tal
cosa esta dice otra - bueno quisiera un hilo
temático...

(it depends on the repertory that you have and the things
that you want to say... I have this repertory these
songs how shall we organize them - let's see - this
song says this thing and this another - well I would
like a thematic thread...)

(JF/1985/K35)

Pieces of music have a particular place in a
particular concert programme. This position is conceived
of at the moment of composition or arrangement of the
music for performance, in response either to a new or to
an existing programme structure (see chapters eight and
At the same time pieces of music are seen by the group to be capable of working in completely different ways according to their position within the concert programme. They can have more than one function in terms both of *tema* (theme) and their effect on the audience (and thereby on the musician-audience relationship). It is the combination of their function, their designated meaning and their position that will control the generation of both specific and different meaning(s).

Within the concert programme some pieces, whose themes are central, are foregrounded, established as more prominent in the syntagmatic structure. A song which has a central position for a certain period can be moved to a secondary one in another, changed concert programme:

*La Venezolana* está aquí porque es linda ésta entre el tema y no tenemos más canciones - no está puesta por una razón precisa dentro del programa - es porque queda bien como ambiente - entraba - digamos allí ... para retomar un poco el concierto después del solo...

P: en el principio cuando escribiste *la Venezolana* - hace ocho años - no funcionaba así

R: no *la Venezolana* en ese tiempo era otra cosa - un poco como la segunda [ahora] - reporte un mensaje
[que] está dada antes en el programa... no cumple una función explícita - cumple nada más como una cosa que está linda - porque - como un ambiente especial y todo - no tiene rol distinto digamos - un rol de complementación nomas...

(... La Venezolana is there because the theme is lovely and we don't have any more songs - it's not there for a precise reason in the programme - it's because it works well as atmosphere it's there let's say - to re-take the concert after the solo -

Q: At the beginning when you composed it - eight years ago - it didn't function like that

A: no la Venezolana at that time was something else - a little like the second (now) it reports a message [that] is already given before in the programme ... it doesn't fulfill a function - nothing more than something that is lovely - as a special atmosphere and all - it doesn't have a distinct role - let's say a complementary role that's all...

(JF/1985/K33)

Karaxú!'s repertory does not exist independently of their needs, but is built up as a result of what the group decide they wish to say in performance. Pieces are considered in terms of their meaning and their function in response to the overall dynamic structure of the performance. The musicians decide how to say things about chosen subjects, and the estados de ánimo they wish to communicate, in ways that not only distinguish one subject from another within the performance, but that will enable pieces to affect each other because they contrast. This has a cumulative effect. Each piece must be able to take full advantage of the atmosphere generated by the previous piece(s). Each piece will differentiate itself:

en función de eso tú elijes las canciones - los textos va a estar dicho tu los elijes en función de una dinámica también - o -sea las cosas del exilio se pueden decir de manera que golpean que impactan - (y) que otras cosas... van a tener una tonalidad más triste - más emocionante - con humor - y en función de eso tú
estructuras las ejes central de su programa - y entre esos ejes centrales tú ubicas instrumentales y otras canciones como deje y dando como ideas suplementarias - como para conformar todo el panorama que tú vas a transmitir y que pretiendes quede en la cabeza de la persona cuande sale...

(it is with reference to these functions that you select songs - the texts are there and you select in function of a dynamic as well - let's say that things about exile you can say in a way that strikes and has impact - what other things will have a sadder tonality - more emotional - with humour - and in function of this you structure the central points of your programme - and within those points you place instrumentals and other songs as they are and also providing supplementary ideas - all to conform to a panorama that you are going to transmit and that you hope will stay in the heads of the person when they leave... ) (SF/JF/1980/5)

The different types of music in the performance establish different types of contact between musicians and audience. This is not only mediated by the 'voice' but by kinesic factors: the body attitudes and gestures of the group, the individual and group movements and relationships on stage. Karaxú's aim is for immediate, direct and close contact, they wish to establish an ambiente that integrates all those present into one unified concert community. They wish to communicate to the audience the spirit and struggle of Chileans inside and outside Chile; and to make the audience feel committed to the issues dealt with in the performance.

The pieces of music singly or in groups provide different ambientes (atmospheres), which interlock to form a whole. In this way the overall línea dramática (dramatic line) is constructed. Discussion of the 'panorama' that is communicated is analysed in chapter.
seven when this initial framework will be further developed. The questions that must be addressed here are: What are these different ambientes (atmospheres)? What kind of music creates them? How does this music differentiate itself? What are the possible 'constellations' of meaning for each category?

Music and ideology

For Karaxú music has the ability not only to communicate about the actual situation in Chile ("problemas concretas de este momento de algunos compañeros... presos políticos y desaparecidos") (concrete problems of the moment of some compañeros... political prisoners and 'disappeared' people), in Latin America and in exile, that is, "el momento en que estás viviendo" (the moment in which you are living), it also communicates ideas and values. Music has content, it has "valores al fondo" (values at bottom/underneath it): "es una cuestión del contenido ideológico que tiene la música que estás haciendo acá" (it's a question of the ideological content that the music has that you are making here); it is ideological (SF/JF/1980/26). Song text and music combined together reveal their content in a particular way. What is ideological is pervasive but in subtle ways: it underpins, but it is to be found as much in the perspective of a piece, as in anything it may express directly:

lo que es más fundamental no es el tema de las canciones - no es el marco... en el fondo están
expresando un sistema de valores... que entre de
todas maneras en el marco político... son valores...
es absurdo traducir toda directamente en términos
políticos...

what is fundamental isn't the subject of the songs - it
isn't the type... at the bottom they are expressing a
system of values... that are of course politically
marked... they are values... it is absurd to translate
everything directly into political terms...
(SF/JF/1980/5)

The repertory
On the U.K. tour, Karaxú performed from a selection of
twenty-one pieces of music within their repertory. This
core repertory is listed below. For reference purposes it
is numbered both alphabetically and numerically. The full
known title of the song is given, rather than the shortened
name used by the group, and I have appended identifying
letters which are used on occasion in the thesis to
reference the piece in question. Details of both
composer/origin and arranger are given. Piece number 18,
Suite, a suite of four pieces, each with an individual
but unannounced name, all musically linked by percussion,
has been counted here as one piece; for the audience it
constitutes one whole with four discernible parts, and for
the group these four parts are always played together.
The concert order becomes primarily relevant in the
discussion in the next chapter. It is for this reason that
it provides information on the different position of pieces
in the programme structure according to whether Karaxú play
alone (full (F) programme), or with another group
appearing first (shared (S) programme). Category is also
indicated.

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Karaxú's complete performing repertory 1979 Tour

A-X: indicates 21 pieces of music (songs and instrumental items) within the concert programme and 3 non-musical units (introduction to instruments and two jokes). The number 1/2/3 on the extreme left indicates category:
1. música andina; 2. música folklórica; 3. música nueva.
co= concert order = various positions of piece in full (F) and shared (S) concerts (see chapter seven)

<table>
<thead>
<tr>
<th>NamePiece</th>
<th>Composer/Arranger</th>
<th>Folklore/Karaxú</th>
</tr>
</thead>
<tbody>
<tr>
<td>Taquirari (T)</td>
<td>P. Manns/Karaxú</td>
<td>2/15</td>
</tr>
<tr>
<td>Está llegando gente al baile (E)</td>
<td>O. Rodríguez/J. Laks</td>
<td>4/3</td>
</tr>
<tr>
<td>El diablo suelto (DS)</td>
<td>D. Viglietti/J. Laks</td>
<td>5/4</td>
</tr>
<tr>
<td>Milonga de andar lejos (M)</td>
<td>folklore/Karaxú</td>
<td>6/8</td>
</tr>
<tr>
<td>Noche de luna llena (NL)</td>
<td>folklore/Karaxú</td>
<td>7/8/9/10</td>
</tr>
<tr>
<td>Cueca de los mineros (CM)</td>
<td>folklore/Karaxú</td>
<td>8/10</td>
</tr>
<tr>
<td>Cueca de la CUT (CC)</td>
<td>folklore/Karaxú</td>
<td>9/11</td>
</tr>
<tr>
<td>Camanchaca (C)</td>
<td>folklore/Karaxú</td>
<td>10/11</td>
</tr>
<tr>
<td>Cueca por Nicaragua (CN)</td>
<td>Karaxú/Karaxú</td>
<td>11/4</td>
</tr>
<tr>
<td>La Presencia (LaP)</td>
<td>Karaxú/Karaxú</td>
<td>12</td>
</tr>
<tr>
<td>Cuando me acuerdo de mi país (Cu)</td>
<td>P. Manns/J. Laks</td>
<td>13</td>
</tr>
<tr>
<td>Su nombre ardió como un pájaro (Ch)</td>
<td>P. Manns/J. Laks</td>
<td>14/5/6</td>
</tr>
<tr>
<td>La dignidad se convierte en costumbre (B)</td>
<td>P. Manns/J. Laks</td>
<td>15/6</td>
</tr>
<tr>
<td>La nave de la esperanza (LN)</td>
<td>Folklore/Karaxú</td>
<td>16/2</td>
</tr>
<tr>
<td>Toro mata (TM)</td>
<td>Perú Negro/Karaxú</td>
<td>17/12</td>
</tr>
<tr>
<td>Suite (S) i Cueca</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tarqueada</td>
<td>Folklore/Karaxú</td>
<td>18*</td>
</tr>
<tr>
<td>Cuyaca</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Morenada</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Candombe para José (Negro José) (NJ)</td>
<td>J. Ternan/Illapu</td>
<td>19</td>
</tr>
<tr>
<td>Los Pueblos Americanos (LPA)</td>
<td>Karaxú</td>
<td>20</td>
</tr>
<tr>
<td>Trabajadores al poder (Tap)</td>
<td>J. Durán</td>
<td>21</td>
</tr>
</tbody>
</table>

Other elements of Karaxú's performance:

Introduction of instruments (I)
Joke (a) Latin American dictators (J)
Joke (b) Japanese businessmen

I have found the terminology used by Jakobson (1960) to describe the various functions of language from linguistic analysis a useful framework when discussing the function of songs within the performance structure. However, it is only useful within an argument that...
recognises that, while music may function in similar ways to language, it does not work in the same way as language. Music is the "opposite of articulate speech" because of its "extraordinary power" to act simultaneously on the mind and the senses (Leach quoting Lévi-Strauss 1976:28). As I shall argue in the next chapter, music in performance can communicate what language cannot.
Section II

Category one: Música andina

There are six pieces in the performance which cluster together as category one. I shall make general comments about all six pieces and then focus on one illustrative example. The pieces are Taquirari (T) (item 1); El diablo suelto (the unchained devil) (DS) (item 3); Carnavalito Salteño (CS) (item 6); Noche de luna llena (sic. 'Full moon night') (NL) (item 7); Camanchaca (C) (item 10); and Suite (S) (items 17–20 inclusive, item numbers refer to the Swansea concert (on cassette tape one). Of these six, only two receive direct spoken introductions, the others receive either an indirect introduction or none at all. Those that receive no direct introductions are (T), the piece that starts the performance and (C), the piece that re-starts it after the interval: "es bueno empezar con algo que sea brillante – fuerte... para introducirnos – para provocar el primer 'approach' con el público" (it's good to begin with something that is brilliant – strong.. to introduce ourselves – to provoke the first approach with the public) (SF/JF/1980/27). The prime function of these two pieces is phatic, that is a they are a call to performance and to bring the audience together. They establish the mood for what is to come (discussed further in chapter seven).

Música andina: folklore brillante
In addition to fulfilling an imperative phatic function (to start and re-start the performance) música andina provides contrasting moments of brightness and impact. The prime affective function of pieces (NL) and (CS) is as folklore brillante: "Noche de luna llena - es una canción que tiene mucho brillo que coincide en una parte... (de) participación del público - en un momento importante... en que necesitamos tirar el público hacia arriba" ((NL)... is a song that really shines and that coincides in a part... of the participation of the public - at an important moment... when we need to take the public high). The function of the Suite is to round off the performance and "terminar arriba" (finish high) (SF/JF/1980/27). However to consider only function alone would be underestimating the significance of música andina.

Apart from a general reference to their origin as folklore or "instrumental songs-dances", no details of authorship are given in performance and pieces are not usually named, as this introduction to two pieces of música andina, (NL) and (CS) illustrates:

we are going to come back now to our folk music and play two instrumental themes from the Andes region of our continent that have the same ethical and cultural roots in Chile - Argentina - Peru - Bolivia - the first instrumental is Argentine - the second Bolivian (T: 24-5-79:11) [sic: 1.3. they may have meant ethnic and not ethical] (SF/JF/1980/1-4)

Names of pieces
The titles of pieces of música andina are either of indigenous origin, as (T) and (C) above, or Spanish, as (DS), (CS) and (NL) above. These titles reveal limited information: for example (T) Taquirari: a taqui is the Quechua term to denote both song and dance, which were supposedly once inseparable (Durán 1950:70); (CS) Carnavalito Salteño refers to the place where the piece may have originated, Salta, in northern Argentina, and the time of the year when this piece was usually performed, during the celebrations of the carnival period; (S) Suite, a European term for a group of pieces, is a compilation of various genres named for their form or for the main instrument used, as in piece three of the Suite, Targueada. The Spanish titles of (DS) El diablo suelto and (NL) Noche de luna llena do not refer to form, place of origin or time of performance but either what the music is supposedly about or dedicated to. Titles of música andina pieces indicate a heterogenous mix of the indigenous with Spanish and European, denoting genre, origin or content association.

Orchestration: Quena repertory

Some of these pieces exist in Karaxu's repertory because they were already known by the quena player. Galo, a Frenchman, the only non-Chilean member, was one of the founders of Karaxu and is the only constant member of the group from the beginning (see chapter one). Some of his
repertory is culled from recordings released in France in the late 1960s and early 1970s by Los Jairas, and other Bolivian, Andean and Latin American groups which similarly often included non-Latin Americans amongst their members. Galo learnt these pieces for his own pleasure from recordings: for example El diablo Suelto from that of Facio Santillan on Sortilege de la flute des Andes (2). What interested him primarily were not questions of origin of repertory or genre but the individual pieces themselves, as part of an established quena repertory. His interest in the instrument stems back to his mid-teens when he taught himself to make various quenas using bamboo growing in his own garden in Paris.

This quena repertory was built on by Karaxú. One reason for this is the symbolic significance for the musicians of both the place of origin of the repertory and the quena itself:

Q: ¿Te parece que hay en el sonido del instrumento el mismo mensaje que quieres comunicar?
A: Sí hay todo un mundo detrás sí evidentemente porque es un instrumento que pertenece a una cultura muy original muy fuerte entonces uno cuando lo utiliza pasa un piezecita de ese mundo yo pienso a través de de su timbre y su referencia aparece un poco de ese mundo el momento que tocas el instrumento ése - pero pasa con otros instrumentos como la zampona también es muy específico porque el instrumento - ese estilo - ese timbre - hace referencia a esa atmósfera - ese mundo que también musicalmente tiene una fuerza bien particular en un instrumento muy fuerte bueno - en volumen suena como un trompeta ... es un instrumento de aire como de plein aire en francés - de aire libre ... toca los armónicas - uno ya siente una resonancia así de todo el mundo andino ves- un poco difícil de hablar de eso ...
Q: ¿de hablar?
A: sí porque muchas cosas que se transmiten - que pertenecen a toda una sensibilidad musical - y hay cosas sofisticadas también... ese sonido... hace referencia... [pero] por las orejas Europeas.... es un timbre muy particular... no sé

(Q: can the sound of an instrument itself have the same message that you may wish to communicate?
A: ah yes ah there is a complete world behind - yes evidently - because this is an instrument [the guena] that belongs to a certain culture - very original - very strong - so that when you use it a little bit of that world passes through the timbre and it is a reference - a little of that world appears in the moment that you play that instrument - it passes with the panpipes as well - it is very specific this style this timbre - it is the only one I know with that timbre so it makes reference to that atmosphere that world - that - musically - as well has a very particular strength - it's a strong instrument - in volume it sounds like a trumpet strong - it's an instrument of pure air... it touches harmonics and one feels a resonance - the whole Andean world you see - it's a bit difficult to explain this (laughs)... (my emphasis)

Q: to speak of it?
A: yes because many things transmitted belong to a complete musical sensibility - and there are sophisticated things there to...[to which] this sound... makes reference... [but] for the ears of Europe... it's a very particular sound... I don't know..)
(my emphasis)
(SF/JF/1980/7)

For Karaxú the guena, a pre-Colombian instrument of the indigenous peoples, carries with it a living heritage, as do the zampoñas or sicus (panpipes) and the tarkas. The sound of these indigenous wind instruments and their music is Andean and thereby Latin American, not specifically that of any single country (of Bolivia, Chile, Peru or Argentina). The ideology of Latin American unity is re-inforced here by the recollection that this area was once a united part of the Inca empire. This
is stressed in the spoken introduction quoted above. The map (plate one), at the beginning of this thesis, shows the boundaries that existed between the Andean countries prior to the War of the Pacific (1879-83) when Bolivia lost to Chile her access to the sea.

Instrumentation

The overall instrumentation for pieces of música andina is as follows:

T quena guitar charango bombo tambourine
DS quena guitar cuatro 'cello maracas
NL quena guitar charango bombo
CS quena guitar cuatro violin maracas tambourine/bells
C quena guitar charango guitar bombo

The invariable instruments are quena and guitar(s) with the addition of a hybrid string instrument of South American origin, either charango (Andean) or cuatro (Venezuela). Four pieces use a shaker for percussion, either maracas or tambourine, and three the indigenous drum, the bombo. This combination of instruments in one group can be identified as arising from the instrumental line-up of the groups which emerged in the 1960s in Bolivia and Chile, that is quena, charango, guitar, bombo, (the instrumental line-up of the Los Jairas and one of the first Chilean nueva canción groups, the Los Curacas, as well as the French groups already mentioned (see Wara Cespedes 1985; Fairley 1977)).

'karaxu'ls contribution to the pre-existing instrumentation
of the tradition comes in their use of additional strings, either violin, 'cello or guitar. While taking into consideration the existence of the violin as a traditional folk instrument of both the Peruvian Andes and the south of Chile, Karaxú were actually inspired to use the violin when they heard it played by an Irish band in Liverpool on their 1977 visit to this country (Durán 1950:81; JF/1985/K35). They liked the style of Irish fiddle playing, particularly its contrasting timbres. In the next few months Chica taught herself to play enough fiddle for two pieces. Use of the 'cello is historically outside both the Andean and Chilean folk and the pre-coup nueva canción tradition. Its use is specific to Karaxú who were the only Chilean group outside Chile during this period (1974-80) to use the instrument, it confirms who they are. The instrumentation for pieces is one key area which Karaxú identify as being both symbolic and as defining them.

Orchestration provides us with one method of sub-dividing category one into two loose groupings of (T) Taquirari, (NL) Noche de luna llena, (C) Camanchaca ; and (DS) El diablo suelto and (CS) Carnavalito Salteño.

Case study: Taquirari

An analysis of Taquirari (musical example one, cassette tape two and musical transcription one, see overleaf), will identify the main musical characteristics of música
Variants of section C (1st time through)
andina. The transcript provides the bare bones of the piece to complement what can be heard on the example tape two, side A (as well as in the Swansea performance): particular features are illustrated, qualified by performance observation (3). Comparative points are made with other pieces in the category to show how they exhibit common features.

