

2025

## La Guitarra Trabajadora: The Role of Music in Socio-Political Conflicts and Movements

Sarah E. Garcia

University of Washington, Seattle, [sgarciaa@uw.edu](mailto:sgarciaa@uw.edu)

Follow this and additional works at: <https://digitalcommons.tacoma.uw.edu/access>



Part of the [Latin American History Commons](#), [Latin American Languages and Societies Commons](#), [Latina/o Studies Commons](#), [Music Commons](#), [Political History Commons](#), [Politics and Social Change Commons](#), [Race and Ethnicity Commons](#), [Rural Sociology Commons](#), [Social Control, Law, Crime, and Deviance Commons](#), [Social History Commons](#), and the [Sociology of Culture Commons](#)

---

### Recommended Citation

Garcia, Sarah E. (2025) "La Guitarra Trabajadora: The Role of Music in Socio-Political Conflicts and Movements," *Access\*: Interdisciplinary Journal of Student Research and Scholarship*: Vol. 9: Iss. 1, Article 3.

Available at: <https://digitalcommons.tacoma.uw.edu/access/vol9/iss1/3>

This Undergraduate Research Paper is brought to you for free and open access by the Teaching and Learning Center at UW Tacoma Digital Commons. It has been accepted for inclusion in Access\*: Interdisciplinary Journal of Student Research and Scholarship by an authorized editor of UW Tacoma Digital Commons. For more information, please contact [taclibdc@uw.edu](mailto:taclibdc@uw.edu).

## Abstract

Violence has engulfed human history for centuries, and, in turn, has informed the evolution of culture and art created in response to this conflict. The artists who have taken it upon themselves to be at the forefront of the conversation on conflicts aim to unite under a common ideology to seek justice with a solution (or an escape) to what plagues their communities. This research paper explores the role of art, particularly music, in socio-political conflicts and movements, using the folk music resurgence in Pinochet-era Chile, and the evolution of *narco-corridos* in Mexico and the United States as examples. This study highlights Victor Jara of the *Nueva Cancion Chilena* movement as a key figure, with his music signaling towards resistance against oppression amidst a violent dictatorship. In contrast, the devolution from the contentment in rural life present in historical *corridos* of Mexico shifting to the surge of *narco-corridos* in the contemporary age points to a conflict between the state and marginalized communities, who instead choose to plunge into a life of organized crime. By comparing these two movements, this research addresses how art and music are used to articulate the people's sentiments on resistance and rebellion, and use it as a driving force in revolution.

*Keywords:* socio-political movements, Latin America, music, Chile, Mexico

## ***La Guitarra Trabajadora:***

### **The Role of Music in Socio-Political Conflicts and Movements**

Violence and warfare have long run rampant in our world—even more so today, as the ongoing conflicts in Ukraine, Palestine, and other parts of the world continue to divide us. However, they have also shaped the music we create in response. Across Latin America, musicians have emerged as cultural “first responders”—interpreting violence, resisting oppression, driving peace, and giving voice to the voiceless. Far more than simply entertainment, music becomes a tool of political resistance, and even survival. This paper explores the role of music in socio-political movements through two contrasting case studies: the *Nueva Canción Chilena* (New Chilean Song) movement during the Pinochet dictatorship in Chile, and the evolution of *corridos* into *narco-corridos* in Mexico. While one centers on collective resistance through anti-capitalist and anti-violence ideologies, the other straddles the line between rebellion and survival in marginalized communities that are drawn into organized crime.

