

ONLINE AUDIO GUIDE 7.4

NUEVA CANCIÓN

title: “Aquí me quedo” (I’ll Stay Here)

performing forces: solo voice and guitar (Víctor Jara)

composers: Víctor Jara and Patricio Castillo

language: Spanish

form: modified strophic, with slight variations in each verse

function: to express optimism for the future of Chile

source: *Manifiesto* (Wea International CD 87610, 2003)

Listen for:

- contrasting melody introduced in introduction that later appears in interludes
- homophonic texture
- vacillates between major and minor phrases
- gradual ascent of pitches in main melody
- use of silence, pause

Timing	Structure and text	What happens
00:00	Introduction	quiet, flowing melody in upper notes of guitar, against strummed harmonies
00:15	Verse 1 (a) Yo no quiero la Patria dividida, ni por siete cuchillos desangrada,	contrasting melody to that of introduction speech-like, syllabic
00:27	(b) quiero la luz de Chile enarbolada sobre la nueva casa construida.	melody related but not identical to (a), at a higher pitch
00:38	(c) Yo no quiero la Patria dividida ni por siete cuchillos desangrada .	another related melody, also at a higher pitch level, melismatic treatment of “dividida” (divided)
00:53	Interlude	uses melody of Introduction

	Verse 2	
1:04	(a) Yo no quiero la Patria dividida, cabemos todos en la tierra mía	slightly modified from Verse 1
1:16	(b) y que los que se creen prisioneros se vayan lejos con su melodía.	higher pitch level
1:27	(c) Siempre los ricos fueron extranjeros que se vayan a Miami con sus tías . . .	still higher pitch level
1:38	pause	
1:40	(d) Yo no quiero la Patria dividida, se vayan lejos con su melodía.	melismatic treatment of “dividida”
1:57	Interlude	again, uses melody of introduction
	Verse 3	
2:09	(a) Yo no quiero la Patria dividida, cabemos todos en la tierra mía	slightly modified from previous verses
2:20	(b) yo me quedo a cantar con los obreros en esta nueva historia y geografía	higher pitch level
2:31	(c) yo me quedo a cantar con los obreros en esta nueva historia y geografía en esta nueva historia . . .	
2:45	pause	
	y geografía.	ritard on final cadence, with melismatic setting of “—fía”
		guitar follows the voice, contrast with steady strumming of rest of song

English translation

I don't want a divided country, not by seven bloody knives
I want the light of a Chile filled with trees over the newly constructed house
I don't want a divided country, not by seven bloody knives.

I don't want a divided country, we'll all fit in my land

And those who think themselves prisoners here can sing their tune someplace else
I don't want a divided country, we'll all fit in my land.

I don't want a divided country, we'll all fit in my land
I'll stay to sing with the workers in this new history and geography
I'll stay to sing with the workers in this new history and geography.

Consider:

- How do the interludes, with their contrasting melody, strike you? As a unifying device? As a wordless refrain, as if the song were in verse-and-refrain form? Did you expect Jara to bring back this melody at the very end? Why might he not have done so?
- How would you describe the quality of Jara's voice? Listen to several Jara selections to arrive at a more informed answer.
- Some listeners find a wandering quality in this melody. Do you agree? If so, how are the elements of music manipulated to create this impression?
- How many times does Jara repeat "Yo no quiero la patria dividida" (I don't want a divided country)? What is the effect of this repetition?