Taquirari is begun by the quena which starts all pieces in category one except Carnavalito Salteña, when it enters after four bars of tambourine percussion. For all pieces it is the quena player who establishes tempo and brings in the other musicians and provides the call to performance. It is the virtuoso playing of the quena which provides much of the excitement and energy of the pieces. The playing technique used by Karaxí's quena player involves the production of a full solo tone with use of ornamentation and embellishment. The quena is played expressively, with control of air ebbing and flowing to produce melodic trills, portamentos, slurs, glissandos, vibrato, tonguing to produce staccato, techniques which produce a full range of dynamics of both contrast and texture. In all six pieces, the melodic phrasing of the quena is relatively free, unhindered but complemented by other instruments.

This is a similar quena technique as that identified primarily as part of a criollo, mestizo, urban, Bolivian folk tradition by Wara Céspedes and by Grebe, as one.
fairly widespread in both rural and urban areas in the Andes (Wara Céspedes 1984:226, Grebe 1980:238). The development of this technique was a distinct feature of the change and difference between a rural-urban sound ideal and playing aesthetic of Andean wind instruments, including the panpipes, in Bolivia and neighbouring countries in the 1950s and elsewhere in the 1960s.

Instrumental folkloric dances

The pieces are all folkloric dances. They have short repeated sections (two, three or four). The structure of Taquirari consists of four repeated sections, (1)AA' (2)BB (3)CC (4)DD' (repeats (5)AAA (6)BB (7)CC (8)DD (9)AA). An extra repeat of section A makes the fifth section AAA. The first section AA is played three times, thereby forming the beginning, middle and end of the piece, a structure in profile which is: A BCD A BCD A. All sections are the same length except (4) DD which is twice as long. Karaxú repeat all sections in contrasting ways, constantly differentiating by use of dynamic and instrumental texture, most notably produced by the quena in all repeats. Musical example one (ii) shows a fragment of quena rhythmic variation. It is as if the virtuoso playing of the instrument compensates for the absence of the variation that would be supplied by the vibrant movements of the dancers. Musical example one (iii) shows how the first repeat of (5) A is distinguished by being played by charango only and consists of the chords

"
alone. The second half of the same section repeats A as a link played by guitar and charango. Both parts are out of tempo. Together they act as a bridge, a pause, a contrast, a signal that the whole piece is to be repeated. A similar short contrasting section features in all pieces bar the Suite. This is only a small textural detail but is a regular feature. The orchestration for parts other than the quena were developing, as listening to Carnavalito Salteño (CS), the newest piece in the repertory, illustrates.

Each of the pieces uses varied techniques to produce contrast, often involving percussive playing of instruments, changes in tempo, and exchange of parts between instruments to provide both melodic and harmonic texture (as, for example in Carnavalito Salteño, musical example two; cassette tape two, side A). The fundamental role of percussion in Taquirari (and all pieces) is to keep basic rhythm, but it is also used to provide emphasis, different timbres and texture. Only in Carnavalito Salteño does percussion feature right at the beginning of the piece. While in general it can be said that all pieces strongly feature the quena, the arrangements involve all instruments which are used to contribute to contrast of textures in interpretation.

Taquirari, parts of the Suite (see later), and the middle section of Camanchaca, are the only pieces in common time. All other pieces are in 6/8 (12/8) often
with a cross rhythm of 3/4 or vice versa, with much use of hemiola. According to Duran traditional indigenous music was in duple metre, while hispanic was in triple metre (1950:72). This might lead one to suspect that Taquirari was older than the other pieces. However such musicological archaeology is outside the scope of this thesis. Many pieces which seem 'modern' may merely be continually popular and continually adapted. There are cases of contemporary pieces entering the repertory of traditional musicians with subsequent modification (Wara Céspedes 1984, Bauman 1984). In fact, as we shall see, most of Karaxú's repertory is in 3/4 6/8 and uses hemiola.

While (CS) is different to other pieces in its structure (notably its introduction) and other features, it is el Diablo Suelto which is the most different of all the pieces (see musical examples two and three). Played as a fast waltz in G major, it has a different sound to the others, suggesting a more European melodic idiom reminiscent of a nineteenth century band piece, a souza march: indeed Karaxú introduce it as something 'borrowed' from Europe. It could form the repertory of one of the brass bands which are so popular in the Andean communities (Wara Céspedes 1985).

Participation: gritos

All pieces of category one music have distinguishing
features as well as those held in common. Significantly the various means of providing contrast are detailed and different. All five pieces in this category and the Suite have one invariable extra-musical feature, the use of gritos, cries of encouragement and comment from one musician to another during every performance. These are so regular, appearing usually after the first few bars of quena introduction, that they can be considered constant features, integral parts of the pieces. Gritos are multifunctional: they add a direct atmosphere to the piece, encourage the solo quena player, establish a direct and close communicative circuit between all members of the group and directly link the group with audience. They are also used to indicate pleasure by the musicians, re-inforced by the way that they use their bodies, moving and dancing as they perform. For Karaxú a grito helps provoke the atmosphere that they want a piece to have and also helps them get in the mood to create that ambiente.

The particular case of the Suite

Karaxú refer to the Suite as both "cuatro danzas folklóricas" (four folkloric dances) and as an Andean medley. The Suite brings together in one extended piece three dances and a song. It is the final piece in the concert programme before the collection and the encores. Its role is to bring the concert to an end, and
as I have already mentioned, specifically to "terminar arriba" (end high) (JF/1979/K18). In common with most other pieces in this category it has no direct spoken introduction in performance. However it follows straight after the joke, which is itself prefaced by the statement that "music is a cultural weapon of the people" (see Swansea transcript).

Similar to the other five pieces in this category, the titles of the four pieces in the Suite are a mix of Hispanic and indigenous, named for place/festival, La Tirana (see chapter nine), instrument or source: (i) Tirana (ii) Tarqueada (iii) Cuyaca (iv) Morenada. However unlike all the other category one pieces, only Cuyaca features the quena. The other pieces feature Andean wind instruments: zampónas (panpipes) in Tirana and Morenada and tarkas in Tarqueada. In the Suite therefore, it is not only the quena which has symbolic significance, but also other indigenous wind instruments.

The four pieces of the Suite share the common feature of a repeated, short section structure, with use of contrastive texture between repeats, produced both by technique and varied dynamics, and also by the changes in instrument combinations (see musical example four, cassette tape two, side A). The various forms of contrast both between and within pieces play a large part in the difference between pieces.
As well as the variety of indigenous instruments of the Andes, wind, strings, and percussion are used. The variety and the various changes necessitated between pieces display the versatility of the instruments, the music, and the musicians. To cope with swift changes the musicians have to hang quenas, tarkas and charango around their necks (plate 57). It is as if they are reproducing in one extended item the various pieces which would be played by different bands at an Andean community Festival.

Instrumentation is as follows (the listing is according to musician, coded by initial, in stage placement order (left to right), and instrument, identified by number:

<table>
<thead>
<tr>
<th>Berto</th>
<th>Chica</th>
<th>Galo</th>
<th>Tío</th>
<th>Flajo</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. charango</td>
<td>1. guitar</td>
<td>1. small zamp.</td>
<td>1. snare</td>
<td>1. charango</td>
</tr>
<tr>
<td>2. tarka</td>
<td>2. long</td>
<td>2. quena</td>
<td>2. quena</td>
<td>2. long</td>
</tr>
<tr>
<td>3. bombo</td>
<td>tarka</td>
<td>3. 2 tarkas</td>
<td>3. rattle</td>
<td>tarka</td>
</tr>
<tr>
<td>4. snare drum</td>
<td>double zampoña</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. tambourine</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

To describe the Suite and indicate its major features for this argument I am going to talk through its structure, commenting when necessary to illustrate salient points: a recording is to be found on cassette tape two, example (4).

The structure of the piece is as follows:
MUSICAL TRANSCRIPTION 2: PIECE 2 TARQUEADA

Tape No: SF/SF/1978/20  Title: SUITE: PIECE II TARQUEADA
Area: CHILE/SOUTH AMERICA  Performer: ¡VARAXI!

\[ \text{\textit{En Chile en Perú} - Bolivia Argentina - En toda América} \]

\[ \text{Unido -do Pueblos hermanos - Pueblos hermanos - Nuestra hermana-} \]

Type: MUSICA ANDINA (Andean Music)
Coll: Trans: JF/pw
A snare drum introduction provides the signal that the piece is beginning, a summoning to attention, joined by a bombo. Such a drum cadence played on a huge frame drum is the signal used by large panpipe bands in Andean communities (SF/JF/1980/16).

Piece I: Tirana (with a varied introduction and two repeated sections)
played on
B: charango C: guitar G: panpipes T: snare drum F: bombo quena panpipes
Snare drum roll into
Piece II: Targueada
played on
B: bombo C: tarka G: 2 tarkas T: snare drum F: tarka

Piece II is perhaps the most significant of the four. It is a song and uses the traditional pairing of wind instrument and drums. It is almost purely pentatonic, and does not have the triadic harmony of the other pieces. As musical transcription two illustrates (overleaf), four of the musicians sing an acapella verse of the song in parallel 4ths and 5ths in a declamatory style. The sung verse is a three note melody changing in metre from 3/4 to 4/4. The sung verse is both preceded and followed by an instrumental verse played on tarkas using the same harmonic framework. The sung text is:

En Chile y en Perú
Bolivia y Argentina
En toda América

In Chile and Peru
Bolivia and Argentina
In all America
In Chile and Peru
Bolivia Argentina
In all America
Uniting brother peoples
Burning frontiers
Our land will burn

The song text expresses the unity between all those
who live in Chile, Perú, Bolivia and Argentina. The
appeal to the struggle for continental unity is expressed
by the "burning" of "frontiers" of the last two lines. The
text uses only two verb forms: the present participle
uniendo (uniting) and the future arderá (will burn).
The text employs much assonance and alliteration which re-
forces this message: "uniendo pueblos hermanos/uniting
people, brothers and sisters". The opening and closing
musical verses played by the tarkas alone with their
unusual timbre is another means of re-inforcing the
theme. Musical transcription two (iii) illustrates the
end section played on the tarkas to follow the second
instrumental verse of the song, acting as a link taken up
by the guena in the introduction to

Piece III : Cuyaca
played on
B: tarka  C: guitar  G: guena  T: guena  F: tarka			tambourine

Cuyaca is the piece most differentiated by tempo
changes, its five sections moving from \( \frac{1}{4}=69 \) through to
\( \frac{1}{4}=125 \). These sections are highly contrasted: section one is
a guena melody against a drone produced by two other
guenas; section two slows down and adds tremelo chords
on the charango and guitar; section three adds
percussion but omits the guitar and charango parts; section four adds guitar and charango again strumming with percussion; and section five has all instruments playing. The piece ends at double the speed of the beginning. It is linked to the final piece by a rattle introduction:

Piece IV: **Morenada**

played on

B: tambourine  C: guitar  G: quena  T: rattle  F: charango

*Morenada* develops further the technique of acceleration to enhance effect, moving from $J=60$ up to $J=104$. It has a similar contrasted, sectional structure to *Cuyaca*, employing different combinations of instruments.

The **Suite** brings the whole performance together. The dynamic changes and accelerating performance tempi of the last two pieces of the **Suite** express rhythmic pace and participation, energy, pleasure and excitement. In these two pieces in particular, which follow the sung call for unity, the audience are encouraged to participate by clapping the rhythms. This clapping encourages the accumulation of pace until one is unsure who leads the other, audience or musicians. The rhythmic participation at the end of the concert provides an 'end' that is not only 'high' but which physically expresses the desired unity between musicians and audience (see next chapter).
Symbolic meaning of música andina

The Andean music of the Suite, which brings the concert to an informal close, references the life of the rural indigenous communities in which "commonality, reciprocity and integration are nowhere better characterised and expressed than in musical performance" (Wara Cespedes 1985:219). There is rarely a community occasion when music or song is absent (Bauman 1981:202).

For Karaxú the implicit analogy is between the role of music in rural communities and that of nueva canción in Chile, both sustaining and articulating the identities of their different 'communities':

(we will always play Andean music in the most alive way if you like trying to conserve in one way the spirit that this music has - ... because there the music is not only a way of showing happiness or to dance to enjoy...)

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yourself but also it plays a cultural role as a coercive element - an element that maintains and transmits traditions - like an element of social coercian - if you like - that transmits through music and that is a very strong expression in Latin America - and we try - even though our arrangements are not strictly folkloric - to maintain this spirit - and hopefully what helps us is the reality that we had in our countries let's say after the coup - that one tries to make known the elements of identity that enabled us to continue to be ourselves - confronted with the coup and the trauma that the series of coups in Latin America meant - that began of course to repress this type of expression - because it is an expression that has always been associated with popular movements - with the struggle of the people) (my emphasis) (JF/1979/K18)

The analogy rests partly on the organisation of the communities, their self-sufficiency. The parallel drawn is between the interdependency of the indigenous peasant communities and the grass roots organisation work of the activists in the shanty towns of Santiago (prior to the coup d'etat) and amongst the indigenous peasantry and campesinos in the South of the country, that is the working together of different social and political groups.

Karaxt'! (and other Chilean nueva canción musicians) speak of música andina as 'our' roots, vibrantly alive and yet one of the oldest cultures of the Americas: "el folklore es una cosa nuestra" (folklore belongs to us) (JF/1985/K33). In performance Karaxt'! speak of "mov[ing]e back" to it. 'This is a move back to pre-colonial roots, back to beginnings but it also signifies the constant and living spirit of endurance and resistance within a collective and supportive community. The Suite and the style of performance of the piece itself calls for the
political unity of an area of pre-existing cultural unity.

For Karaxú, there is no paradox that the Andean music they play is not the autochthonous music as such but music of the contemporary urban community, or their own distinctive arrangements of the music of the rural community, a music "distinta en su lenguaje - de otro estilo - cumple otra función social" (distinct in its language - another style - it fulfills another social function) (SF/JF/1980/5).

During this period the musicians all shared a strong conviction of the symbolic importance of this music in whatever form. The music exists "como impresión de lucha de aquellos pueblos" (as an impression of the struggle of those people), as a "fuente original" (original source) (SF/JF/1980/7):

... nosotros pensamos que no estamos capacitados para hacer el folklore directo o sea el folklore tal como lo sienten y lo viven y lo tocan en esa región - de los indios - de donde nace el folklore - por eso tratamos de darle una interpretación que sea ajustada a lo que somos nosotros - introducimos algunos elementos occidentales dentro ... un 'cello - un violín... tocar el folklore como se vive y se siente realmente allá es muy difícil si uno no tiene la vivencia directa si uno no está viviendo allí... los que nosotros hacemos es una cierta estilización del folklore tratando de mantenerla lo más auténtico posible en el sentido de no distorcionar - no deformar lo que es el folklore pero dándolo una interpretación nuestra...

(we don't feel capable of making direct folklore - that is folklore as it is felt and lived and played in that region - the Indians - where folklore is born - but we try to give it an interpretation more adjusted to what we are - we introduce a 'cello - a violin - ... to play folklore as it is lived and as it is felt there is difficult if one doesn't live that direct life and one isn't working there... so we make a certain
stylisation of folklore - trying to maintain it as authentic as possible in the sense of not distorting it - not deforming what folklore is but giving it an interpretation of our own)
(JF/1979/K18)

In a sense the existence of this music in performance, united with other music in a common repertory, is a parallel situation to the large Festivals in the Andes at which different communities join together, with traditional music groups and urbanly orientated bands performing side-by-side in processions where participants play different pieces simultaneously. Bauman has described this as a struggle to preserve the fragile equilibrium between heritage, innovation, tradition and renewal (Bauman 1985:148). Both old and new traditions have to some degree or another absorbed European influences since the time of the Spanish conquest. Interaction between the music from different musical traditions, whether rural or urban, is not unusual. In Karaxu's performances these different traditions provide a panorama of the music and suggest such festivals, but are played in sequence not simultaneously.

To conclude, pieces of música andina have both affective and symbolic functions. They have prime roles of impact and dynamic to open the performance (Taquirari), or its second half (Camanchaca), and to bring it all together at the end (Suite). Other pieces (El diablo suelto, Carnavalito Salteño, Noche de luna llena) provide moments of folklore brillante and of contrast of alegría (happiness), efervescencia (effervescence),
of differences to pieces in categories two and three. They anchor the performance and establish the right ambiente (atmosphere) of recepción (reception), for the themes which are established by subsequent pieces of the other two categories. This receptive disposition is crucial preparation and release from other music which either calls for active participation, or in contrast, concentrated attentive listening:

Q: ustedes tocan música andina al principio después unas cuecas... para que el público se siente en el ritmo (del concierto)?

A: eso es el papel funcional que juegan pero al mismo tiempo son una expresión muy popular en Chile y Latinoamérica - son zonas musicales que son parte de nuestra tradición musical - o sea con eso estamos mostrando también parte de lo que somos - y como son canciones muy vivas muy chispeantes es generalmente logran el objetivo de provocar una reacción en el público...

(Q: you play Andean music and then some cuecas... so that the public get into the rhythm of the concert?

A: yes it is the functional role they play but at the same time they are an expression that is very popular in Chile and Latin America - they are musical areas which are part of our cultural tradition - that is with them we are showing part of what we are as well - and as they are very alive very sparky songs they generally succeed the objective of provoking a reaction with the public...)  
(JF/1979/K18)

Música andina, accompanied by gritos (cries and shouts) and dancing body movements is music, played with Andean instruments, is part of both past and present history. Marcaxú constantly stress that this music expresses spirit, struggle, cultural identity: "es realmente importante lo que hay atrás - es expresión de una cultura que ha resistido por cientos de años" (it is
really important what lies behind it - it is the expression of a culture that has resisted for hundreds of years) (SF/JF/1980/7). They implicitly reference the sentiments found in historic accounts, such as those of the Peruvian writer, Arguedas. He stresses that the indigenous cosmology is one that views the world as a living entity: the music of the indigenous communities springs from the mythic images of the mountains, the rivers, the light, trees (1944:24/9). In his accounts, música andina embodies the 'soul' of generations, the total identity of the people of the communities. For Karaxú, it is the instruments which carry this symbolic meaning: "los tarkas representan la llamada de lo que es la naturaleza - de lo que es Chile - de (que eran) las montañas" (tarkas represent the call of nature - of what Chile is - of (what were) her mountains) (JF/1985/K33)

For Karaxú, folkloric music is popular music because it is 'of the people'. It is "a weapon [of resistance] in the hands of the people" because of its persistent importance in the communities where it has originated since pre-Hispanic times where all those involved participate in the whole life of the community (SF/JF/1981/3). Its important cultural role is to maintain, sustain and inspire. It is a weapon of resistance in its recall of the significant contribution of this music of Chile in the years before the coup, and of the post-coup use of the instruments after their 'banning' to play baroque music. Creating and performing this music is a way of recovering,
remembering, recollecting the recent past (the pre-coup period in Chile) in the present:

Popular music is a cultural weapon in the hands of the people against dictatorship (SF/JF/1979/10, SF/JF/1979/19)

... it's all the people sing and dance (SF/JF/1981/3)
Section III

Category Two: **Música folklórica**

Category two groups together pieces which are both Chilean and Latin American songs and dances. In performance each piece receives a spoken introduction which provides the name of the piece, some detail of text and music which directly and indirectly indicates why they have been included in the programme. The category can be divided into two sub-categories. The first, (i, the cueca, which is the Chilean national dance, is specifically generic. The second, (ii), other Chilean/Latin American folk genre, clusters together more than one genre.