These musical revolutions serve as examples of stances musicians have taken against a violent government—whether that be a direct (and, as some may say, contradicting) approach (crimes versus the state), or a promotion of a change in mindset and ideology, that which protests capitalistic greed through contentment with rural traditional life. All of these examples, however, intersect on their anti-government perspective, joined with (in some cases) an anti-violence perspective. Communities are put first in mind, the music giving voice to the greater population—screaming for help, radically resisting against giving in to the government. The music of these socio-political

movements and acts of violence then become the commentary we must use to shape our understanding of the contexts behind these movements. In a world in which not everyone has access to the same levels of education or understanding, how does music give shape to ideologies and commentary within socio-political movements? How does it promote unity under conditions of state violence, capitalism, and censorship? Through this lens, I argue that music functions as both a dissenting force and a cultural mirror: it challenges systems of oppression while simultaneously reflecting the realities of those caught within them. Drawing on René Girard's mimetic theory and John Paul Lederach's concept of peace through art, I examine how musicians such as Víctor Jara and Chalino Sánchez occupy various roles in the political landscape both as martyrs and "healers" of the people, and as narrators of systemic collapse and evolution.

Our first example, the musical movement *Nueva Cancion Chilena* (or New Chilean Song) rose to prominence in 1960s and 1970s Chile, though it had its roots and inspirations in the Cold War era and the Cuban Revolution of 1959, but was brutally ended in 1973 with the death of many of the musicians and activists by Chilean bourgeoisie under the then newly-established Pinochet regime (Pino-Ojeda, 2015). The movement was not only a musical genre but a form of resistance against the prevailing socio-economic injustices by capitalism. Through its poignant lyrics and melodious compositions, *Nueva Canción Chilena* served as a voice for the marginalized and oppressed, echoing their struggles for social justice and equality. Artists like Victor Jara and Violeta Parra, as well as non-Chilean musicians such as Argentine Facundo Cabral, became icons of this movement, using their music to critique the exploitative nature of capitalism and advocate for a fairer society.

Serving as another example, the traditional *corridos* have been a long-standing tradition in Mexican culture, particularly during the era of the Mexican Revolution in the region of then-called *Nuevo Santander* (modern-day Texas, New Mexico, Coahuila, Chihuahua, Nuevo Leon, and Tamaulipas). The ballads served as a narrative of frontier-life, and as the Mexican Revolution powered on, a way for stories to travel from community to community in a sort of “musical newspaper of the poor and oppressed” (Annenberg Learner). With their origins in sharing the stories of marginalized people, especially those on the frontier who dealt with the growing tensions between American *gringos* and the Mexicans, *corridos* served as records of the experiences shared by those who were oppressed, who used them both as a means of information and of artistic expression. When we discuss the evolution from traditional *corridos* to the popular *narco-corridos*, we are talking about an evolution of politics, societal transformation, and social commentary. The *corridos* of the Mexican Revolution discussed the brave and gun-slinging heroes and “Robin Hoods” of the frontier, such as Zapata or Pancho Villa, while their contemporary counterparts have turned to narrate a life of crime, of people caught in capitalist exploitation and political warfare against their own government.

### **Methodology**

To shape the understanding of the role of music and musicians within the sphere of politics and war, the focus will be on using these historical movements in which music has played a significant role as case studies to support this analysis. To begin, this piece will define various theories which have been used by other scholars when analyzing other cases of the intersection between music and socio-political

movements. Within the discussions of the case studies, the theories which were introduced will be applied to analyze how these isolated movements show music's greater influence. To conclude, further ideas of research will be mentioned, as well as how this research fits into a greater discussion on the understanding of music's role in socio-political contexts.

To note, as the issue of violence and war is ongoing and widespread, potential solutions are difficult to narrow down. Rather, I would like to use this research to provide an understanding of how music acts as a tool of unity and communication, whether this is beneficial to ending violence or directly supporting it. The analysis of this in various cases can allow readers to understand how music can be used in future situations, and how to recognize how it is being used in contemporary instances.

### **Notes on Theories and Ideologies of Analysis**

For the purposes of this article, some context is necessary for the theories and ideologies which are prominent in the research and materials analyzed in this piece. Various theories and ideologies are also used within other scholarly works which will be discussed as they relate to the case studies. To begin, in order to understand the origins of violence in the first place, critical theories must be analyzed to then apply them to our case studies.

A theory of great significance in the study of violence and war is Rene Girard's mimetic theory, which outlines the underlying desire of humans and this desire's role in the descent into violence. As Girard describes in his psychological writings, rivalry and violence start with a mutual desire of two groups—both want the same things, one attempting to imitate the other (internal mediation), which causes tensions to rise as

competition toughens (9). Further, the desire of humans to then not only beat their rival, but be overcome with celebrity—eventually becoming the desired himself—leads to resentment against one’s fellow humans. Girard warns that both internal mediation and metaphysical desire can be terribly destructive forces, breaking apart communities, and, eventually, corroding the empathy and cooperation necessary to cohabit with others (94-106). When taking Girard’s theory from an isolated character to that of large communities, racial/ethnic groups, or political/social movements, it can be noted that these same desires are present. As we will discuss, this theory is particularly relevant in modern warfare, especially in conflicts between two different yet similarly violent groups (ex: War on Drugs, i.e., *narcos* vs the State).

Since the majority of this analysis will break down various cases in which music and other artforms have been used to wage peace or motivate revolution, one of the most prominent theorists in this sphere of study is John Paul Lederach, with his theories understood collectively as “peace through art.” In general, Lederach’s work was focused on peace-building through the *restoration* of the voices of fractured communities (90). Lederach emphasizes the use of music to promote this type of social healing, which he believes provides a space which “does not arise from the individual. It emerges from the interaction of many vibrations, individual and collective, held within a community context. In other words, social healing and reconciliation emerge in and around the container that holds collective processes” (101). This “container” in Lederach’s description is that of music in our example, an example which Lederach himself has done in real-life by working directly with communities experiencing violence.

### ***Nueva Canción Chilena* and Resistance Against Capitalism**

The songs of the *Nueva Canción Chilena* movement often reflected themes of workers' rights, along with the plight of indigenous and other marginalized communities, and highlighted the stark differences between the classes exacerbated by capitalist systems. In the case of artists Victor Jara and Facundo Cabral, who will be analyzed below, an emphasis was placed on reverting back to simple aesthetics, non-consumerist views, and traditional instrumentals. By incorporating indigenous instruments and traditional melodies into their music, they not only preserved cultural heritage but also asserted a sense of identity and solidarity among those facing economic hardship and political repression. They were seen as “cultural workers” (*guitarras trabajadoras*), whose music gave voice to the marginalized and demanded systemic change. The movement aligned with Lederach's notion of peace through art, where music serves as a container for collective healing—a space not centered on individual expression but on the resonant vibrations of a shared struggle. In this sense, their music was not merely personal: it was instrumental to resistance itself.

Victor Jara, along with many of his contemporaries, was born into a lower-class family, and like others such as Facundo Cabral, experienced periods of poverty throughout his life. He was born into a family of tenant farmers, and was barred from going to school by his father in order to work the land with his family, though Jara's mother insisted he at least learn the alphabet. He eventually went on into seminary to study the priesthood, which explains many of the religious ideals within his music, along with his fellow musicians. He went on into the Chilean army before returning home to both his family and to theater and folk music. As with other musicians of the

movement, experiences of poverty, lack of opportunity, and a restlessness with following along with the status-quo pushed them into music and artistic expression (Jara 23-39).

In one of Jara's most well-known songs, "*Manifiesto*" ("Manifesto"), he vocalizes the need for societal transformation in which equality and justice prevail. The following lyrics from his song emphasize the point of justice for people—both the singers who use their voices, acting as martyrs for the oppressed, and for the greater population being oppressed:

|                                  |                                        |
|----------------------------------|----------------------------------------|
| It's not a guitar for the rich   | ( <i>Que no es guitarra de ricos</i> ) |
| Or anything like that            | ( <i>Ni cosa que se parezca</i> )      |
| My song is from the scaffolding  | ( <i>Mi canto es de los andamios</i> ) |
| To reach the stars               | ( <i>Para alcanzar las estrellas</i> ) |
| Because singing makes sense      | ( <i>Que el canto tiene sentido</i> )  |
| When it throbs in the veins      | ( <i>Cuando palpita en las venas</i> ) |
| Of those who will die singing... | ( <i>Del que morirá cantando...</i> )  |