A comparative example of the beginning of one spoken introduction for a cueca which follows serves to illustrate just how consistent the information they provide is:

2(i) **Cuecas**

**Leeds:**

The cueca is the national dance - the national rhythm of Chile - and we sing the cueca in almost all the occasions - should say funny things - serious things - to express sadness or joy... (SF/JF/1979/7)

**Swansea:**

The cueca - the cueca is our national dance or most popular rhythm - in our country we sing the cueca in almost every circumstance - when we are happy when we are sad - to express little things or more important
things - and the cueca we are going to sing now
tells how the Spaniards - the Spanish colonialism -
grew to our countries to make profit - then they
went away and finally - more recently - other visitors
coming from the north to a party [laughter] - where
they were not invited [laughter] - so this cueca
is called Esta llegando gente al baile - there are
people coming to the party and nobody invited them
[laughter] - se va la cueca...

The cueca

Cuecas and most specifically the cueca larga are
annually performed on the 18 September, the anniversary of
Chile's independence from Spain. As Karaxú say in their
performances, Chileans dance the cueca frequently rather
than rarely, and most Chileans are taught the steps at
school as well as acquiring the ability through general
social contact.

In the various books in which the dance is discussed, a
close identification is often drawn between Chilean-ness
and the cueca. Durán quotes both Vega and Pereira
Salas: "... this gay dance and the people of Chile. Every
event in the nation's life, whether important or not,
appears commented upon or reflected in a new cueca"
(Vega); "the zamacueca identified itself with the people
of Chile; it is part of the alma mater of our race"
(Pereira Salas. Durán 1950:32). Acevedo Hernández' more
chauvinistic and emotional account still pinpoints what
the cueca expresses for many Chileans:

...la cueca es su más legítimo patrimonio... la cueca
puede resucitar lo suyo... me gusta la cueca por lo
bien que simboliza de Chile... el ritmo alegre llena
de vida... hecha de sangre y lágrimas... adaptada al
espíritu del pueblo chile... interprete el alma

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The origin of the cueca has been the subject of much historic debate. Although thought to be Hispanic in origin, in its development it has undoubtedly been Latin American, both national and regional. As a couple dance it is to be found in various countries including Argentina, Peru, and Bolivia with variation in verse, musical, rhythmic and choreographic form between and within countries. However, even when found in other countries it is often called chilena because of its status as the national dance of Chile: in Peru the name cueca was changed to marinera following Chile's victory over Peru and Bolivia in the War of the Pacific (1879-83).

Since the 1973 coup many concerts by Chilean musicians outside the country habitually include or finish with a cueca, especially in the month of September (as recorded at the end of video tape 5). However, in the first year following the coup no cuecas were to be heard from those in exile. It was not until musicians like Ricardo...
Yocelevsky, Ángel Parra and others were freed from Chacabuco prison camp in 1974 that those in the exterior heard that cuecas and other dance genres were being performed and created within the camp. Parra's reproduction of a pirate recording of a concert which took place on the release of the first batch of prisoners from Chacabuco prison camp testified to the importance of traditional popular forms (Chacabuco ES36, Expresion Spontanée, Paris, 1975).

Function of cuecas in performance

For Karaxú the cueca is the musical form that directly establishes a close relationship between them and their audience in performance. This arises not only because of the richness of the music (as with Andean music) but with the degree of physicality of the music and the participation involved:

más importante es el nivel de comunicación que nosotros establecemos... tratamos de no provocar un distanciamiento con el público sino de integrarlos a ellos en una manera que se sienten más comprometidos más concernidos con lo que somos nosotros con lo que son nuestras luchas - entonces es una cosa pensada y querida en la comunicación que tratamos de lograr... muchas veces viene sola en la comunicación o sea pues la riqueza musical... al oírla es subjetivo - provoca inmediatamente un cierto contacto y hay públicos que reaccionan inmediatamente porque tienen una disposición favorable hacia lo que nosotros representamos - pero de todas maneras hay momentos - por ejemplo en las cuecas chilenas - cuando cantamos cuecas - en que allí tratamos de hacer participar al público también con el ritmo - explicándoles el sentido de la cueca... nuestra canción... canciones alegres

(...most important is the level of communication that we establish... we try not to provoke a distance with our
public rather to integrate with them in a way that they will feel more committed more concerned about who we are and what our struggles are - so it is a communication thought about and desired that we try to achieve... many times it comes just from the communication - let's say from the musical richness... upon hearing - it is subjective to hear it - it immediately provokes a certain contact with the public who react immediately because they have a favourable disposition towards what we represent - but beside that there are moments - for example in the Chilean cuecas - when we sing cuecas - and then we try to get the public to participate as well with the rhythm - explaining to them the meaning of the cueca... our song... happy songs)

(JF/1979/K18)

For the musicians cuecas acquire both function and meaning for three reasons: firstly, the fact that their music is 'happy' in mood but that this does not determine their content; secondly, that cuecas provide moments in performance that involve the audience in physical movement and participation by clapping, and by dancing when they are included as encores; thirdly, that they are Chilean. It is for these reasons that Karaxú can use cuecas to break down the natural distance between musicians and audience, to change the nature of this communicative relationship.

In Karaxú's performances there are four cuecas. After making general points about cuecas, I shall provide a case study of the music and form of one cueca, (CN). I will then discuss each song text and their spoken introductions, as each one forms a specific part of the analysis of the whole concert performance in the next chapter. The titles and themes of the cuecas are as follows (item numbers again refer to the Swansea transcript and example tape one, and initials are provided
for later briefer reference to title): *Esta llegando gente al baile* (People are coming to the dance) *(E)* (item 2), which treats the theme of colonialism from an "anti-imperialist" position; *Cueca de los mineros* (*cueca* of the miners, also called *Cueca del carbón*, *cueca* of the coal) *(CM)* (item 8), about the life of the coal miners; *Cueca de la CUT* (*Cueca* of the T.U.C.) *(CC)* (item 9), the Chilean Trades Union Congress (*CUT* = *C.U.T.* = T.U.C.); and the *Cueca por Nicaragua* (*Cueca* for Nicaragua, sometimes "de", that is 'of Nicaragua') *(CN)* (item 11), about the struggle for freedom against Somoza in Nicaragua (written before the triumph of the Sandino Revolutionary forces in 1979). All *cueras* have titles that directly refer to the subject of their sung texts, apart from *(E)*, which, as will be shown later, is less direct and more ironic.

Karaxú's instrumentation for *cueras* is as follows:

*(E)*: guena charango 2 guitars bombo
*(CM)*: 2 guitars guijada tambourine bombo
*(CC)*: 2 guitars guijada tambourine bombo
*(CN)*: 'cello 3 guitars tambourine small drum

The relationship between instruments is divided between string and percussion:

*(E)*: 3 string 1 percussion 1 wind
*(CM)*: 2 string 3 percussion
*(CC)*: 2 string 3 percussion
*(CN)*: 4 string 2 percussion

Karaxú's orchestration for the *cuerca* is not
traditional of the central valley of Chile, but the instrumental ensembles used to play cuecas vary by geographical region (Grebe 1980:218–9, Perez 1983). Karaxú follow the free orchestration of the nueva canción tradition, with their use of 'cello and violin. The instrumentation is essentially guitar, drum and percussion either scraped or shaken (with the exception of one example). There are two differences, (E), which includes an indigenous wind (quena) and string instrument (charango), and (CN), where 'cello is also used in addition to basic strings and percussion. Piece (E) is the only one to use a wind instrument. Pieces (CM) and (CC) use what Karaxú define in performance as a more 'unusual' percussion instrument, the quijada or cachareina. The quijada is 'unusual' insofar as it is probably unfamiliar in Europe, but it is a traditional percussion instrument in rural parts of the Americas, and is used traditionally for cuecas in the north of Chile (Perez 1983:32). It costs relatively little to acquire and requires little skill to make (the dried jaw bone of a donkey or cow complete with teeth) (Claro Valdés 1979:54).

Cueca form and song text

Historical analysis of the Chilean cueca stresses that there are no fixed laws for form and content (Pereira Salas 1941:286, Humberto Allende 1928, Vega 1947, Durán 1950, Acevedo Hernández 1953, Grebe 1980). This is somewhat misleading as the cueca has some fixed and
fundamental 'classic' features. It has a complex integrated musical and literary form (Pérez 1983). An examination of one cueca, Cueca por Nicaragua, composed by Karaxú for performance, will serve to identify essential characteristics. The song text is as follows (the various numbers and letters appended will be explained and used for reference later): it can be heard as musical example five, cassette tape two, side A, item 5 (2).

Cueca por Nicaragua

quatrains
dance
musical phrase/line no	 turns
Aa 1 La vida se me enciende 1 Life sets me afire 0
b se me enciende el corazón 2 sets afire my heart
Bc 2 la vida por el pueblo 3 life for the people
b por el pueblo de Nicaragua 4 for the people of Nicaragua
Bc 2 la vida por el pueblo 5 life for the people
b por el pueblo Nicaragua 6 for the people of Nicaragua
Aa 3 la vida como quisiera 7 life how I want
d como quisiera este día 8 how I want this day
Bc 4 la vida ver Managua 9 life to see Managua
b ver Managua liberada 10 to see Managua liberated
Bc 1 la vida se me enciende 11 life it sets afire
b se me enesiciende el corazón 12 it sets my heart afire

seguidillas

Ae 1-2 Caiga el tirano caiga 13 Fall may the tyrant fall 00
d y con él su dinastía 14 and with him his dynasty
Bc 3-4 que dos mil amapolas 15 may two thousand poppies
b florezcan en ese día 16 bloom that day
Bc 1-2 caiga el tirano caiga 17 Fall may the tyrant fall
b y con él su dinastía 18 and with him his dynasty
Af 5-6 su dinastía ay sí 19 his dynasty ah yes 00
b obreros y campesinos 20 workers and peasants
Bc 7-8 van tomando los pueblos 21 go taking the villages
b con el nombre de Sandino 22 with the name of Sandino
Bc 1-5 caiga el tirano caiga 23 Fall may the tyrant fall
b obreros y campesinos 24 workers and peasants
This cueca song text has the traditional and defining ternary form quatrain, seguidilla, and pareado (or mordeja as Icarax and others refer to it). The first section of the quatrain establishes the main theme (in this discussion I shall refer to lines of the song text as lines and of the musical text as phrases): se me enciende el corazón/por el pueblo de Nicaragua/como quisiera ese día/ver Managua liberada'. This is followed by a seguidilla, a stanza of seven lines which develops the ideas expressed in the quatrain. This in turn is followed by a pareado, a concluding couplet which offer a final conclusion and/or comment on the content of the cueca. In this case the quatrain theme is support for the liberation struggle in Nicaragua against the Somoza tyranny; the seguidilla development expresses the desire for the fall of the tyrant, vividly encapsulated in the image of the spontaneous blooming of poppies on the day of triumph, the result of the struggle of workers and peasants; the mordeja (couplet) is a phrase with dual meaning: that the time is right, the people of Nicaragua are ready.

The first two sections of cueca song texts are extended by the re-structuring and extension of the lines by the interpolation of expressive refrains, as in the example of the Cueca por Nicaragua where "mi/la vida" ('my/life')
is added (also used in the Cueca de los mineros). In other cuecas words are split and/or repeated at the beginnings and ends of lines (as in Cueca de la CUT, see example below) or complete lines are repeated (as in Esta\' llegando gente al baile). Such additions are called ripios 'padding' (P\'erez 1983:32). In Cueca de la CUT, the example below, the basic octosyllabic quatrain consists of lines 1-4 on the left. When performed it is extended to divided eight lines by division and repetition of words, as on the right (lines 1-8 below). The quatrain is also extended to twelve lines by repetition of lines (3/4 are repeated as 5/6, 1/2 as 11/12 see later):

1. Central Unica de Chile
2. maciza como el acero
3. que vela por los conquistas
4. del trabajador chileno

The different sections have a different number of syllables per line. In the quatrain of (CN) these alternate between seven and eight:

1 2 3 4 5 6 7
la vi-da se-men-ciend-e
1 2 3 4 5 6 7 8
se me en-cien-del cor-a-zo-on

Such repetition deploys assonance, consonance, alliteration and rhyme (within or between lines), to varying degree. In (CN) it is repetition of words which provides the end of line pattern: pueblo/pueblo,
MUSICAL TRANSCRIPTION 3

Title: CUECA POR NICARAGUA
Area: CHILE/SOUTH AMERICA
Performer: KARAXU

Type: MUSICA FOLKLORICA CHILENA: CUECA
Coll: JF
Trans: JF/PC/EB

La vida se meciera se me oscilaba en la vía por el pueblo
(a part singing uncles and here on but similar to above)

Que vienen los Suelas nos Nicaro gu ya son flia...
Nicaragua/Nicaragua. Each section of the cueca follows a syllabic pattern for using various types of padding to fulfill the rules. The different methods of expanding lines correspond to different melodies and ultimately indicate different types of cueca.

The seguidilla has alternate seven and five syllable lines with rhyming lines (two and four) with the first two lines repeated as fifth and sixth lines. The seventh line repeats the second half of the sixth with the addition of ay si. This two syllabic addition enables the line to fulfill the alternate five and seven syllable rule. The pareado is a distinct form of two rhyming lines of eight syllables. The syllabic count per line varies for each of the cuecas that Karaxu perform, but all follow accepted rules (Pérez 1983).

Musical structure

Musical transcription three (overleaf), of the Cueca por Nicaragua, shows how it consists of two musical phrases A and B. These function as antecedent or question and consequent or answer. These phrases relate directly to the syllabic verse form as already explained. According to Grebe and Vega these phrases also relate to "rhythmic cells" which can alternate and are interchangeable responding in turn to the inversion and alternation of two melodic phrases (Grebe 1980:218, Vega 1947). I have transcribed the phrases to show the structure omitting
the rhythmic accompaniment as such detail is not necessary for this analysis. We should, however, be aware of the rhythmic complexity, which is simplified on the musical transcription and which is apparent on the recording. Vega has written that there is a strict order in the rhythmic cell pattern. I have also appended Karaxú's own transcription of the cueca, which shows the three sections. The musical structure is as follows:

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>quatrain</td>
<td>a b</td>
<td>c b</td>
</tr>
<tr>
<td>seguidilla</td>
<td>d1 b</td>
<td>c b</td>
</tr>
<tr>
<td>pareado</td>
<td>d2 b</td>
<td>c b</td>
</tr>
</tbody>
</table>

An important feature of the cueca is that it always finishes at the end of phrase A, that is with the feeling that phrase B should follow (see transcript). In his analysis of the various cueca forms, Perez calls this ending with "una sensación de suspenso" (a sensation of suspense) (Pérez 1983:32). It means that another cueca can immediately follow. This is normal practice, "no hay primera sin segunda" (there is no first without a second) both when the cueca is danced, and when sung (as in Karaxú's performance) (e.g. SF/JF/1979/7).

Traditionally cuecas are in the major mode, although there are exceptions noted which use the minor mode (Pérez 1983). All but one cueca in Karaxú's repertory follow tradition; only (E) is in minor mode. Cueca por Nicaragua is in C major. The instrumental harmony
supplied by the strings uses three basic chords, tonic, dominant, and sub-dominant (see also Pérez 1983:32).

Vocal arrangement

The vocal arrangement for (CN) is two voices for the verse: one male singing at the top of his tenor range, one female singing in the middle of the alto range. The male part harmonises below the female, often moving in parallel sixths. Other voices (usually four) join in the responsorial phrase B. The number of voices singing at any one time is not predictable and may alternate between lines and provide a variety of vocal texture. The changing tones, timbres and registers of individual voices produce a texture which affects melodic perception. No one voice dominates. At times when the female voice takes a descant part the original melody is lost in the other parts. As with the song text, the interplay between all parameters is complex and close. It is the middle section, the seguidilla, that is the most differentiated both in song text (as mentioned earlier), that is developing the opening quatrain, and musically by varying phrase a.

Metre

The metre of the cueca is a mixture of 6/8 and 3/4, horizontal hemiola in the rhythm of the song text and vertical hemiola in the instrumental parts. Such rhythmic
oscillation produces play between melody, rhythm and song text, enhanced by the fact that the rhythm of the words is traditionally unconstrained and more fluid than any notation might suggest. This 'play', as Karaxú refer to it, can be further exploited by the content of the text itself as for example in *Esta llegando gente al baile*: the baile (dance) tira (pulls) foreigners who have not been invited, attracted (and here tira can be punned in Spanish as well as in English slang to mean 'pull' or attract) by the mineral wealth of the place of the dance, the continent of the Americas. This is further reinforced by the natural assonance, alliteration and rhyme: e.g. cabríó/hispano, cobre/tira/mira, entregamos/olvidamos, pingo/gringo. In the Cueca por Nicaragua this is obviously within lines as well as between: enciende/corazón, ver Managua liberada, Sandinistas/sea lista etc

Declamatory introduction and gritos (cries)

If we listen to the Cueca for Nicaragua (musical example five on the accompanying cassette tape two side A), a distinctive para-musical feature can be heard in the opening bars: following tradition Karaxú's cuecas are performed with gritos (cries) from those participating (whether playing, dancing or singing) and with handclapping (see also musical transcription three). Karaxú's cuecas have gritos from members of the group in the first few bars of introduction. This differs from
use of gritos in musica andina, when gritos occur approximately after the first eight bars and initial introductory phrases played by the guena. The difference comes from the slightly different function of the grito in each context: when all the group will play and sing and involve the audience in a cueca the ambiente desired for the song is signalled by the immediate use of the grito. For musica andina, which features solo guena, its part has to be established first. The grito is then used to signal both the involvement of other members of the group and to encourage the soloist. As I mentioned when discussing the function of gritos in the section on música andina, gritos can be a response, a sign of encouragement, of contact, of participation and used to provoke a certain ambiente (SF/JF/1980/7).

In some performances a statement is declaimed over the introduction to the cueca, while the dancers are getting ready to begin, and walk arm in arm together up and down the dance area (see also musical transcription three and musical example on tape). Karaxú, for example, introduce the Cueca de la CUT saying "y nos vamos - nos vamos con la cueca de los trabajadores chilenos - que vivan los obreros del mundo entero mi alma"- "Long live the workers of all the world" (and we go - we go with the cueca of the Chilean workers - long live the workers of the whole world my soul'); and the Cueca por Nicaragua: "Por el pueblo hermano de Nicaragua - mi alma" (for the brother
people of Nicaragua - my soul).

Musical introductions

The musical introductions follow an incremental pattern, adding one instrument after another: for example tambourine, guitar, 'cello. This produces a layered texture of sound. The rhythmic instrument which begins, in this case the tambourine, plays the rhythm in two time, that the dancers need to keep in time for the dance steps, which are made slightly off the beat.

Percussion and audience participation

In the introductory section the percussion parts of the group incorporate rhythmic handclapping, with Chilean members of the audience and others who know the rhythms soon joining in after they hear the opening bars. This handclapping, which is traditional, is not uninhibited and free but is confined to the seguidilla, the fifth and seventh sections of the dance, after the cry " vuelta " (turn) is given (see below). When cuecas are performed as encores and are danced, Karaxú offer a little 'teaching' session before the cueca properly begins, to show the audience exactly when to clap. Percussion is used to keep the rhythm, and combined with gestures and para-linguistic body movements which signal the audience to participate by handclapping.
Choreography of the cueca

The complexity of the song text and musical structure of the cueca is paralleled by the complex choreography. While a full choreographic notation and analysis of the dance is not necessary here, it is necessary to provide a brief description of its basic structure and movements to illustrate its complexity. The distinct parts of the cueca correspond to different stages in the dance. These are briefly indicated on the (CN) song text transcript.