"Manifesto" ("*Manifiesto*") – Victor Jara

By describing his "guitar" or his music as being directly for the people, not for "the rich," Jara further makes the point that the movement sees itself as disconnected from any influence of the government, which is run on capitalism. By alluding to his imminent death by the government itself, the lyric of singing (*tiene sentido*) by one who will die for those lyrics has an even stronger impact. The idea of dying for one's art or what they believe in is not a new idea—it has been practiced since the beginning of time, both for reasons of greater good and of greater greed. Jara is discussing the idea of

dying for a cause that will bring relief to the oppression his people have felt for years, as he describes his song (or in this case, the general “cause”) as “*como agua bendita*.” As discussed earlier, Jara sees himself as the martyr for his cause, serving as an icon of the movement and a symbol of hope for liberation from oppression.

In the eyes of Jara, capitalism is the enemy of peace and equality. When visiting the United States, Jara came face to face with the “beast” that is capitalism, but also encountered the domestic musical and social movements driven by the American people in reaction to the capitalist motivations of their own government at the time (1950s-1970s). This period can be characterized by war and violence, from the Vietnam War to the Cold War. Rising from these periods of violence came a wave of movements which characterize these decades, such as the hippie movement and the rise of Anglo-rock. As has been compared by Walescka Pino-Ojeda, and earlier vocalized by Jara himself, musical movements such as *Nueva Cancion Chilena* (NCCH) differ from movements such as Anglo-rock, as the former is raised from an anti-capitalist perspective based on necessity rather than protest (111). As described by Jara, “They are idols that suffer the same alternatives as the other idols of the consumer song: they subsist for an instant and then disappear. That is why we are more revolutionary singers than protest singers, because that term already seems ambiguous to us and because it is already used by imperialism” (127-128). Though the movements mentioned did raise awareness of global problems and issues within the US and British governments, that awareness came from a place of privilege which was not afforded to other countries. The commercialization of the Anglo-rock and hippie movements is something which NCCH and other musical revolutionaries

resisted actively. Keeping true to their ideologies is what kept their movement relatable to the greater population of Chileans who dealt with oppression in their everyday lives.

If we examine Jara's martyrdom from the perspective of Girard's mimetic theory, we come to an understanding that his death was caused by being caught in a violent cycle of desire and rivalry. As Girard argues, violence comes from similarities, as groups desire the same power or legitimacy. From the perspective of Pinochet's regime, Jara's music became a threat, as he sang as a voice for the people who all wanted for justice and unity—something which undermined the regime's authority. This dynamic transformed Jara into a “model-rival” (Girard) making him a public figure which needed to be snuffed out by the regime to avoid contagion. Thus, the state's violent response illustrated its fear of dissent, and a fear of imitation.

Similarly, musician and writer Facundo Cabral, hailing from Argentina, put his anti-capitalist, anti-consumerist, and anarchist thinking at the forefront of his art, uniting fans from all over Latin America. Growing up in poverty and living through a violent childhood and adolescence, Cabral is very open in expressing how music and art have saved his life. As is common for young people on the edges of society, a life of violence and poverty is easy to fall into, but the difficulty of getting out of this cycle is what prevents many from succeeding. Cabral attributes his ascension out of poverty and violence to music and literature. In an interview with journalist Jaime Bayly, Cabral expressed, “I crossed paths with a brilliant guy who taught me to read and write which put me in what I know to be my sanctuary, the library... [translated from Spanish]” (Cabral 4:09). Education is sparse, especially in the rural areas of Argentina and Chile

where Cabral and Jara were raised, yet both musicians attribute their success to their education and being able to read writings from great minds such as Borges or Whitman (Cabral 4:22).