First (1) there is an introductory section whose length depends on the time it takes for the dancers to prepare and get into step for the first part and for the musicians to be ready. Secondly (2) the couple move back and forward around each other, movements which describe a semicircle between them, an 'S' shape, moving and yet remaining independently opposing each other on the floor, each one inhabiting their own floor space; thirdly (3) they then dance freely together in the centre of their dancing area, moving towards and away from each other, turning their handkerchiefs; fourthly (4) they change places by a 'turn' to the right, usually signalled by the cry vuelta; fifthly (5) the choreography gets more flamboyant and rapid especially in the footwork as dancers freely move around their partners in semicircles in the middle of their dancing space, moving closely within each other's orbit, turning by stretching and bending above and
below each others movements, but never touching; sixthly (6) there is another change of place or turn; there is then another free dance section, (7), (a repeat of section (5)); and then the final eighth (8) section, is a turn around each other. This marks the end when the couple come together, often with their handkerchiefs around each other, sometimes with the man on his knees (see video-tape (5) School of Scottish Studies 1983). The variations of ending are dependent on the regional version danced and the relationship between the dancing couple (familiar or unfamiliar, married or unmarried). The choreography has been traditionally interpreted as suggesting one male partner conquering the female. A more contemporary interpretation is of the two partners coming together in symbolic union (Pérez 1983, Claro Valdés 1979).

**Cuecas as dances**

During their concerts on the tour, in five out of seven places, as well as the three or four cuecas in the main concert programme, (E) (CM) (CC) (CN), Karaxú performed a cueca as second encore. They invited Chilean members of the audience to dance, often with a member of the group joining a volunteer female dancer for whom no partner has come forward or by choice because of prior friendship (see plates 24,52,53,54). The dancers often had to solicit handkerchiefs or scarves from members of the audience.

It was notable that in Sheffield couples got up to dance
the two cuecas (CM) (CC) within the first half performance. This was not openly welcomed or opposed by Karaxú, but unlike the encores, it was not initiated by them, due to their wish to control not only the overall ambiente, but the relationships between the different ambientes of pieces, and the relationship between musicians that they were trying to establish. Such activity at an early point in the programme might endanger this control in its subtlest forms by distracting the audience from the content of the cuecas performed and creating a different type of ambiente, audience response and concentration from that desired. During these performances of Karaxú the preferred place for dancing a cueca was as an encore.

Karaxú's cuecas

Cuecas, then, are traditional, national dances with a long history of expressing 'Chilean-ness' both within Chile and on the continent of Latin America. While Karaxú's cuecas work within tradition they are distinct in three major ways. Firstly the content of the text. Although it is by no means out of the tradition, for a cueca can be written about any subject, all those performed by Karaxú are on socio-political themes. To my knowledge during this period Karaxú were the only Chilean group outside Chile to be both writing and performing so many cuecas on contemporary political themes. Secondly, Karaxú's use of and variation in instrumentation.
Thirdly, the overall texture of the sound produced by both variation in instrumental string strumming techniques and percussion playing, and by complex and unexpected vocal arrangements with two, three, four or more voices (notably, never one), singing together in various groupings, alternating in lines and/or sections. This contributes to the creation of a variegated vocal interpretation, a vocal texture that interacts with the verbal text and simultaneously provides variety for the listening ear when cuecas are to be listened to rather than danced.

The important point is that while we can define basic characteristics of cuecas, each one within Karaxú's repertory is distinguished musically from the other by details apart from those of construction of verse and melody, harmony, and rhythm. Such variation is within the tradition of the cueca (Pérez 1983). Such detail is significant here, as are the song texts (the words).

Cueca song texts and spoken introductions

Cueca de/por Nicaragua

In their spoken introduction to the previously cited song text Karaxú say, "we think everybody must show support' for the people of Nicaragua and as we make music we wanted to do our little contribution with a Chilean
cueca dedicated to Nicaragua" (see item (11) Swansea transcript). They translate the third line of the quatrain, which expresses the desire to see the liberation of Nicaragua and the freedom of her people, reinforced by the declamation over the musical introduction: "for the brother people of Nicaragua - my soul".

The song text itself tells of a people struggling to overcome a powerful and entrenched dictatorship. This struggle is expressed using only the verbal forms of present and future tenses. Nicaragua sets 'my heart afire' with the thought of seeing Managua liberated, 'the tyrant [Somoza] and his dynasty will fall' by the action of workers and peasants (of the people's army of Sandino, the FSLN), who take the villages in the name of Sandino. On that day 'two thousand poppies will bloom': Long Live the Sandinistas, Nicaragua's time has come. The triumph is imagined by use of the striking image of poppies springing up. This continues the theme and colour of 'aflame' using a wild flower with a self-spreading seed, a flower that always returns each year. The colours of the poppy are red and black, those of the the MIR (Chile) and the Sandinista Front in Nicaragua FSLN (and other socialist political groupings in South America). The tyrant's dynasty will be overcome by the united struggle of 'workers and peasants'. The song offers unqualified support for the just cause of the organised people's guerilla army fighting an unequal civil war but able to
Win it. Imminent triumph is suggested in the last two lines, "Long live the Sandinistas/ Nicaragua is ready".

As discussed in section I of this chapter, such a textual interpretation is unlikely to be made on first hearing by a non-Spanish speaking member of the audience, or even a Spanish speaker. The detail of the words also tend to get obscured in performance because of the inter-relationship between sung text and music which makes it difficult to concentrate on either alone unless a conscious effort is made. But these details of sung text are carefully considered by Karaxú who composed the piece.

'Tá llegando gente al baile

Patricio Manns

1 ‘Tá llegando gente al baile
2 desde el norte de la Europa
3 desde el norte de la Europa
4 Recién se larga esta siglo
5 recién se cabrió el hispano
6 y ya llega gente al baile
7 me tinca que es el cobre
8 el que los tira
9 o el petróleo el que tienen
10 puesto en la mira
11 me tinca que es el cobre
12 el que los tira
13 El que los tira, ay sí
14 y que entregamos
15 y es la sangre del día

There are people coming to the dance from the north of Europe. They've just lengthened the century we've just beaten the spaniard and now there are people coming to the dance I suspect it's the copper that's pulling them or is it the oil that they have in their view I suspect it's the copper that's pulling them, oh yes and that we give and it's the day's blood
16 la que olvidamos that we forget
17 Nos tumbaron el pingo We've fallen into the trap
18 ya llega el gringo and now the gringo is arriving

'Ta llegando gente al baile is a comment on the
colonial and neo-colonial legacy of the Americas that the
indigenous people have paid for with their blood. The
song was written by Patricio Manns as part of his song
cycle El sueño americano (The American Dream) in 1967
after the U.S. invasion of the Dominican Republic. While
Karaxú!'s spoken introduction is explicit, "to make profit
with what belongs to us", "an anti-imperialist cueca", the
song text is more covert and ironic: the (19th) century
was just lengthened, first the fight to beat the Spanish
(colonialism, the struggle for independence), and now
people are coming to the dance from Europe (from Britain,
for nitrates) and the north (from the U.S.A.), attracted
by the oil and copper, (neo colonialism). This is given
up to them, forgetting the blood sacrifice (loss of lives)
made to obtain it - (Latin America) has fallen into the
(same) trap (twice) - the gringo is coming.

The ironic tone of the song text undermines any sense of
ambivalence or resignation in its style. The opposition
is between the 'we' (the people of Latin America) and 'the
foreigner', between [our] 'blood' sacrifice and their
material gain. The 'other' is the foreigner, the uninvited
guest. The analogy of the dance/party itself within a
dance form doubly articulates and evokes the idea of
resources being squandered for gratuitous reasons, of the
'other' plundering the party selfishly. Implicit in this text is that the gringo will have to be beaten off, as the Spaniards were, by a continental struggle, that is, an analogy is made between colonialism and neo-colonialism. The song text employs both past tense and present participle. Mention of the 'north' is a reference to the involvement of British capital in the Chilean nitrate companies responsible for the War of the Pacific which caused former allies (Bolivia, Peru, Chile) to turn against each other. The inference is that outsiders, in pursuit of their economic interests, have found it useful to turn the communities of Latin America against each other. The sub-text of the cueca is international capitalism and the activities of the multi-national companies. The call is for Latin American political and economic unity against such economic forces.

Cueca de los mineros - Cueca del carbón

1 la vida y en los va...  Life and in the va...
2 y en los valientes mineros  and in the valient miners
3 la vida de la zo...  life of the zo...
4 de la zona del carbón  of the coal (mining) zone
5 la vida de la zo...  life of the zo...
6 de la zona del carbón  of the coal (mining) zone
7 La vida se clavó  Life they stayed
8 se clavó hasta tocar fondo  until they touched bottom
9 la vida y el puñal  Life and the dagger
10 y el puñal de la traicion  the dagger of treason
11 la vida y en los va  life and in the va
12 y en los valientes mineros  and in the valient miners
13 Los que sacan riquezas  Those who take out the riches
14 la vida debajo del agua  life from under the water
15 cargados de cadenas  weighed down with chains
16 la vida van para Pisagua  life they go to Pisagua
17 los que sacan riquezas  those who take out riches
18 la vida debajo el agua  life from under the water
They go to Pisagua, yes
life they go in their thousands
the 'acursed' law gave
life the payment of Chile
those who take out the riches from under the water

Blacker than the coal was the dagger of treason

The subject of the *Cueca del carbón* is the past and present historical struggle of Chilean coal miners against dictatorship. The text again is ironic and understated: the valiant miners in the coal regions who loyally commit themselves and touch bottom only find the fist of treason. Those who mined the wealth of Chile under the water loaded with chains, who walked miles to Pisagua with their families [to petition for higher wages and better working conditions] were greeted by emergency [police] laws used against them, the only payment they received was to be shot at. The last two lines deliver the comment: blacker than the coal is the dagger of treason/betrayal. This text, which begins with the past definite tense and moves into the present, was written during the period of González Videla's government, during which many of the political parties that had supported his election were outlawed, and trade union and other political organisations were repressed. "Karaxá!" draw parallels between the struggle of the miners during that period earlier this century and the struggle of miners in Chile in the present time to organise against the policies of the military junta.
Cueca de la CUT  

Cueca of the TUC  

<table>
<thead>
<tr>
<th>Text</th>
<th>Translation</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Centra' ú - ú</td>
</tr>
<tr>
<td>2</td>
<td>Centra' única de Chile</td>
</tr>
<tr>
<td>3</td>
<td>maciza - aí</td>
</tr>
<tr>
<td>4</td>
<td>maciza como el acero</td>
</tr>
<tr>
<td>5</td>
<td>maciza - a</td>
</tr>
<tr>
<td>6</td>
<td>maciza como el acero</td>
</tr>
<tr>
<td>7</td>
<td>Que vela - a</td>
</tr>
<tr>
<td>8</td>
<td>que vela por las conquistas</td>
</tr>
<tr>
<td>9</td>
<td>del trabaj - a</td>
</tr>
<tr>
<td>10</td>
<td>del trabajador chileno</td>
</tr>
<tr>
<td>11</td>
<td>Centra' ú - ú</td>
</tr>
<tr>
<td>12</td>
<td>centra' única de Chile</td>
</tr>
</tbody>
</table>

The subject of the **Cueca de la CUT** is the strength of the Chilean Trades Union Congress (strong as steel), the achievements of its members: "Long live the workers of all the world", and solidarity between Chilean T.U.C. and other workers organisations worldwide. The link is made between the **campeñino** (landworker-peasant) "preciosa joya" (precious jewel) and the miners, united in effort and struggle for their destiny, which is the unity of the working class; and between Chilean workers and peasants and their counterparts in the rest of the world. Again the text, written by Hector Pavez, a Chilean folksinger of the 1960s and early 1970s, shows preference...
Conclusion, Cuecas: we, the people

In Chile the cueca is the traditional mode of expression of common experience. Each of Karaxú's cuecas has different song texts but in general the voice or subject of each of those texts and of the spoken introductions provided for them in performance is the first person plural, 'we': that is 'we' the coal miners, 'we' the Trades Union Congress ('we' the workers of the world). The 'we' of cuecas (E) and (CN), in contrast with the other examples, brings together the first person singular 'I' and the possessive pronoun 'my' with the first person plural 'we', to incorporate the 'my' and 'I' into the 'we'. This is paralleled in the vocal arrangement for two, three, four, but never one voice.

This seems logical if we bear in mind that the cuecas (CM) and (CC), for the coal miners and the CUT (T.U.C.), are about specific workers organisations, while of the other two, one concerns a possible united Latin America, and the other the actual armed political struggle. This struggle involves the organised working class with other social groups, joining together in political organisations to struggle together against the 'other': the enemy is either named, as 'foreigner', the dynasty of Somoza, or implied. These organisations involve the individual and the group, the militant and leaders, the 'I' and the 'we',
the middle, working and peasant classes, as for example in 
the 'people's army of Sandino', (who at the time of these 
performances were fighting for the Nicaragua Revolution 
which they achieved in 1979).

The different instrumentation of these two cuecas, (E) 
and (CN), discussed earlier, is relevant here. The 
inclusion of charango and guena in (E) introduces an 
'Andean' sound. As I argued in chapter two, part of an 
explanation of the focus on and the appropriateness of the 
'Andean' sound of nueva canción can be explained by the 
link between the impact of the Bolivian Revolution of 
1952, with its assertion of the importance of the 
indigenous people of the Americas and their right to a 
share in the land; by the influence of Mariátegui and 
'indigenismo' in Peru amongst political activists and 
intellectuals on the continent; and with the political and 
ideological debate around the need for a continental, 
rather than national, revolution; and the influence of 
Ché Guevara's political 'foco' theory of the 1960s. This 
is symbolised by use of aspects of Andean music, most 
specifically of Andean instruments. The Andean 
instruments used in this cueca reference this 
ideological position and embed the theme of struggle 
geographically.

In a different way the use of a 'classical' instrument, 
the 'cello in (CN), could on one level symbolise the 
inclusion of the middle classes in the revolutionary
I am not suggesting the correspondence of instrument representing social group exists for each and every piece of the repertoire. However, none of Karaxú's instrumentation is random or simply explained. The instruments play their key role in establishing the ambiente of a piece (see chapters eight and nine): Chica could have played fiddle, or guitar. Indeed in 1980 when the group decided that they could no longer travel with the 'cello, the violin was substituted. I have discussed how Karaxú search for an instrumentation that is singular to them, represents what they are and appropriate for the piece. As they say in performance: "as we make music we make a cueca for Nicaragua". Here the instrument is different enough to warrant some explanation that is not straightforward. However, such decisions are not always possible to sustain, especially when changes in membership occur. As the discussion on composition in chapters eight and nine will show, instrumentation is considered important by the musicians.
Cuecas = 'we' the people of Chile and Latin America

As I have shown, the cueca is a tight and highly structured musical song and dance form, in major mode with vivid images in the texts. I would argue that here there is a unity in expressive form and content. All the cuecas Karaxú chose to interpret are about the actual struggle or need for struggle by the working class and political groups, of the need for 'unity' amongst 'we' the people. For the song/dance to be completed successfully, a logical structural development must be followed. At the same time for those participating there exists enough flexibility in this highly ordered structure to allow for small changes of detail to the implementation of the structure, determined by aspects of context and the contribution of the individual.

The verbal and musical structure of the cueca is in one sense a metaphor for their socio-political content. This is re-inforced by the open ended musical structure which in these cases usefully parallels the open ended statements made by the song texts, with their preference for use of the present and future tenses, with the past always as historic example. The song texts themselves are never conclusive, they lead onwards. In the concert programme, the open end of the first half, stopping for the interval, is itself accented by the last piece being a cueca with its open ended structure. At the end of the concert it is also appropriate as the resistance struggle,
and the concert which supports it, will continue.

The fact that cuecas involve audience participation in performance means that on one level of execution they involve the audience in the statement of that struggle. As Karaxú say to their audience: "as we make music we have made this cueca... for the brother people of Nicaragua - this cueca - my soul". As that audience play their part in the execution of the piece, they thereby support the struggle of the people in Nicaragua. They may be geographically removed, culturally unfamiliar, but the cueca provides a symbolic means of involvement that is at once emotional, moral and political, a figurative participation in an expression of support for that struggle.

When I came to these conclusions, that in the cuecas in Karaxú's performances, form and content were synthesised, I decided to ask the musicians. I asked why a cueca for Nicaragua, why not another form, another type of song, something 'new' to express the actual struggle for liberation and a new Revolution? The reply was:

when one chooses to sing a folkloric cueca - the subject is not the individual - it isn't the 'I' - it is 'I' as a Chilean - that is it is one identity towards another - in the Cueca for Nicaragua for example - it was never that conscious but it is that

(Chica: Personal communication, March 1986 - translated directly into English)

When I asked a Chilean who regularly dances the cueca
at performances in Edinburgh what the cueca meant to him, he said:

la cueca es nuestra cultura y nuestra música y nuestro país... que nos ha mantenido... el baile nacional es Chile... nos hace sentirnos en Chile... el público ayuda - estamos en Chile en este momento con el aplauso... ésta es su tierra y ésta es Chile también en un momento determinado - sentimos que no hay fronteras - que somos pueblos hermanos

the cueca is our culture and our music and our country... that has maintained us... the national dance is Chile... it makes us feel ourselves in Chile... the public helps - we are in Chile in that moment with the applause... this is your land and this is Chile also in a determined moment - we feel that there are no frontiers - that we are brother people

(Ernesto Leal, personal communication May 1986)

It is the cueca, a dance that symbolises union between its dancing partners, that brings together musicians and audience at the end of most concerts. When this happens the physical space between audience and musicians, chairs and stage, is bridged by the dancers. These dancers are always Chilean. In this way it is the Chileans who bridge the physical gap and seal the unity of the concert community. This unity is one of support for the resistance struggle of Chileans and other Latin Americans, support which bridges the gap between those in the exterior and those in the interior.
Category two: Música Folklórica (ii) Chilean–Latin American folk genre

Three other pieces of music in Karaxú's performances can be classified as a sub-category of category two. They are La nave de la esperanza (The Ship of Hope) (LN) (item 15), composed by Karaxú; Toro mata (The Bull Kills) (TM) (item 17) Karaxú's version of a Peruvian folk song, based on that recorded by Perú Negro (Virrey VIR-920, Peru); and El negro José (Black Joseph/Jack) (NJ) (item 21), which featured every night of the tour as first and obligatory encore, Karaxú's version is based on that recorded by the Chilean group Illapú (from Illapú's L.P. record Despedida del pueblo, Movie-Play Gong.17.1283/7, Spain). They can be heard as musical examples six, seven and eight on cassette tape two, side A.

All three pieces are folk song and dance forms. La Nave has an original text by Karaxú, while the song and musical texts of the other two, (TM) and (NJ), are established. Unlike the cuecas each one has a different song form and unlike both the cuecas and the pieces of Andean music there are fewer common musical features. They can be considered as a sub-category partly because they use folk song-dance forms but more importantly from their designation through Karaxú's spoken introductions and their song texts.