As Jara discusses in his manifesto, becoming the voice of the people is the true purpose of his music, and the same extends to Cabral, as his music touches on similar themes as Jara, as well as adding his own spoken-word recordings to his songs. Cabral uses his music, which was his only way of expressing his ideas before learning to read and write (Cabral 4:22), to promote his ideologies of living simply, away from capitalist greed and classist division, to a greater population which, for a long time, was illiterate. For Cabral, music became a form of knowledge accessible to those left out of formal education. Despite these barriers, Cabral insists on spreading a more enlightened perspective on politics and social dynamics, giving interviews and audio recordings (which today would be considered a podcast and audiobooks). The promotion of political insight through music by Cabral and Jara reinforces the idea that music can indeed cross educational, class, and even national barriers, providing a political language without institutional literacy.

To close the first case study, both Jara and the NCCH movement, along with Cabral, provide excellent examples of musicians using their music to promote criticisms of present society and the conditions in which they live to a greater audience. Their music crosses educational barriers and promotes both anti-violence and anti-capitalism. Keeping close ties with their ideologies and beliefs, and not giving in to greater commercialization of their music, kept their movements, especially the NCCH, true to their roots and cultural identities, especially compared with the burst of Anglo-

rock and its anti-government messages. Both of these musicians placed themselves as martyrs for the people, in which their voices become the voice of the greater population of the oppressed, and their music is placed directly into the sphere of revolution as opposed to “simple” protest.

### **Tradition and Evolution in *Narco-Corridos***

*Corridos* and their evolution into *narco-corridos* reflect a complex relationship between music, violence, and power. Similar to *Nueva Cancion Chilena*, *corridos* also originated in marginalized communities and serve as vehicles for storytelling and resistance, though *narco-corridos* often blur the line between rebellion and complicity. Rather than promoting collective liberation or nonviolence, they frequently narrate (and even glamorize) acts of crime, revenge, and economic survival under systemic abandonment. Relating back to the previous case study, *corridos* also crossed educational barriers, as many of the Mexican and Mexican-American populations at the height of the Mexican Revolution did not have access to education. The means of sharing information was at the forefront of the creation of *corridos*, with those who carried on this legacy intertwining socio-political messages and criticisms (Annenberg Learner).

By starting off in the *pueblo*, the evolution of *corridos* did not go far physically, though they have always narrated stories of migration to the “north country.” The intimate ballads have stayed current to the issues at home, and as those continue to change, the genre changes along with it. Progressing into *narco-corridos*, both serve as acts of resistance. But what the revolutionary era heroes sung about versus the modern-day *narcos* hold stark differences in ideology and motive, which acts as a

commentary on how the Mexican state has evolved—both for the better and for the worse (Corona Cadena 223-225).

Important to consider when discussing the War on Drugs is the difference between the US government and its agencies versus the *narcos* as opposed to the Mexican state and its agencies versus the *narcos*, as we will discuss the latter. There has been a long and intertwined history between the US and Mexico, and with that comes the smuggling and trafficking of drugs across the international border. But, for this case study, the theoretical “state” which will be discussed will be that of the Mexican State and/or government, though references to *la frontera* (the US-Mexico border) will be made.

Violence and struggle have always been main themes in the ballads of *corridos*, both traditional and contemporary—whether it be by rivalries, systemic oppression, run-ins with the police, or, more contemporarily, a descent into drugs. Many of the communities in which *corridos* are the most prevalent are those struggling with inequality, poverty, and crime. In opposition with other musical movements, such as the NCCH discussed previously, anti-violence is not something contemplated within the musical works of *corridos*. Rather, death and violence are taken in stride, viewed as a part of existence and necessary for true and radical change to occur. However, this violence comes at the price of revolution against an already violent government, whether that be over the oppressive regimes present during the Mexican Revolution, or in contemporary times. Not a rebel without a cause, each representation of violence instead comes from a place of defense, and an attempt at “equalizing” the people’s status with that of the government (Corona Cadena 224).

The social and economic division in Mexico is very prevalent, with no further aid from the government to resolve divisions, as well as increased interference with foreign economic powers (such as the US) which exacerbates these differences. Particularly in rural areas, this division deepens, and a way out of the cycle of poverty and marginalization becomes the goal of many who seek a better future for themselves. For some, this comes in the form of crossing the frontier to new beginnings in a new environment, either in the big city or abroad. However, for more and more people, a life of crime is seen as a better, much more profitable, avenue. This wave of people being brought into crime, usually by their circumstances and peer pressures, is narrated within the ballads of *narco-corridos* and contemplated through the point of view of the *narcotraficante* (drug traffickers) themselves. Even reading as an apology at times, the songs discuss how the profits resulting from the crimes done outweigh the illegality of it, as “the dirty money cures the hunger” of many who consider this lifestyle (Corona Cadena 226).

When considering this type of ideology from the point of view of Girard's mimetic theory, the point of marginalization of the people, particularly in rural areas, by the state keeps the state in control, leaving the people with no way of advancement or mobility. Seeing this power being held by the state's agencies, police, and politicians, the position of power becomes the object of desire for many who seek power and advancement out of their current situation in poverty—fueling hatred and violence for the cause of that poverty (in this case, the state). The oppressed then see the only way of balancing the scales of equality as by “equalizing” themselves, and in their case, they chose the route of violence and resistance directly against the state—

winning back some form of power and profit. Though many other factors go into this theory and how it applies to the War on Drugs, peeling back the complexities which often overshadow the situation reveals a simple display of unbalanced power dynamics between the state and its people.

Seen as a sort of “poster child” of the early evolution into *narco-corridos*, Chalino Sanchez plays well into the role of a musician who speaks for the people and voices the stories of those oppressed while also narrating themes of drugs, crime, and counter-culture within South LA and the Mexican frontier. Born in Culiacan, Sinaloa, Sanchez immigrated to Los Angeles in the mid-1980s and quickly became a figure within the underground music scene in *Nuevo Los Angeles* (New LA). He became particularly known for singing of drug trafficking, gang violence, and the hardships faced by the working-class and immigrant populations. During a time of unbalanced power and political dynamics, Sanchez’s music became “the voice of a population who had sacrificed nearly everything to immigrate...only to be exploited by employers who often refused to recognize their humanity” (Thompson-Hernandez). In this way, Sanchez can be seen similarly to Jara, as they both spoke of the alienation and struggles of their respective communities facing marginalization. However, unlike Jara, Sanchez did not call for a revolution but instead found power in the narration of the survival strategies employed by the anti-heroes of the story, strategies which emerge when revolution feels impossible. In turn, his songs became a space where listeners can see their own pain and struggles be represented. Offering collective healing, Sanchez (who was a martyr in his own right and was assassinated in May 1992—speculated to have been by state police) can be put in

the role of a “healer” in terms of Lederach’s perspective. Sanchez’s own artistry created a sounding board for frustration for people’s circumstances, experiences, and political expression against their government(s).

While both case studies demonstrate how music can cross educational and linguistic barriers, each of their messages diverge drastically. Where *Nueva Canción Chilena* sought to unify through ideological means and anti-capitalist solidarity, *narco-corridos* mirror the fragmentation and moral ambiguity of life under the decay of a structured government. In a world where legal and political institutions offer little hope, the *narco* becomes a logical, albeit violent, alternative. Despite this complexity, *narco-corridos* still serve as a form of cultural and political expression which expose the tensions between state power, capitalism, and finding one’s identity under marginalization. Though portrayed in a much different light, the *corrido* and *narco-corrido* attempt to unite the marginalized under shared identities and experiences in the name of social justice and solidarity. This can be categorized as protest or propaganda, but the continued popularity of the genre shows the enduring nature of music and of the communities in which it narrates. Despite violence and struggle, at its core this evolving genre displays one of the most raw and impactful portrayals of social commentary of its kind.