The spoken introductions provided by Karaxú for La nave
and Toro mata designate them both as pieces of music which function as cultural metaphors for the continuing need of people in Latin America to survive in difficult oppressive conditions. Each is different but the underlying message is the same. What follows is the complete introduction for (LN):

Folkloric music has always been a weapon in the hands of the people to express feelings and struggles and for this reason from the moment - from the very first moment after the coup d'eat in Chile this music suffered a very hard repression - even some of our instruments were forbidden in some of the territories of our country - but this music is so rooted in the spirit of our people that little by little it has been developing again and taking new forms especially with regards to words - in which a kind of symbolic language has been developing - so by the means of metaphors - you say things but without saying them in any direct way - this song we are going to sing now it's a show of this kind of music - it's a rhythm from the south of Chile and it's called - La nave de la esperanza - The Ship of Hope - and this ship being our people and his struggles today (SF/JF/1979/20)

Karaxú stress that music is a metaphor for such survival. The music is 'our' music (the first person plural possessive adjective). 'Our' music is implicitly a form of cultural resistance. The spoken introduction to (TM) builds on that of (LN) and mentions the culture of black Peru, of the descendants of the slaves taken by the conquistadores. The spoken introduction for (NJ) stresses that to survive is to resist: the song was sung when a compañero was set free (see Swansea transcript, chapter five, and chapter seven).

According to accounts which circulate in the exile community, Negro José was sung as an act of resistance
by prisoners in Chile in the first years following the coup when the first political prisoners were released from gaol. In Karaxú's performances Negro José has a spoken introduction which provides this information. It is presented as a song that will be instantly recognised by Chilean members of the audience who will appreciate its significance and who will help teach the tune to other non-Chilean members of the audience.

In their spoken introduction to La nave, Karaxú talk of the need for people in Chile to use indirect forms of communication, which they speak of as 'metaphorical language', because of the denial of free speech and the repressive condition within the country. This is obviously a reference not merely to the inability to protest openly against the military without being endangered physically, but also the illegality of political parties, trade unions and other forms of organisation. The song has two key metaphors which are interdependent: the ship, which represents the people of Chile, and the ocean wave, the hope that they will one day rise up and become an 'unstoppable force': both ship and ocean wave are metaphors for 'our' people.

The song texts for each of these pieces are the most complex and enigmatic of all pieces in Karaxú's repertory. I will discuss each in turn and then significant aspects of all three pieces of music.
La nave de la esperanza

1. Aquí se va la nave — Here is the ship
2. de la esperanza — the ship of hope
3. contra viento y marea — against wind and tide
4. la barca avanza — the ship advances
5. la barca avanza sí — the ship advances yes
6. y en noche negra — and into the black night
7. pero rojo es el fuego — but red is the fire
8. de sus calderas — of her boilers
9. de sus calderas — of her boilers
10. Vuela la barca. — The ship flies
11. la mar es verde — the sea is green
12. por arriba está en calma — on top it is calm
13. y abajo hiere — and underneath it boils
14. y abajo hiere sí — and underneath it boils yes
15. que aquí se va la nave — for here goes the ship
16. de la esperanza — of hope
17. de la esperanza — of hope
18. de la esperanza — of hope
19. pasa noche tras noche — Night after night passes
20. sin que amenace — without threat
21. como un potro sin riendas — as a young unreined colt
22. el tiempo vuela — time flies
23. el tiempo vuela sí — time flies yes
24. detenga el paso — hold your step
25. que hasta el fruto más dulce — for even the sweetest fruit
26. se ha vuelto amargo — has turned bitter
27. y abre tu casa — and open your house
28. con la mirada — with a look
29. a los vientos de hielo — to the icy winds
30. cierra la puerta — shut the door
31. cierra la puerta sí — shut the door yes
32. y al que enciende — and to those who set
33. la vida — souls aflame
34. con la mirada — with a look
35. aqui se acaba el baile — here the dance ends
36. por arriba esta en calma — on top it is calm
37. cierra la puerta — shut the door
38. y abajo hiere — and underneath it boils
39. y abajo hiere sí — and underneath it boils yes
40. quién lo negará? — who would deny that?
41. que si la mar remonta — if the sea rises up again
42. no hay quien la pare — no one can stop it
43. la mar es verde — the sea is green
44. por arriba esta en calma — on top it is calm
45. y abajo hiere — and underneath it boils
46. y abajo hiere sí — and underneath it boils
Much could be said about the text of La nave, but I will confine myself here to brief points directly relevant to my argument: its regular syllabic pattern, use of end rhyme and repetition of lines, using methods similar to those of the cueca with word repetition and padding; its striking images, including the red boilers, the black night, the red and the black of the MIR; its suggestion of communication not by words but by looks and gestures; its suggestion of constant movement (for example, uncontrollable colts, waves, flying, the green sea ebbing and flowing, calm on top seething underneath).

The song text shows preference for the same verbal modes as the cuecas, using the present participle and future tense, although not to the exclusion of the past (specifically in lines 25/26 of the third verse, which refers to the effect of the inability to move: "even the sweetest fruit turned bitter"). This text cannot be easily summarised: in exactly the same way as the situation it seeks to describe, which is one of metacomunication, its words must be interpreted, speculated upon. The content of the text is covert.

The same is true of the text of Toro mata. This song always follows (LN) at the end of the performance before the Suite, or exactly balances it in position (when they
are then second and penultimate pieces). The song text of Toro mata is designated by the musicians as representing the survival of black culture, despite the oppressive treatment of black slaves brought to the Americas. According to one member of the group it was chosen essentially for effective function ("to disinhibit the audience near the end of performance") and the complexity of the text was almost taken for granted (Berto, personal communication, October 1985). This complexity is again metaphorical, the narrative of the text is hidden, it can only be fully understood with contextual information of a historical nature:

Toro mata
Perú Negro

solo:
1 Toro mata y toro mata The bull kills ah the bull kills
2 toro mata rumbambero the bull kills rumba dancer
   y toro mata,*toro (bis) ah the bull kills, bull
chorus repeats lines 1 and 2 (up to *)
3 La color no le permite The colour doesn't allow
   ay toro mata you to leave, Pititi
   toro (bis) ah the bull kills
   torito torito (2) bull bull
   little bull...
chorus repeats lines 1 and 2 (as above*)
5 Toro viejo se murió The old bull has died
6 mañana comemos carne tomorrow we'll eat meat
   ay toro mata ah the bull kills
   toro toro toro (bis) bull little bull
chorus repeats lines 1 and 2 (as above*)

solo  chorus
7 Ayl Laponde, ponde ponde
   Ayl Laponde......
   Ayl Laponde, ponde, ponde

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Karaxú interpret the text in the light of an explanation given to one of the group when he first went into exile in Peru. He met a member of the musical group Perú Negro, who explained that the song describes how in colonial times a slave could occasionally win freedom by fighting a bull. If he survived such a person became a 'hero' in the eyes of unfree slaves but was at the same time perceived by slave owners as a danger, capable of inciting unfree slaves to rebel. The 'free' slave is caught in the double bind of the colour of skin, which will neither protect him from the bull in daylight nor from being discriminated against. The song text provides a partial narrative: when the free slave goes to visit family and friends who are still slaves in the hacienda 'La Ponderosa' he is either suspected of being subversive because of his freedom or mistaken for an escaped slave.

The three verses follow the different stages in the events: first the corrida (bull fight) which in the song is
represented by rumba dancing, an acting out of both bull fight and the bid for freedom; the second tells of the fact that the dark colour of the skin is no protection in daylight against either bull or the slave owner; the third that the death of the bull brings both freedom and a good meal for everyone "as is the collective custom of this race and community of people" (ibid).

The direct analogy suggested by this song text is that of the position of the political prisoner, or indeed any suspect arrested by the armed forces in Chile, for whom even the grant of physical freedom could not protect from being re-arrested, or even worse from being picked up by right wing death squads, for whom identity was often a negligible factor. As chapter three discussed, many Chileans had to leave their country because of the danger they could bring to their families, marked by their support for Popular Unity, or by having spent time in prison. On one level the old bull is analogous to the repressive forces and power of the military junta. To survive the old bull did not mean freedom. This song was actually made popular in Peru by Perú Negro during a period of military dictatorship in the mid-1970s.

The song text of Negro José similarly uses a cloaked mode of expression. Both songs (NJ ) and (TM) are part of Latin America's black cultural heritage. The full name of the piece is actually Candombe para José (although Karaxú use this full name only on the record sleeve). The
candombé is a dance form most associated with the descendents of the black slaves of Uruguay and is still a popular dance form there today.

Candombé para José

J. Ternan arr. Ariel Villablanca

1 En un pueblo olvidado no sé por qué
2 y su danza de morenos lo hace mover
3 en el pueblo lo llamaban Negro José
4 amigo Negro José

5 Con mucho amor candombea el Negro José
6 tiene el color de la noche sobre la piel
7 es muy feliz candombeando dichoso de él
8 amigo Negro José

9 Perdóname si te digo Negro José
10 que eres diablo pero amigo Negro José
11 tu futuro va conmigo Negro José
12 yo te digo porque sé

13 Con mucho amor las miradas cuando al bailar
14 y el tamboril de sus ojos parece hablar
15 y su camisa endiablada quiere saltar
16 amigo Negro José

17 No tienes ninguna pena al parecer
18 pero las penas te sobran Negro José
19 ya para el baile las dejas yo sé muy bien
20 amigo Negro José

21 Perdóname...
22 ...
23 ...
24 ...

1 In a forgotten village I don't know why
2 and the dance of the Black people makes it move
3 in the village they called him Negro José
4 friend Negro José

5 With much love Negro José danced the candombé
6 he had the colour of the night on his skin
7 he's very happy doing the candombé, he says,
8 friend Negro José

9 Forgive me if I tell you, Negro José
10 that you are a devil but a friend, Negro José
11 your future is with me, Negro José
12 I tell you because I know

13 With much love the looks when as he dances
14 and the drum in his eyes seems to speak
15 and his devil covered shirt wants to leap
16 friend Negro Jose'

17 You don't appear to have any cares
18 but you have too many cares, Negro Jose'
19 and by the dance you do I understand well
20 friend Negro Jose'

... chorus repeats (...Forgive me if I tell you,
Negro Jose'...)

The text, which uses the same present tense mode as
other pieces, tells how happy Negro Jose' in the village
comes alive like a devil when he dances. Negro Jose' may
look 'happy' ('harmless' the Black stereotype) but in fact
his 'exterior' is deceiving. His dance may look innocent
but he has more than enough pain/problems. His eyes, his
body movements and his dance communicate what he really
feels. His future is with his companion (the observer,
the singer of the song); things can only get better. The
voice is that of 'he' and 'I', the one re-figured in the
other.

When sung in the prison camps in Chile the song was
essentially a metaphor, it was not what it seemed, an
innocent traditional song sung in farewell. Its sub-text
was the real situation: the forgotten place was the prison
camp, those conforming to the behaviour of prisoner only
doing so in order to survive. Their song may seem
'happy' and 'harmless' enough (like the Black stereotype)
but that is a deception, a form of protection against
reality. Those who sing and the one they sing for are
one. In this way in both text and sub-text Negro Jose'
is a song that exemplifies resistance.
Ship, wave, bull, slave and Negro José are metaphors. La nave uses striking images (consistent with Cueca por Nicaragua, one of Karaxú's other compositions), while both Toro mata and Negro José, which have their roots in the Black music of the slaves, use a metaphorical narrative that requires unravelling and that operates on two levels as the notion of Black musical culture enduring against all the historical odds is also simultaneously expressed. All three pieces speak of the dance (life?), all three stress the significance of non-verbal, meta-communication, all three protect their meaning, need their meanings teasing out. They are complex metaphors signifying the multiple and complex forms the resistance of the people can take. Their form and content coalesce.

Musical features

I will concentrate upon three essential musical features: instrumentation, structure, and vocal arrangement.

Instrumentation

The instrumentation for the three pieces is similar, using wind, strings and percussion, with (LN) and (TM) using instruments that could be related to concepts of specific geographic origin of the pieces: La nave is a folk dance of Chiloé, one of the largest and the first island of the archipelago of southern Chile, and uses the violin, which
is played as a folk instrument in that region; both Toro Mata and Negro José use percussion instruments which are considered a visible part of the African heritage of the Americas. Only Negro José uses an Andean instrument, the larger guena (guenacho), the instrument used in the original arrangement of Illapu, a musical group from the northern regions of Chile sharing the adjoining Peruvian and Bolivian culture:

(LN) flute violin guitar bombo tambourine
(TM) guitar guitar bongos bombo guiro
(NJ) guenacho violin guitar bongos bombo guiro

Structure

As the diagram below shows, all three have responsorial structures (where A is the call and B the response):

La Nave


song text

La Nave text

A B C D E F A B C D E C

Toro Mata

music: soloist A A A B B ....

chorus A A A B B ....

song text: soloist A B C D D/E

chorus A B C D D/E

However, despite the potential participatory structures, both (LN) and (TM) are performed to be listened to, with no sung audience participation sought from the audience or initiated by the musicians. This is partly because the song refrains repeat only the music and not the song texts which are different each time. Each of the three pieces use highly structured musical and literary forms which obey syllabic line and verse rules using rhyme and repeated lines. Spontaneous and individual audience participation results in part response
to following the metrical and rhythmic aspects of both music and song text, and in part because of their dance forms which appeal to the body, rather than simply to the ear and to reflection of the words. Tapping feet, and moving other parts of the body to the rhythms is almost involuntary, reinforced by the group's own dancing body movements. Their obvious pleasure in performing the pieces is communicated to the audience with accompanying gritos (cries), a feature already isolated as an indicator of pleasure and involvement.

Each of the three songs (LN) (TM) (NJ) are performed in a direct, lively style devised to incorporate the audience simultaneously physically, mentally and emotionally into their rendition, enabled by their rhythmic dance structures (this is best illustrated by listening to the accompanying taped examples, cassette tape two). Karaxú dance these pieces as they are performing them: they are never still. Instrumental verses, when they occur, contrast with the energy of sung verses but enable the group to use their bodies to communicate physically more than ever. The structures of each of the three pieces could lend themselves to indefinite lengthening by repetition of sung or instrumental verses and refrains, although this is not done so here. In contrast to the other two pieces, for Negro José the musicians invite the audience to sing the refrains. This is accomplished not through the learning of words, but by the singing of non-lexical vocable "la la la la la la la la la...." and by
clapping.

All three pieces begin with instrumental introductions of different length that are percussively rhythmic establishing the appropriate ambiente (atmosphere) for the song texts and indicating the desired communicative relationship between musician and audience. Thus, over slow, regular, single drum beats that begin La Nave the group declaim: "from here departs the ship of hope – against winds and storms the ship advances". The verses, meant for listening, contrast in tempo and in mode of the delivery with the participatory refrains.

Metre

As with the bulk of Karaxú's repertory La nave and Toro mata both use hemiola (3/4 and 6/8), while Negro José is in common time. The rhythmic frameworks of each piece can easily accomodate different lengths of phrases and lend emphasis to specific lines. Negro José alternates between major and minor, whereas the other two begin in the minor then alternate to major. In all three this alternation between major and minor provides a constant varying base for each song, which contributes to the movement teach song describes (of the ship, of the bull fight, of the dance), and to a build up of tension and excitement in performance. Choice of mode (major or minor) is consistent with the traditions of the genre, while choice of key is to suit vocal range of both
MUSICAL TRANSCRIPTION 5

Tape No: SF/JF/1979
Title: LA NAVE DE LA ESPERANZA
Area: CHILE/SOUTH AMERICA
Performer: MARAXU!

Type: MUSICA FOLKLORICA CHILENA
Coll: Trans: JF/PW

voice

Poco lento

A qui se va la nava de la esperanza
Contraviento y marea la
lava-a\n
Fue la

Fue

s. de sus aldeas

C. Fue

Varied

First time instruments only up to *]

CHORUS

Vuelta haua vuelta lavi-da
Malpimera a
como a lu-\n
Line indicates tune buried in middle of chorus

\n
Caen las pernas si
Siga la danza que quiera

D.C.
MUSICAL TRANSCRIPT 6

La Nave de la Esperanza
soloists and the group. All three pieces support their metrically organised ['catchy'] melodies with basic three chord harmony.

Karaxú kept the musical arrangements as simple as possible: for (LN) for instance a second part for the flute was sacrificed because it sounded too sophisticated. It made the arrangement too elaborate, too complicated, which it was felt could only cause a sense of distance between the arrangement and the public. It would be 'less folkloric' and therefore was considered inappropriate (SF/JF/1980/7).

Vocal arrangement

As befits songs that concern the people's lack of voice, the inability to express oneself openly and the need for metaphor, the vocal arrangements of the three pieces are most significant. The presentation of the resistance as music is expressed by use of the solo voice with the group re-inforcing the message in their by the collective singing of the repeated musical refrain. All three songs are performed using solo voices for verses and four or five voices for refrains.

In musical transcription I have transcribed parts to show choral harmony of (LN). In La nave a male voice sings the first verse and four voices the chorus. The female voice modulates to another key for the second
verse. This modulation was for reasons of comfort of vocal range but also with the knowledge that it would simultaneously add "colour", "texture" and "contrast") (Chica: personal communication 1985).

The harmonic arrangement for the choral parts, singing in thirds and sixths, is notable for the fact that the melody is buried within the four voice parts, paralleling the situation it is expressing, of clandestinity and of metaphor (calm sea, seething underneath as people organise). The harmony itself is somewhat unconventional with much parallel movement and occasional octave doublings.

The 'buried melody' in the chorus is a feature only of (LN): the choral parts of the other two pieces use thirds and sixths but do not have this vocal arrangement. The main difference could arise from that fact that (LN) is the only one composed by Karaxú, and that (TM) and (NJ) are older established pieces with some African origin. All three are different genres and in each the idea 'music as resistance' is communicated in different ways.

As I showed earlier, as different genres each of the three songs has a different structure. In (TM) the solo verses sung by solo voice, are repeated by the chorus, while in (NJ) the solo verses are sung by all the group with the audience joining in the refrains. The words of the refrains are sung by the group and those in the audience
Tape No.: SF/IF/1979  
Area: CHILE/LATIN AMERICA  
Title: TORO MATA  
Performer: KARAXU!  
Type: MUSICA FOLKLORICA  
Coll.: IF  
Trans.: JF/PJ  

Solo Voice

Guitar

Guiro

Percussion

Bongos

Bombo

(general indication)

Musical Transcript 7

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End section: Call/response: Ay la pu-de pa-que pa-de la pu-de-e e Ay la pu-de pa de pu-de la pu... etc.

Note: JAiber in the 2nd and 6th measure sometimes written or .
En un pueblo olvidado no se porque y su danza de ne-ras lo hace-mos ver

En el pue-blo lo lla-ma-ne-go José A-mi go Ne-gu Jo-se

Per-don-me si le di-go Ne-gu José Que eres di-lo yo amigo Ne-gu Jo-se

Tu fu-fu-vo va con-mi go Ne-gu Jo-se Yo le di-go por que se Ami-go Ne-gu Jo-se
who know the words, with the rest of the audience singing along with a 'la la...'. It is (LN) which distinguishes itself because of the marked contrast in mood between sung verses (by one or two voices) and the choruses.

The expression and delivery of the individual voices when singing either solo or as a duo differ. The characteristic is an expressive style of delivery with much use of variation and subtle dynamic in articulating individual words within phrases. The style of the solo voice in Toro mata could be described as strong, assertive, dramatic, and powerful. In La nave there is strong contrast between the timbres of the voices and the ways in which the two singers deliver their words. There is a subtleness of expression that contrasts with the lively choruses. I shall discuss further and in more detail the question of the 'grain' of the voice in the next section and in chapter nine. But the point is that individual expressiveness in its very subtlest forms is very much a part of Karaxuí's group aesthetic (SF/JF/1980/25).

For interest, I have included two of Karaxuí's transcriptions that exist for (LN) and (NJ), as musical transcription s/ñ and n/m (the role of transcription is discussed fully in chapter eight). (NJ) is scored in E major but is sung in D as a more suitable key for the vocal ranges of those involved.
These three pieces of music, (LN) (TM) (NJ), which represent music as resistance, use solo voice and group to express what are in many ways the most complex song texts in Karaxú's repertory. In these songs form, content and the designated content of the spoken introduction in context all combine together.
Category three: *música nueva* (new music)

The third and final musical category presented in performance is *música nueva* (new music), known also as *nueva canción* (new song). This category is by far the most significant for this thesis. An account of the Chilean *nueva canción* movement was provided as part of chapter three. However, the account told us little about the new songs themselves. Two basic problems cloud issues of definition and nomenclature: does *nueva canción* include all genre performed by *nueva canción* (new song) musicians, which would therefore include the music already clustered into categories one and two? Indeed in so far as this thesis is concerned, should *música nueva/nueva canción* be defined as 'the music of Karaxú'? Or is there a clear distinction between genres, one of which is *música nueva/nueva canción* (new music/new song), the distinction that Karaxú make and that this analysis has followed so far? (3)

Conclusions concerning such questions must come later but a short discussion is needed here. If 'new song' is to be regarded as a total category defining the complete repertory of 'new song' musicians with definable sub-categories, then it must be based upon acknowledgement of, but not a defining distinction between, new arrangements of existing pieces of music and new compositions (such a
distinction will be further considered in the discussion of composition in chapter seven/eight). At various international Festivals of nueva canción when 'new song' has been discussed, broad circular definitions are usually reached upon the basis of ideological criteria: the 'new song' movement brings together those who sing 'new song', and 'new song' is what 'new song' musicians perform and create (Fairley 1977:48-9, 1981, Morris 1985).

The complexity arises from four major sources. Firstly, there is the problem of trying to speak about both soloists and musical groups who, while they relate loosely within the same movement, have distinct repertories, the latter tending towards the production of more heterogeneous genres (Fairley 1977). Secondly there is the confusion that lies behind concepts of 'popular', 'folk' and 'traditional' music. Nueva canción intends to be a popular music and its roots lie in folk and traditional rural music (Fairley 1983). Thirdly, there is the more immediate complication, Karaxú's preference not to use the term nueva canción. This arises in part because of the over identification of the movement historically in Chile with the Communist Party, but more importantly because the group Karaxú did not exist when that movement blossomed in Chile in the 1960s and during the Allende years (as explained in chapter three) (Fairley 1977). For Karaxú the term nueva canción was used for music that was part of a specific political process. This is a major reason why for Karaxú nueva canción is a
separate genre, a category within their repertory. However what Karaxú refer to as música nueva and others as nueva canción are in essence one and the same music. In fact Karaxú would never make an issue over such terminology and rarely use any of these terms when they talk about their music.

The fourth complication comes from the lack of a conventional, classical distinction between composition, arrangement and interpretation. Composition and arrangement are acknowledged on recordings, as required by the conventions of copyright and royalties. But while the composer of música nueva (new music) is acknowledged in performance it is what the piece expresses and Karaxú's way of performing it that are the crucial factors. Karaxú draw their repertory from various sources. The pieces of música nueva that are in their repertory are either by Particio Manriques, one of the founders of the original group, or by other individuals of their generation, such as Uruguayan Daniel Viglietti or Chilean Osvaldo Rodríguez. Pieces composed by Karaxú, even when the song text and music may have been mostly the work of one individual member, are always considered as being the result of the total creative work of all the group because of the level of collaboration during the creation of the piece (see chapter nine). For Karaxú the origin of the piece is only one factor: it is what it says, the type of arrangement they have given it, and the way they perform it that matters, for each piece:
pasan por un proceso colectivo... hemos cambiado el carácter... hemos cambiado la instrumentación ... es otra cosa totalmente distinto cambiado un poco la armonía y hemos introducido un montón de cosas raras... el arreglo de las voces - es todo distinto... es importante porque nosotros consideramos que cada cosa en que tú tocas tiene que pasar por un proceso de creación o sea con una función de considerar qué será - no como intérpretes como cualquier otro grupo del mundo ... tiene que pasar por un proceso de creación interna...

they pass through a collective process... we have changed the character... we have changed the instrumentation in the first place... we have also changed the harmony a little... and introduced a lot of other strange things - the voice arrangement - it's all different... we think that each thing that is played has to pass through a stage of creation - it isn't any use if we play it the same as anyone else in the world - we can't be interpreters in this way - it has to go through a process of internal creation...

This process of internal creation, of arrangement, perceived on one level almost as a form of re-composition, is charted in chapters seven and eight. As I have said, for Karaxú music must be defined como está vivido (as it is lived) and not as it is made (SF/JF/1980/5). When Karaxú prepare a piece of music and bring it into performance they do so because the music expresses what they wish in ways that will communicate to their audience what its subject means to them. To do this they feel it is necessary to make that expression uniquely their own. In a sense this is comparable to 'cover versions' of pop music (4). Thus música nueva is defined musically by characteristic features of orchestration, musical arrangement and also by performance practice (Fairley 1983). The whole question of what a song means, what it expresses, is qualified by Karaxú as "no es algo
que pasa - es un estado de ánimo nomás" (it isn't something that happens, it's a state of spirit, no more) 

(SF/JF/1980/7)

What is música nueva/nueva canción? How can it be recognised? No ethnomusicological account of 'new song' exists to date. This study will contribute to the beginnings of such an account.

Karaxú's definitions of música nueva

The following two key statements reveal how Karaxú define música nueva:

toda música que es de la vanguardia que busca nuevos rumbos - nuevas formas - parte siendo... de alguna manera restringida - en términos de que no es inmediatamente un fenómeno masivo que sea incorporado masivamente en el público... lo que sucede en Chile con la nueva canción... chilena que fue en realidad un movimiento avanzado en toda la música popular chilena - que tuvo una importancia bastante grande - pero que no podemos decir que haya sido realmente... a ver - incorporado dentro de la masa chilena como una expresión auténtica - o sea realmente popular en el sentido de ser la identificación de un pueblo a través de su música... es un proceso que no llegó a culminarse - y que hoy día siguió teniendo repercusiones en Chile como expresión musical - en alguna medida es una continuación de todo este proceso que venía desarrollando durante años - ante la Unidad Popular - durante la Unidad Popular y que tiene una manifestación hoy día - es decir son vanguardias que buscan formas de expresión que vayan reflejando representando una época - y que a través de un proceso - en el tiempo van incorporando ya a un nivel masivo - y van siendo formas en las cuales - a través de las cuales el pueblo se identifica... en un momento histórico determinado...

(all music that is of the vanguard - that is searching for new ways and new forms - in part in a restricted way in the sense that it isn't immediately a massive phenomenon - that is incorporated by the people
massively - what happened in Chile with the so-called new song - that was in reality an advance movement in popular music - that was of significant importance - but we cannot say that that it has been really - that it succeeded in being incorporated amongst the mass of the Chilean people - let's say really popular - in the sense of being the identity of a people through its music... it's a process which has not reached the end - and which today continues in Chile as musical expression - in some degree it is a continuation of the whole process which was developing for years - before the Unidad Popular - during the Unidad Popular - and which is manifest today - that is to say - they are vanguards who search for forms of expression that reflect and represent a period that through the process of time become forms in which the public identify themselves ... at a historic moment...

(JF/1979/K18)

(nueva canción)... expresa situaciones de la vida cotidiana de un pueblo a través de un lenguaje que lo hace universal - buscar algo que transcende - que vayan mas allá... no podemos negar que de alguna medida el conjunto en cuanto al carácter que tiene bueno tiene mucho que ver con lo que ha sido llamado la nueva canción chilena - sin embargo nosotros tratamos de tener algo singular o sea buscar un estilo que nos sea propia... de seguir nuestra línea propia en términos del color musical que buscamos - las armonizaciones - los instrumentos que utilizamos - el carácter de los arreglos...

['new songs']... express situations of everyday life of a people in a language that makes them universal... search for something that transcends - that goes further... we cannot negate that in one way or another the group in its character has much to do with the development of the so-called new Chilean song - however we try to have a singular - to search for a style that is our own - to follow our own line in terms of musical colour- harmonies - the instruments we use - the character of our arrangements...

(K12:JF/1979/K18)

Out of the many significant points made in these statements there are two which I will focus on here. Firstly, for Karaxú nueva canción is 'of the vanguard'. Of all the musicians to whom I have spoken who work within this tradition in Chile and Latin America, Karaxú alone use the concept of 'vanguard' to describe the role of both music and musician. To my knowledge, the only other
groups I have read of using this term are those involved in Volcanto with a musical movement that is similar to nueva canción in Nicaragua during and since the revolutionary triumph of the Sandinista Front in 1979 (Pring-Mill 1987).

Usage of such a concept is a direct outcome of a political philosophy informed by the notion of the militant and activist of a political party as a member of a 'vanguard' group, and of the important contribution of the disciplined, committed individual (as outlined in chapter two). For Karaxú this is 'vanguard' music for two reasons: because of what it expresses and the way it is expressed, and because it is not yet 'popular' in the sense of being the popular taste of large groups of people ('all' the people). Most importantly, they believe that it should be regarded as a popular music because in time in it the people will find their historic experience represented (I will discuss this more in the next chapter) (Fairley 1983). This belief, that one day música nueva will be recognised as embodying the collective experience of the people, is directly analogous to the significance of both Andean and folkloric music for Karaxú. Music expresses the history of the people, their lived experience.

The second point is that for Karaxú música nueva seeks to express everyday life experience (the mundane and the extraordinary) in a language (words and music) felt to be
potentially universal (it will 'transcend', 'go further') and it will do this in a way that is identifiable as that of Karaxú, that is different to other musical groups. The implications of these points will be discussed in the next three chapters.

**Música nueva** in performance

Out of the six pieces of música nueva in their repertory on this tour, Karaxú performed only four (occasionally five) pieces in each concert. All six pieces are songs. I will discuss the four invariably performed (item numbers refer to the Swansea transcript, identifying letters reference pieces later in the section). These are Valparaíso (V) (item 4); the Milonga de andar lejos ('the milonga of being far away') (M) (item 5); Su nombre ardió como un pajar (His name blazed like straw), (also known as Cancion por Che - Song for Che) (C) (item 13); and La dignidad se convierte en costumbre (Dignity becomes a habit) (B) (item 14). Details of the two other songs, each performed only once, Canción para una presencia (Song for a presence, also called Mi compañero - My compañero) (LaP) (Leeds) and Cuando me acuerdo de mi país (When I remember my country) (Cu) (London, item 12 Swansea), are discussed briefly here for the purposes of the analysis of chapter seven. Of the six pieces only one, (LaP), was composed by the present members of Karaxú. Two of the other pieces, (C) (B), were composed by Patricio Manns and brought into the repertory.
when he was a member of the group, with no separate musical arranger named. A third song by Manns, (Cu), has an arrangement attributed to Ulises Muñoz, the musician who on occasion worked with Karaxú to prepare music for performance (see chapters eight and nine), as do two other songs, (M), by the Uruguayan Daniel Viglietti, and (V) by the Chilean Osvaldo Rodríguez.

The spoken introductions to música nueva are in general much more detailed than those of the other two categories. They can include an implicit or explicit account of why the song was written, a paraphrase of its content, often, as in the case below, with direct quotation from the poetic text. While details of authorship are usually given, no musical details are provided. Karaxú's objective is to be as succinct as possible as "demasiada información provoca demasiada distancia" (too much information provokes too much distance) (SF/JF/1980/5):

When you have passed through the experience of being in exile very far away it is very often that you feel homesickness and this is natural - when you think about your landscape - your people - or the city where you were born or that you love - there is in Chile a very popular port - the main port of our country - and this must be something important for us - for Chile you know maybe has three thousand miles of coast - so the main port is something else - and this main port of Chile is called Valparaiso - Chilean poet Osvaldo Rodríguez made a song dedicated to Valparaiso and we are going to read some of this poem - some part of this poem so we can understand it better - "Valparaiso - I never knew anything about your story - I was simply born here - the old port watched over my childhood with a face of cold indifference - because I was not born poor and I always had an unnatural fear of poverty - I want to
tell you what I have observed so that we can get to know each other - the inhabitant enchained the streets - the rain stained the steps - and a cloak of sadness covered the hills and her streets and her children" - by the end it says - "but the old port ties you to her like hunger - it's impossible to live without knowing her - it's impossible to be away from her without missing the wind and the kites and the crab catcher - who saddens the countryside of the coast - Valparaiso.

(Sheffield. SF/JF/1979/22)

I have already discussed how the spoken introductions to each category are coded in ways that provide the reason why a piece has been chosen for inclusion in performance. For the musicians this is an assignment of meaning, it is their explanation of the raison d'etre of a piece in performance, an explanation of what it expresses for the group. This coding is not to prohibit or deny other meanings, merely to inhibit them in this context. The subjects of música nueva, though, are treated differently to those of category two or three. Pieces lie at key moments in performance. They are considered to be about the 'concrete' experience of those who live in Chile and in exile, and they have what are considered elaborate musical arrangements (see section I).

Themes of música nueva: exile and the 'disappeared'

In Karaxú's concert programme pieces of música nueva always occur in groups of two or three: they can follow one another in a concert programme insofar as they touch on the same theme in different ways. They state a theme or amplify one already stated. Two major themes are treated by nueva canción in these performances: exile,
(the subject of Valparaíso, the Milonga de andar lejos and Cuando me acuerdo de mi país); and the 'disappeared'
(the subject of La dignidad se hace costumbre and La Presencia). When (Cu) and (Lap) were performed it was either as first statement of one of these two themes, (as (Cu) of exile) or in tandem as both amplification and reinforcement, (as (Lap) of the 'disappeared').

Música nueva: the shared voice of the individual

An important difference between the spoken introductions for all three categories is in the voice used by the musicians: for category three, direct address is made either through the first or third person singular, that is 'I' or 'he', most often both (in contrast to the 'our' and 'we' of the other categories). The 'I' is consistently refigured in the 'he' in a way that establishes an isomorphic relationship between both the creators of the song (Manns, Viglietti, Rodríguez) and their subjects (Ché Guevara, Bautists Van Shouwen, unnamed individuals). It is in this way that the vanguard of música nueva and the political vanguard are unified. But the spoken introductions do more than this: they directly establish a unity between the 'I'/'he' and the audience who are directly addressed, the implicit 'you'. In this way what the musicians say and sing encompasses both them and their audience. At the moment of rendition (which takes the form of a brief account, a story), what is expressed through each song is shared by all performing and
listening to it. The 'we' and 'our' is implicit, but no less evident. It is for this reason that Karaxú refer to música nueva not only as more epic but as more intimate (JF/1979/K18)

As analysis will show, each of the accounts provided by each song has its distinguishing characteristics. However, an important link in their use of the 'I' and 'he' is their consistent (although not exclusive) use of the present tense. I have already noted the preferred use of this verbal mode in the song texts of music grouped as category two. This 'present', this expression of situations vividly in the moment, is an essential feature of all Karaxú's music and work.

There is no doubt that a most significant feature of the repertory of category three is the indication by the spoken introduction of the importance of the words, that is of the poetic and well as referential function of the pieces. The songs are there for what they say, they have been selected for their tema, their subject, their content. This judgement is not based on words alone. The songs express through words and music. The words do not overshadow the music, the music is not secondary. Rather the music is an integral part of the statement. The nature of this relationship is of fundamental importance. The song text does not merely foreground the music. The music provides the song texts' ambiente (atmosphere). The question is: in what ways do they work together?
Rather than discussing features common to all songs it is more useful to discuss each song separately. I shall deal with each song in turn, incorporating in one discussion analysis of both song text and music. The analysis will focus on the four areas I have found to be most consistently revealing: song text and spoken introduction; orchestration; musical introduction; and vocal arrangement. Details of other musical features and other information provided by the musicians are included where relevant.

In discussing the song texts I have limited myself to observations that relate to the context of performance as determined by the spoken introductions and to the approach of meaning as 'constellation' (as discussed in section I). This is both the preferred and assigned meaning given to these texts at a particular moment. The translations provided are either the ones used by the musicians on the tour or literal translations. The musicians' translations are not pondered upon but are usually hastily done just before a concert by any Spanish speaking British person willing to undertake the job at short notice. The translations take no account of rhyme or syllabic phrasing. On stage they are read from scraps of paper.

Song structure

Each piece has a similar structure of either three or four
repetitions of the same musical verse, with different song texts for each repeated musical verse. There is no common syllabic pattern shared by the songs' poetic forms: two, (M) and (C), use the Hispanic, octosyllabic décima form; while one (V) has eleven syllables per line and another (B) is in free verse.

<table>
<thead>
<tr>
<th>music</th>
<th>song text</th>
</tr>
</thead>
<tbody>
<tr>
<td>(V) A A A A</td>
<td>A B C D</td>
</tr>
<tr>
<td>(M) A B A B</td>
<td>A B C D</td>
</tr>
<tr>
<td>(C) A A A +coda</td>
<td>A B C D</td>
</tr>
<tr>
<td>(B) A A B A</td>
<td>A B C D</td>
</tr>
</tbody>
</table>

4 verses: 6 lines
11 syllables
2 verses, 2 refrains (B): 8/4 lines
octosyllabic
3 verses and coda
octosyllabic
free verse

Song (M) has a verse/refrain structure but the repetition is confined to the music as the song text for both verse and refrain is different each time. Song (C) has a sung coda, while song (B) has a distinctive third verse.

Song texts
(musical example nine, cassette tape two, side A)

Valparaíso

Osvaldo Rodríguez

1 Yo no he sabido nunca de su historia
2 un día nací allí sencillamente
3 el viejo puerto vigiló mi infancia
4 con rostro de fría indiferencia
5 porque yo nací pobre y

I have never known her story
I was simply born there one day
the old port watched over my childhood
with a face of cold indifference
because I was born poor
Then came the storm and drizzle with its weight of sand at-id refuse death passed by there many times the death that enshrouded Valparaiso and once more the wind as always washed the face of this wounded port But this port ties you to her like hunger you cannot live without knowing her you cannot leave without missing the tar, the south wind, the kites the crab catcher who saddens our landscape of the coast

I want to tell you what I have observed So that we may get to know each other the inhabitant enchained/linked the streets a cloak of sorrows covered the hills with their streets and their children

Then came the storm and drizzle with its weight of sand and refuse death passed by there many times the death that enshrouded Valparaiso and once more the wind as always washed the face of this wounded port

Karaxú's spoken introduction for Valparaíso focuses on Chile's three thousand mile Pacific coast line, and the importance of all ports (see early section this chapter for full introduction). A visual picture is established by the description of a set of images that refer directly to the main port Valparaíso from the perspective of exile: "you miss your landscape - your people - the city where
you were born - Valparaíso the most popular main port". When Karaxú recorded this song for a Scottish Television programme in 1981 they discussed the need to create a set of visual images of Valparaíso that were "almost plastic" (tactile) to provide the ambiente for the performance. In their spoken introduction for television they stressed how Valparaíso inspired many songs "because of its strong popular personality" and mentioned specifically the flights of steps up and down the hillside, the kites, the fishing boats, the wind, the children (video tape 5).

Lines 1-12, 19-24, of the poem are read out "so 'we' [musicians and audience] can understand it", taking up the familiar, conversational position expressed in line (7): "I want to tell you what I have observed so that we can get to know one another". The poem 'tells a story' and Karaxú designate this a story of the physical loss of a particular place. For them it is a song of exile and ultimately of banishment, for they cannot return to this place. In the Swansea performance the symbolic nature of Valparaíso as representing any place one cannot return to was reinforced when Chilean (and perhaps other) members of the audience jovially booed the title of the song. The musicians immediately interpreted this as the response of the people from another Chilean port, Talcahauano (see Swansea transcript). It must be remembered that this song was written by Rodríguez before the coup, when its composition had been inspired by Valparaíso's history of earthquakes and tidal waves.
The words themselves offer a living picture of memories of a childhood of poverty: "I was simply born there... the old port watched over me with a face of cold indifference... the dread of poverty has never left me... she ties you to her like hunger". Emotional identity is directly linked to the port as an essential and unavoidable part of oneself. Despite ambivalent feelings one cannot escape, for the lived experience of that port is inside one, even when absent the desire is to be there and to see and feel its atmosphere (the rain, the drizzle, the noise of the crabcatchers). It is a vivid memory of a breathing, struggling, living place, that catches the struggle of life.

The first verse begins remembering childhood in the past but the move is constantly made into the present, the here and now, by the verbal phrases "I want to tell you". By the last verse the voice has moved completely into the present tense with the various unforgettable aspects of the port becoming the subject of the phrases as opposed to the object as at the beginning.

The language of the poem is direct, conversational and it uses conventional literary techniques, with an almost regular eleven syllables per lines, 5-6 lines per verse. Assonance within lines (nunca/historia, nací/allí/enciente... viejo/puerto), and rhyming assonance between lines (historia/infancia/pobreza) is evident. In the first
verse there is more assonance than alliteration because of
use of the third person preterite 'ó' which is further re-
inforced because Chilean Spanish when pronounced tends to
stress vowels rather than consonants. There are also
occasional onomatopoeic words such as llovizna
(drizzle). Such literary points are emphasised by the
voices which interpret the words expressively producing
contrasts by a continuum of contrast from loud to soft.

Orchestration

Karaxú's arrangement for Valparaíso features chromatic
panpipes as the main instrument (see plate 105).
These pipes were made by the musicians specifically for
this song. In Andean musical culture panpipes are the
instruments that are said to represent most the notion of
reciprocity and exchange (Wara Céspedes 1985, Baumann
1981). Traditionally they are played alternately in pairs
as each set of pipes has only half the notes of the scale.
Making a chromatic set means that pair playing is no
longer necessary as the scale is complete on one pipe. The
pipes become a solo instrument capable of sustaining an
individual melody alone. In this piece the chromatic pipe
is played with a non-chromatic pair which offer harmonic
support. However, as musical transcript ten shows, the
arrangement still involves an exchange between the
musicians who play the accompaniment, thus referencing the
exchange between traditional paired players. The
accompanying sets and the large panpipes have parts which
MUSICAL TRANSCRIPT 10 (1)

Tape No: SF/JF/1974/4
Title: VALPARAISO (introduction) PANPIPE PARTS
Composer: OZAYDO RODRIGUEZ
Area: CHILE/SOUTH AMERICA
Performer: [KARAXU]
Type: MUSICA NUEVA (NEW MUSIC)
Coll: JF
Trans: JF/MW

Showing exchange of notes between pipes
follow a structure analogous to call and response, also the pattern of traditional music.

One reason that Karaxú give for the decision to create and use panpipes for this piece is essentially because for them the sound of the pipes reminds them of the barrel organs they remember being played in Valparaíso when they were children. This is a personal memory for which there is no reference in the song text at any point, although it is itself prompted by the text expressing memories of childhood in Valparaíso. There is also no mention made of this in the spoken introduction for the song in performance. For Karaxú the presence of the barrel organs comes from the sound of the pipes, the triple time of the guitar accompaniment and the harmony (SF/JF/1980/5). But the general intention is for the sound of the panpipes to be both evocative and make one remember because "es un sonido que provoca como evocación - como recuerdos" (it is a sound that provokes as an evocation as a memory) (ibid). The overall intention is to create "toda la sensación de movimiento que es Valparaíso... siempre está con el mar y el viento que se mueve... no es estático... el zampona... el movimiento de las gaviotas..." (the whole sensation of movement which is Valparaíso... always the sea and the wind that moves... it isn't static... the panpipe... the movement of the sea gulls...) (ibid).

What Karaxú stress therefore is the importance of a perpetual sense of movement which comes not only from
the images they provide but from the panpipes (which they speak of as almost interchangeable with one of the images present in the text and spoken introduction), and rhythms of the song. The movement also arises from the hemiola in the vocal and guitar parts (3/4 and 6/8). This reinforces the idea expressed in the spoken introduction and the song text: that one of the ultimate objectives of the song is to create a series of visual images in sound, in this case images of everyday life and of its ambiente (atmosphere). The poem is constructed from a very rich and vivid set of images etched in the memory. These images are not merely of sound, but of movement. They are presented as 'alive', existing, palpable: Valparaíso is brought to life. This provides a context within which the song text is performed, part of which is filmic in its plasticity.

Musical introduction

The spoken introductions provide the first ambiente (atmosphere), a 'frame' in which to 'hear' and 'see' the songs performed. The next frame, or ambiente, is established by the musical introduction. For each song the form of the musical introductions is different. In the case of Valparaíso the musical introduction is cumulative in its use of instrumental parts: it begins with panpipes alone in 3/4 time, after eight bars a guitar joins the panpipes also in 3/4 time. This vertical hemiola of the guitar and panpipes interacts with the
Title: VALPARAISO detail vocal part, verse one
Composer: OSMILDO RODRIGUEZ
Performer: KARAKUL
Type: MUSICA NUEVA (new music)
Coll: JF
Trans: JF/pw

Yo nací a la sombra de su historia
un día nací al mismo tiempo

El viejo puerto vigila mi infancia
con rostro de friaje diferente

Por qué no nací pobre siempre tuve
un miedo incesante de la pobreza
horizontal hemiola (3/4 and 6/8) of the vocal parts. This rhythmical oscillation between the vocals and instruments creates both play and tension in the movement Karaxú feel to be fundamental to the piece (SF/JF/1980/5). The musical introduction supplies the setting for the text that is to come.

Musical verses are also featured as part of the song, as are musical links between verses, both based on the musical introduction. Their function is to act as periods of contrast and reflection for the sung verses.

Vocal arrangement and singing style

The vocal arrangement of the song plays a key semantic role: Karaxú use female solo voice for the first verse, male solo voice for the second, both voices for the third verse, singing in octaves, and solo male voice on the melody with the female voice harmonising the male for the fourth verse. As musical example nine and musical transcript ten (ii) show, the style of singing is to allow the voice a certain amount of freedom in the expression of the words and thus occasionally to break the flow of the melody, rather than be determined by it. This is most noticeable when there are two voices, as, although they sing at the same time (whether doubling or harmonising), they do not do so to produce 'one' voice. The hemiola movement in the vocal parts seems to arise from the stress and pronunciation of the individual syllables, as well as
words and phrases.

The vocal parts have a fluidity of expression that is subtle as different words receive emphasis: listen to the way that Chica sings 'rostro de fría indiferencia' (face of cold indifference) in the first verse - it is almost as if the singer's words are the means of physically and gently touching the face of the port, in perhaps the way, in an individual reading, one might imagine the approach an old friend. The doubling of the voices is not mechanical as the voices come closer and then move apart, and, although phrases are the same musically, a varied texture is produced by the different timbres of the voices and their different ways of expressing particular words. There is constant contrast and emphasis with the changes in timbre and tone. The implication is that while we have one voice, which is consistent with the 'I' and 'he' of the song texts, it has various timbres and shifting emphases. Several individuals share the song, exchange or share the text, and in this way it belongs to them all and not to one voice in particular. This style of vocal arrangement is consistent with my analysis of the implicit 'we' of the spoken introductions, a collective 'we' of individual voices, the 'I'/ 'he'/ 'you' combined together.

The sung verse of Valparaíso (which tells an unfinished story and to a great extent embodies the feelings of liminality, which is the condition of exile, see
discussion in the next chapter) ends on the dominant leaving it to the panpipe to cadence to the tonic. On one level this unfinished feel does provide a context for the liminal condition expressed by the song text. Images are provided by the words and also by the music. Their relationship is interactive rather than transparent or one to one. Generally in música nueva music and words have a different affective affinity to the song-dances of category two. The instrumental sections and parts have both a reflective and a semantic function. Their relationship to the song text is different to the strongly rhythmic genre of categories one and two.

The type of vocal arrangement found in Valparaíso is also used for the song that immediately follows it in concert, the song that thereby amplifies the theme of how a Latin American feels in exile.

Milonga de Andar Lejos
Daniel Viglietti

(musical example ten, cassette tape two, side A)

1 Que lejos esta mi tierra
2 y sin embargo tan cerca
3 o es que existe un territorio
4 donde la sangre se mezcla
5 Tanta distancia y camino
6 tan diferentes banderas
7 y la pobreza es la misma
8 los mismos hombres esperan

9 Yo quiero cambiar mi mapa
10 formar el mapa de todos
11 mestizos, negros y blancos
12 trazarlo codo con codo
13 Los ríos son como venas
14 del cuerpo entero extendido
Karaxú’s spoken introduction to the *Milonga de andar lejos* expresses how the shared experience of Latin American exiles is one of the paradox of geographical distance from one's country coupled with the feeling of close involvement with the struggle of the people there (the strong *interior - exterior* link discussed in chapters three and four). A translation of lines 21-26, the last refrain, is read out in both Spanish and English. This indicates that the message of the need for unity in exile expressed by the song is intended for Latin American exiles as well as British members of the audience.

The *milonga* is a song genre essentially of Uruguay and Argentina but found also in Paraguay and Chile. This *milonga* uses the octosyllabic decima structure. As in *Valparaíso*, the song text takes the form of a soliloquy. It uses only the present and conditional tenses, the here and now and desire for the future. The exile is homeless, finding roots not in a specific place but amongst people in exile (making a double meaning out of other 'foreigners'), and from the recognition that
wherever one is the same people are poor and live in hope. Exile is the territory where all nations meet, where blood mixes. An analogy is made between the body and the earth. The text establishes complex relationships of continual movement, in its comparison of rivers (wandering, endless) to the veins of the body, and blood (spilling constantly) to the colour of the earth: so many lives have been sacrificed (the rivers like veins which have opened into the land colouring it brown). The 'other' the 'foreigner' must now be embraced as 'self'. The images and words are ones of constant movement and unity: the exile must move from isolated self towards others, unite with others of all races to change "the map" of "life", only in unity can such change be effected.

The musical introduction uses all instruments involved in the piece: guiro, 'cello, two guitars, flute. It begins with a musical evocation of the theme of the spoken introduction: the gentle scratching of the guiro alone, then guiro, 'cello and guitar, then guiro, 'cello, guitar and flute, and then a return to guitar alone (musical example eleven). The flute plays an undulating legato melody, the 'cello another. Musical transcription eleven (i), (page 387), shows how the 'cello part has more regular movement while the flutes rhythm is freer and at times more syncopated. On one simple level there is a potential parallel established between the distant wandering of the subject of the song text and its meandering rivers and the undulating parts of 'cello and
flute, but such a parallel while they feel it may exist, was not part of a conscious effect on Karaxú's part (see chapter nine). For Karaxú "lo más importante que tenga tensión en la 123 123 12 - un ocho - [que es] el tiempo de la milonga" (the most important that it has tension in the 123 123 12 - the eight - [that is] the time of the milonga) (Chica, personal communication 12-1-87).

This additive rhythm of eight and the feeling of a slow four (a slow tango: the tango is thought to have evolved from the milonga) prevents the establishment of any strong rhythm.

Vocal parts

The song text expresses the need for individual effort to bury the personal sense of loss that comes from exile by joining with others, that is in unity. The vocal part also has 'tension' in the way that it interacts with the simple guitar accompaniment, the penultimate syllable of each phrase occurs on a discord, in an accented position which affects the whole sense of the phrase. This could be read in a rather simple way as paralleling the hopes expressed on the text, the movement out from the individual isolation to union in the group, initially forced to retreat, as musically the phrases move up and fall back. Even the partial circle of fifths patterns that can be found could be read in this way. However, rather than seeing one to one correspondences, Karaxú feel
the musical text and the song text communicate the same sentiments but in different ways. Music and song text may make parallel statements but not necessarily simultaneously. They are, in Karaxú's terms, separate but each a part of the other, they integrate (see chapter nine).

In the refrains, there is also potential for drawing parallels between the music and content of the song text. The desire and need for unity is expressed by the singing of different words and different lines by alternating three voices which come in incrementally, and then unite to sing in triadic harmony. The lines in question are reprinted below, with the initials of singers appended:

| T | verse one                     |
|   | 9  Yo quiero cambiar mi mapa I want to change my map |
|   | refrain:                     |
| B+F | 10 formar el mapa de todos to make the map for all |
| B+F+T | 11 mestizos, negros y blancos mestizos, blacks and whites |
| T   | 12 trazarlo codo con bring them shoulder to |
|     | codo shoulder                |
| B   | verse two                    |

Examining these lines we find that one male voice sings the first verse (lines 1-8) and then sings the first refrain line 9 solo. At the same moment under the strong resolute statement of the line, "yo quiero cambiar mi mapa" (I want to change my map), the harmony moves suddenly to an A major chord (after chords of F and G7). This is the first time that major tonality has been used in the song. Line 10 is then sung by two other male voices again ending on a major chord (E flat major). On
MUSICAL TRANSCRIPT II
Title: MILONGA DE ANDAR LEJOS
Composer: DANIEL VIGLIONI
Performer: KARAAXU
Type: MUSICA NUEVA: new music
Coll: JF
Trans: JF/VN/BB

Flute

Cello guitar

Voice

1. Que lejos estás mi tie-ra
   y aún más cerca
   a donde la sangre se mezcla
   (Dsus7)

2. Tan lejos te he olvidado
   y tan cerca estás
   de donde nace tu sangre
   (E7)

Yo quiero un mar de polvo
   formaré un mar de polvo
   (F, Cm7, Dm7)

Necesito besar tu mismo
   y me siento solo
   (Ab, Ebmaj7, D, Cm7, Am7, Dm7, E7, Am7, E7, Am7)
line 11 these two voices are joined by the first original solo voice. The three sing the names of the three races of the Americas, "mestizos, blacks and whites" using the triads of A flat major and and D flat major. The three singing voices possibly represent the coming together of the three races. But this unity is as yet an idea, a dream. The final line is given to the original solo voice, moving enharmonically and abruptly back into A minor. This prepares us for the second verse. The verse is sung by the second male voice. As in Valparaíso, the 'I' is more than one individual, it is the 'I' of the collective, exchanging experience and offering support.

Musical transcription eleven (ii), shows how the above harmony and the vocal arrangement for the first refrain (lines 8-13) is further developed by the final six line refrain (lines 21-26). They express the need for the unity of all, "help me compañero - help me - don't waste time, a drop [of rain] alone is little but together [many drops] make a rainstorm. The metaphor of unity comes from the natural world, from water, a powerful organic element. Like all fluids, drops of water gather together to form a powerful, often uncontainable, although not undirectable, mass. Again the refrain, which expresses the desire to break/change, moves from individual isolation to the strong unity of the group. This is paralleled musically as before. But in this final refrain the three voices sing in triadic harmony until the end, closing in A major. The 'I' is no longer
isolated but firmly in the group. Unity is no longer a vision, a possibility, as it was in the first refrain (a vision of racial unity in Americas), it is now beginning with the reality of the unity of exiles. Exile is no longer merely thoughts of home, as in Valparaíso, it is the belief in some unified action with others to work to change the situation.

Su nombre ardió como un pajar - Canción por Ché
Patricio Manns

The text offered here is as sung by Karaxú. (It differs from the original as written down by both Karaxú and Patricio Manns in the exchange of words in lines 19/20 when leyó (read) is exchanged with escuchó (heard) (5).

(musical example eleven, cassette tape two, side A)

1 Como la sombra de la sombra Like the shadow of the shadow
2 hacia la selva se adentró he went deep into the forest
3 días enteros caminó entire days he walked
4 con el fusil y la razón armed with the gun and reason
5 Entre las lianas reposó He rested between the lianas
6 sobre las víboras cruzó and passed over snakes
7 de clara pólvora vistió he prepared the gunpowder
8 y a los pastores desplegó and sent out his shepherds
9 buscando fuerzas para to help him discover
alzar strength
10 la libertad agonizante to revive the freedom that was dying
11 y así fue que un día cayó And so it was that one day
12 en la sierra el claro in the mountains he fell
Comandante the b/right Comandante
13 Su nombre ardió como un pajar His name blazed up like straw
14 y la ceniza esparció and his ashes scattered
15 un viento fiero la tomó a ferocious wind lifted them
16 por los caminos la llevó and carried them along roads
17 y en cada sitio de la tierra
18 donde por el velo un pastor
19 donde un obrero lo escuchó
20 y un estudiante lo leyó
21 y un campesino lo siguió
22 creció el silencio ante su nombre
23 Y así es que vuelve a combatir
24 el Ché en la lucha de los hombres
25 El Ché es tal vez un muerto más
26 pero su rayo relumbró
27 cuando la ráfaga cortó
28 su sangre en dos lagos iguales
29 el mes de octubre se trizó
30 como un volcán un vidrio azul
31 la inquieta América escondido
32 su fría furia de metal
33 y de la sierra litoral
34 abrió el dolor su flor amarga
35 y era un asombro su final
36 y es la batalla que se alarga
37 Pastor de la sierra iré
38 iré Comandante iré
39 Hasta la victoria iré

Karaxu's spoken introduction for Su nombre ardió como un pajar stresses the need for the unity of the people of Latin America to overcome military dictatorships. The example to follow is that of Ché Guevara, who gave his life in combat, armed only with reason and a machine gun. Lines 31-39 of the song text are read.
In its presentation of Ché Guevara as a shepherd the octosyllabic-lined song text has two immediate references, which are both secular and sacred. Firstly it is a direct reference to the way of life of the rural herdsman of the Andes living in the mountains caring for alpaca, llama and sheep, to the rural communities amongst whom Guevara attempted to realise revolutionary struggle. Secondly it registers a religious analogy. This shepherd is an example and his life is sacrificed. He is shot in combat, fighting for beliefs for which he is prepared to give his life. His body becomes ashes which are blown on the wind, they are the word which is read/heard/followed, by student, 'campesino'(peasant), worker. Ché Guevara does not die but is immortalised: he 'lives on' in the activities of these three key groups (as discussed in chapter three).

This is pertinent not merely because of the Catholicism of the Americas but also the strength of liberation theology and the important role of the church in resistance in Chile and in struggles in Nicaragua, El Salvador and elsewhere. However, most pertinently this song embodies completely the ideology of the MIR as established in chapter three: loss of life in defending revolutionary belief and struggle is never life lost in vain.

The musical introduction sets a pace of regular movement, using all the instruments involved in the piece: bombo,
Tape No: JF/JF/1971/820
Area: CHILE/SOUTH AMERICA

Title: SU NOMBRE ARDIO COMO UN PAJAR
Composer: PATRICIO RENNAS
Performer: KARAXU!

Type: MUSICA NUEVA : new music
Coll: JCF
Trans: JF/PW

accompaniment continues for 112 bars...

Su nombre ardio como un pajar
y la seriza es parcio un viento fiero la torno por los caminos la llevo

Dur-de en donde escu-cho y un estu----jue lo le yo

Donde pres-le to un pas tor
guiro, guena, two guitars, instruments associated with the Andes and which thereby geographically embed the song. Again it is intended to provoke 'tension' for what is to come in the song text. The musical introduction seems to work in the same filmic way as Valparaíso, in fact the soundscape of this musical introduction is suggestive of film music. Interpreting it in the light of its song text, the regular beat of the bombo drum: 2/4 is resonant of sound tracks for films, perhaps particularly cowboy films: it is difficult not to hear horses galloping or feet running, a general feeling of movement. In fact Manns' own recording of this piece used a similarly filmic orchestral arrangement, developed in different ways by Karaxú, ways perhaps best described as slightly less cliched. The initial ambiente is one of perpetual movement enforced by the rhythm, which is continued through the song with the regular octosyllabic metre of the poem.

Again no single voice is used for the song text: two male voices sing first in unison, then branch to harmonise and to emphasise certain words and phrases: line 12, "comandante", line 15, "fiero", line 27 "ráfaga", as musical example twelve (i) shows. This has a dramatic effect. The voices move apart only to come back together again. Again they sing together but with their own individual sense of expression accommodated within the singing style (as for Valparaíso). The technique of alternating voices, found in both songs (V) and (M) in this category,
is also used here, specifically for lines 5/6/7 and 17/18/19. Musical transcription twelve (i) illustrates this technique, as used for lines 17/18/19, and for lines 20/21/22 when the two voices join together again. The listening ear is made to dart around with the voices, the physical movement described by the song text is paralleled by the dramatic arrangement of the vocal parts.

The final three lines of the song are sung by four voices and are repeated in a dramatically contrastive way. These lines also contrast with all others in that they have seven rather than eight syllables. Musical transcription twelve (ii) shows the sudden harmonic shifts from A major to A minor on the word "iré" (I will go) (line 11) and from E major to G major on line 16 chord for "hasta la victoria". A female voice sings these phrases in addition to the three male voices. The song is sung in A minor but frequently moves into the major. However, this major/minor alternation does not happen on the repeat of the choral refrain. On the second "iré" (bar 15-17) a semi-tone is dropped. Instead of moving to G it ends on the dominant E and is far more triumphant as befits the sung text. The accompaniment moves from minor to major.

The flute plays ascending and descending counter melodies at particular points, repeating phrases from the musical introduction, in canon with the voices: e.g. on line 25, "El Che es tal vez". It also has fanfare like rhythms over the word iré, which at the end of the song are
reminiscent of bugle calls. As Tagg has pointed out in his account of television and film music, reveille signals are the musical convention for texts expressing heroic acts, military contexts (Tagg 1979:130/131). Again this is a pertinent sound for a song about the rigours of guerilla struggle. The song ends immediately after the final words. In some of Karaxú's performances the end is varied: variants end with an upward flourish, in others on the same note, in others it moves to the tonic. The overall pace is exciting, the arrangement dramatic.

La dignidad se convierte en costumbre
(Dignity becomes a habit)

Patricio Manns

The text below is printed according to a transcript provided by Patricio Manns in 1977. The only change I have made is in line 33, when Karaxú sing "cerrando" (shutting up) the memory. In Manns original the word "secando" (drying up) the memory is used. Karaxú's change was accidental but consistent. It can be heard as musical example twelve, cassette tape two, side A.

1 Silencioso
2 con silencio de piedra
   submarina
3 con la conciencia
   sometida al hierro
4 con la muerte trenzando
   sus cuchillos
5 sintió que se quedaba
   desvestido
6 de sangre,
7 de cabellos y de unas
   de ojos y de piel
   como si fueran
8 un violento equipaje
   el único equipaje
9 un dosel,
10 o un visillo, una
11 una ventana
12 terca ventana
13 que atajarán el ojo
   a los verdugos
14 de Bautista Van Shouwen
15 compañeros

Silently
with the silence of an underwater rock
with consciousness
subjected to steel
its knives
he felt himself left stripped
of blood,
of hair and of nails
of eyes and of skin
as if they were
a violent baggage
the only baggage
or a canopy,
a blind, a
stubborn window
that would attack the eye
of the executioners
of Bautista Van Shouwen
companeros
16 Tan callado
17 quien hubiera pensado
que
18 pudiera coronar
19 con silencio
su conducta
20 recordar a la especie
21 la decencia
y juntar sobre el
22 cuerpo
23 luminoso los golpes
24 propinados a su pueblo
la espina
25 y la cadena
26 Ha crecido Bautista Van Shouwen para
siempre
27 elevado a semilla
frutal
28 que desde ahora
30 nos da la dignidad para
hacerla costumbre
31 para escribirla en
todos los presidios
del mundo
33 Cerrando la memoria
34 clausurando la boca
35 no dijo una palabra
36 ni una fecha
37 ni un nombre
38 ni un país
39 ni un río
40 ni una flor
41 ni un bosque
42 ni una abeja
43 que sirvieran
44 a los
45 verdugos
46 de su
47 pueblo
48 Eso es todo
49 así es todo de simple
compañeros
50 en el duro momento
51 es tajante
52 como agua de cascada
53 y declara invencible
54 se doctora en metal
55 se gradúa de
56 bosque indescifrable
57 se vista de eficacia

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Karaxú's spoken introduction for La dignidad se convierte en costumbre (Dignity becomes habit) describes the fate of political activists, resistance fighters, those who have 'disappeared', those who despite torture did not betray their compañeros, but gave their lives to save others involved in the struggle. The heroic example of resistance leader Bautista Van Shouwen is symbolic for all others. They are fruitful seed, their death is not in vain. Lines 12-21 of the poem are read.

Patricio Manns composed this song for Bautista Van Shouwen with whom he had worked on the weekly independent left journal El Rebelde in the last months before the coup.
(see chapter three). Bautista Van Shouwen was both his political compañero and friend. Van Shouwen's fate and the focus on him as an exemplary MIR prisoner, who did not talk under torture, has already been described in chapter three. The whole poem concerns torture. As in other songs in this category, its testimonial form in the third person singular moves from past tense to the present, the here and now.
Compared to other pieces of *musica nueva* the orchestration for this piece is minimal: 'cello, guitar and voice. Unlike all other pieces this song uses only one solo voice, the spokesperson, the symbolic sacrifice. The musical introduction to the piece is relatively short compared with others in the category. Its begins in A minor, the guitar plays a brief twelve bars of introduction consisting of three note broken chords which descend stepwise over a fifth, from A to E, returning to E only to begin descending again. The 'cello part contributes a regular descending pattern (E B C D E B C). The parts cross each other but remain independent.

As can be seen from the above song text provided by Manns, the phrasing of the song text is irregular, as if its content determines its structure. It is interesting to note that Manns wrote this piece slowly working with a tape recorder to enable him to create music and song text *at the same time* (SF/JF/1976/17-20). The tempo and phrasing of the song and phrases seems determined by the voice but this does not prevent the the musical line cutting the text, which must be intentional, given the way that we know the piece was written e.g. lines 43/47: "que sirvieran de mapa/a los/verdugos/de su/pueblo". The sense of the words often flows across phrases, breaking any expected syntax.

The solo singing style uses an almost talking (parlando)
voice, a direct monologue. The delivery is comparable to recitative, or declaimed poetry, with the words delivered over a 3/4 metre with an accented syllable on the first beat. The song is based less on melody and more on a prose delivery. The melody descends over a long span and surges up only to start descending again. The delivery of the words is paramount. The voice uses a varied dynamic range to emphasise expressively individual words and phrases, techniques of pronunciation associated with dramatic prose interpretation. Its style of delivery is to approach each word, to suggest when it merely touches, for example, line (57) "eficacia"; it caresses, for example, line (9) "violento"; at times gentle as line (28) "elevado a semilla frutal"; it is strong on line (53) for "invencible" and (54) "enfurecido". The grain is that referred to by Barthes as geno song, that is a voice of that expresses the body, a voice of natural feelings (see chapter nine).

The song moves away from A minor to the remote C# major for what is contrastively the most intense verse, the passage concerning resistance to interrogation under torture (verse three, lines 33-47). The chords played underneath are unexpected as E and G# are held against a descending chromatic baseline played by the 'cello. In this section it is not the words that tell us the details of the torture experienced (which come earlier in lines 1-15). Here the words express the response of the person tortured who dries up his memory and closes up his mind as
he is dragged down under water, into living hell. We know that torture is taking place by the listing of the information that is is not given. It is the harmonies of the chords that gesture towards the representation of the experience. The solo voice follows a melody that descends stepwise, returning up only to descend again. As information is denied the torturer, the words metaphorically reference all the knowledge he had but never gave up. It is significant that this information that is not revealed to the torturer references the natural world, not the (in)human world: he did not betray even a flower or a bee.

It is in lines 43-47 that the musical and song text statements elide: this is the phrase in which death occurs: it is the end of the torture, it is the end of the verse. In this phrase the constant descending movement from A to C, which has characterised the movement of all parts, is contained in the space of the one phrase (see musical transcription thirteen, overleaf). It is summed up in the first line 48 of the next section: "eso es todo" (that is all), sung resolutely, punctuated by the 'cello punching out two notes (V I).

These are perhaps the most crucial lines of the text (lines 43-47), the culmination of what is expressed in both words and music. They are the key to what the song expresses and to how music and song text work together. The whole experience of torture until death is compared to
MUSICAL TRANSCRIPT 13

Title: LA DIGNIDAD SE CONVIERTE EN COSTUMBRE
Composer: PATRICIO MANNS
Performer: MIRAXA!

Verse three

Voice

Cerrando la memoria
Clasurando la boca
No dijimos a palabra ni una fecha

Ningún nombre
Ningún país
Ningún flor
Ningún bosque ni un árbol que se vieran

Voice (no cello)

De napa los ríos duelen de su pue... etc.

Guitar
the immovability of an underwater rock ("con silencio de piedra submarina"): 'hell', that is torture is underground and under water. This is a direct reference to torture: the submarina is the name given to the holding of a person under water until they almost drown by suffocation. The process of torture until death is one of descent: any recovery is momentary, short lived. In this case the music parallels both the situation and the experience that the song text describes and expresses, culminating in death in lines 43-47. These lines break the logic of the song text as they are elided together as one. This length brings together phrases which when written down by Manns are obviously intended to divorce its verb from its object. The descending move of the sixth takes us to death, and the statement is made by the 'cello part. The general correspondence of low pitch to darkness and death is emphasised as the guitar goes down low and the 'cello hits low C#. Tagg has noted the use of dark heavy sounds when the content expresses fear and spatial depth (Tagg 1979:119).

The contrast of the third verse to others is underlined by the figurative language of Manns, his characteristic use of unexpected and complex metaphors (Pring-Mill 1984:341). Bautista resists by turning himself into a protective covering, "metal enfurecido" (furious metal), and thereby denies and humiliates his torturers, his torment becomes a furrow for himself as he is beaten into the earth (into death) to become a seed. Death and re-
birth is to be found on and within the earth, not in heaven.

The metaphors and similes used in the personification of death in verse one are mixed: they are domestic (canopy, blind, window, knives), they are industrial (steel), they are of a journey (baggage), they are the body (blood, eyes), they are of physical struggle (stripped, knives, attack) and experience (submarina). They come together uneasily. They are a random assembly of broken images. It is only the scene of which they are a part that brings disparate elements together. These words contain and allude to all the implements and methods of torture, just as the irregular phrasing hints at its unpredictability, the lack of control. This reinforces an attempt to 'image', to imagine, to get in touch with, rather than specifically describe a unique, unimaginable event.

The song returns to the home key of A minor for the fourth verse which begins with such a strong resolute statement. The body has descended into the earth. Death brings the body above ground again as seed. The analogy is of the natural world, of the land, the furrow. In performance the final word "semilla" (seed) descends over several chords and then, in similar ways to the end of recitative in opera, the piece finishes with two short chords on the guitar which bring us back up at the end.
Death as regenerative in nature

In common with Su nobile ardió como un pájar, the song for Ché Guevara, the images are secular but have religious references. If we compare the two deaths we have:
(C) struggle = natural death = ashes
(B) torture = unnatural death = seed
'disappeared'

Both deaths are fertile. The ashes become the "word" the decomposed body, the "seed". The "word" is taken up by the three key groups (peasant, student, worker), the "seed" produces flowers. This theme of re-generation of and through nature is also expressed in the Canción para una presencia (Leeds). Two years after a summary arrest, the house from which a person 'disappeared' is still filled with a void, the feeling of their absence. In the place to which the person has been taken "time stopped/turned over", but in the house the plants and flowers on the patio continue to grow, they constantly re-generate, almost unattended, they blossom and fill the house with their perfume. The paradox is that life feels dramatically different, it is not the same, there has been a breach and yet life continues, as personified by nature. Re-generation is through ashes or seed, back to beginnings, back to earth, back to mother nature. This fertility is of course a reference to nameless, unknown others who join and take up the struggle.
In chapter three, I described how the publications of the MIR constantly stressed that the death of an activist is never in vain. In 1972, the MIR used the image of sowing and spreading seed on a poster: "Sembraremos el campo de banderas" (we will sow the countryside with flags) during the period of land expropriation in the South of Chile by campesinos. The natural world provides a model by which experience can be articulated, and articulated meaningfully.

**Música nueva: conclusions**

All category three song texts are accounts of situations. They use the first person singular (e.g. "I never knew anything about her story - I was simply born here"); and the third person singular (e.g. "with death preparing its knives he felt himself stripped"), moving from inside the person expressing the words to a reported account by someone whose position is isomorphic with them. They use solo voices which always relate to the collective group. Most significantly they all use verb forms of direct speech which present what is happening vividly in the moment. This 'present' is an essential feature.

The accounts of (C) and (B) are each embedded in the revolutionary ideology and lived experience in Chile (as discussed in chapter three). Those that tell of exile, (V) and (M), are not however telling a publicly declared
part of that experience, for as I have explained the recognition of exile was problematic both in terms of it being for any length of time and in terms of it being forced or voluntary (as discussed in chapter two). The contradictory attitudes towards, and feelings about exile were never, to my knowledge, discussed in political publications. Both (V) and (M) are part of the intensely personal experience of both the individual and the group, the complete articulation of their liminal state. A person may be located geographically in a specific country (e.g. Great Britain, France), but their thoughts are in the place where they came from, in this case Chile. Physically they survive and live in their host country, mentally and emotionally they exist somewhere between the two.

This is where I think these texts reveal a level of significance far beyond anything touched on so far. I have analysed the use of the first person singular 'I', its unity with 'he', the implicit we, and noted how this is expressed in vocal arrangement in the way the solo voice is always replaced by, or joins together with, others. I have noted the preferred use of the present tense. I have noted how the intention of the spoken voice is quite obviously to involve all, musicians and audience, in what is communicated in the concert, to bond the individual members of the audience together, to construct a concert community. This community will hear about and be drawn through direct empathy into the experiences
described. This empathy will be evoked not by mere appeal or detached reflectiveness, but by an immediacy and involvement that is profoundly emotional in nature. A response is evoked to experiences presented as undeniable truths. To gain complete audience attention is of paramount importance: in Sheffield transgressions of audience behaviour which endangered such concentration, and importantly, stressed the political and hortatory, were rebuked (SF/JF/1979/22).

Music in categories one and two prepares the audience for música nueva that demand their complete concentration. ¡Karaxú! provide for them an ambiente of tension, through the first ambiente of the spoken introduction and then the musical introduction. In Karaxú's words, speaking of the Milonga de Andar Lejos:

cuando nostros queremos a través de La Milonga de Andar Lejos por ejemplo - expresar lo que siente un Latinoamericano desde el exilio - la música y la forma poética que tiene - el contenido de la letra - que provoca en el espectador una cierta atmósfera - una emoción - que creo un sentimiento - que te hace receptivo a la idea que viene en la canción - que te hace más abierto - que te permite ir más allá de una idea meramente intelectual - o sea internalizar una cosa razonablemente - esta es una idea que te llega además con - si tu quieres - con un aditivo que te abre los poros para que llegue más adentro - profundamente ves...

(when - for example - with the Milonga de Andar Lejos we want to express what a Latin American feels from exile - the music and the poetic form that it has - the content of the words - that provokes in the spectator a certain atmosphere - an emotion - that created a sentiment - that makes you receptive to the idea that comes in the song - that makes you more open - that enables you to go further than a merely intellectual idea - that is to internalise a thing rationally - this is an idea which also comes - if you
like - with an additive that opens your pores so that it gets further inside - profoundly - you see...

(JF/1979/K18)
Section V: conclusions

To return to my original concern, the relationship between song text and musical text. I have discussed possible ways in which specific songs work in all three categories. I have argued that there is an intimate and equal working relationship between the two texts in these songs. Music and song text are two equal discourses that speak simultaneously but do not always correspond in the moment. They react with each other. Whether one is seen to reinforce the other depends upon whether one is taking music or words as the prime focus. Without its music a song is merely a poem. A poem is not a song. For Karaxú, the two texts have a reciprocal relationship.

In my discussion I suggested parallels between the working of music and song text. This may seem a little too simple. Herndon's seminal article in *Ethnomusicology* has shown the pitfalls of such an approach and offered other models of analysis (1974). However I am analysing music within performance and within the framework provided by the musicians. I have taken into account what Karaxú had to say about the way the two texts interact, and the suggested parallels are ones that may possibly exist in any one reading. But only possibly. The relationship between song text and music is discussed further in chapter nine. Even if the songs may work in this way for some people, others may make meaning in other ways, other modes of analysis may prove fruitful. Here we are concerned with affective communication and with some of
the ways that both musicians and analyst feel that this may be working.

In the same way as I have correlated musical features with what the words of songs express, I have also offered an explication de texte. But this is only one possible explanation. Most importantly it is an explanation in context, rather than one that can be correlated in isolation, out of performance context. These songs must be discussed in this way because they exist here in order to communicate specific meanings. These meanings are spoken of by the musicians as ambientes (atmospheres) and estados de ánimo (states of spirit). It is by analysing the process of composition (chapters eight and nine) that these words will be fully understood as metaphors that link all the parts of this thesis, that unite together the music, work, belief and lived experience of Karaxā.
Chapter six - footnotes

(1) In the latest issue of the Handbook of Latin American Popular Culture, ed. by Harold E. Hinds and Charles M. Tatum, in the first chapter on "Popular Music", Gerard Béhague defines Latin American Popular Music as urban popular commercial music. The issue of what defines 'popular' has been widely and broadly discussed: see for examples the six issues of Popular Music, ed. by Horn and Middleton (Cambridge University Press), and Popular Music Perspectives 2, the proceedings of the Second International Conference of the International Association for the Study of Popular Music, held in Reggio Emilia, Italy, September 1983, published Exeter 1985.

(2) Sortileges de la Flute des Andes avec Facio Santillan, Riviera-Talent 521 087, France.

(3) Although each piece of music is part of the Swansea concert, on tape one, some pieces that are discussed in this chapter are also included on tape two as musical examples (see list at the beginning of the thesis). For song texts I have provided a literal, as opposed to a poetic, translation. Texts are as sung by Karaxu unless otherwise noted.

(4) The sub-title to Robert Pring-Mill's article "Cantas - Canto - Cantemos", is "las canciones de lucha y esperanza como signos de reunión e identidad" (songs of struggle and hope as signs of reunion and identity). In this article Pring Mill discusses the subject of nueva canción extensively from the perspective of the song texts, see particularly section seven, pages 340-348 (also Pring-Mill 1977, 1979, see bibliography in Pring-Mill 1983).

(5) By 'cover version' the performance of an established piece of music strongly associated with one musician (s) by another musician (s), in a way that singularises the new version; for example Randy Crawford's version of John Lennon's Imagine.

(6) From the unpublished anthology of song texts of Patricio Manns, given to me by Mans in 1977. The 104 texts span the years 1957-1976.