## Conclusion

The intellectualization of one’s ideas and beliefs can come in many forms, and one of the most accessible and impactful of these is through music. As displayed in the social movement of *Nueva Cancion Chilena* and the folk music revival in Chile, as well as the complex evolution of the *corrido* genre, music acts as both a canvas for

social commentary and as a sort of “time capsule” in order to understand and contextualize the ideologies of a time period. As we saw with traditional *corridos* of the Mexican Revolution, which acted as a “musical newspaper,” the ideas and experiences discussed in music are not constricted by time. However, the role which musicians and artists play in the creation of their music is often constricted and censored, as seen with the exile and assassination of many of the NCCH artists by the Chilean government. As discussed in the NPR Alt.Latino broadcast by Jasmine Garsd, “The power of music is real, and it shows in how the regimes reacted to it. These songs were banned from the radio, their singers forced to leave their countries; in some cases, as with Chile's Victor Jara, they paid with their lives.” As music holds power, education and literacy gives space for further critical thinking on the subjects which musicians and artists discuss and promote. As was discussed by Cabral and Jara, they owe their education everything. If music is what can not only ignite a passion for further curiosity and learning but also be used as a catalyst for access to literacy or education, then the foundation can be laid for a powerful base of future revolutionaries. To the question of whether or not this use of music within social movements or in political motivations is beneficial to a cause, the reaction by the government, politicians, and the media show that there is a raising of consciousness to whatever the cause is aiming to achieve. Contemplation is power, and music provokes it.

## Works Cited

- Cabral, Facundo. "Entrevista a Facundo Cabral, Jaime Byly." *Youtube*, uploaded by Facundo Cabral, 6 October, 2020, [youtu.be/joXaGwXXHqQ?si=HdLT7Adi3PeBt3UB](https://youtu.be/joXaGwXXHqQ?si=HdLT7Adi3PeBt3UB).
- Corona Cadena, R. I. (2010). "Los Mecanismos Miméticos de Reproducción de la Violencia Vistos a Través de los Narcocorridos". *Universitas philosophica*, 27(55), 221–229.
- "Corridos." *Annenberg Learner*, 14 Jan. 2020, [www.learner.org/series/american-passages-a-literary-survey/masculine-heroes/corridos/](http://www.learner.org/series/american-passages-a-literary-survey/masculine-heroes/corridos/).
- Garsd, Jasmine. "El Pueblo Unido: More Latin American Protest Songs." *NPR*, NPR, 11 Oct. 2012, [www.npr.org/2012/10/05/162384391/el-pueblo-unido-more-latin-american-protest-songs](http://www.npr.org/2012/10/05/162384391/el-pueblo-unido-more-latin-american-protest-songs).
- Girard, René. *Deceit, Desire, and the Novel: Self and Other in Literary Structure*. Johns Hopkins University Press, 1965.
- González, J. P. (2016). "Nueva Canción Chilena en Dictadura: Divergencia, Memoria, Escuela". *Estudios interdisciplinarios de América Latina y el Caribe*, 27(1).
- Jara, Joan. *Víctor, un canto inconcluso*. 1983. Santiago de Chile: LOM Ediciones, 2007.
- Jara, Victor. *Manifiesto*. Sucesión Victor Jara, 1974.
- Lederach, John Paul and Angela Jill Lederach. *When Blood and Bones Cry Out: Journeys through the Soundscape of Healing and Reconciliation*. New York: Oxford University Press, 2010.
- Pino-Ojeda, Walescka. "Autenticidad y Alienación: Disonancias Ideológico-Culturales Entre La 'Nueva Canción' Chilena y El Rock Anglosajón." *Studies in Latin American Popular Culture*, vol. 33, 2015, pp. 108–27, <https://doi.org/10.7560/SLAPC3308>.
- Simonett, Helena. "Narcocorridos: An Emerging Micromusic of Nuevo L. A." *Ethnomusicology*, vol. 45, no. 2, 2001, pp. 315–37. *JSTOR*, <https://doi.org/10.2307/852677>. Accessed 6 Aug. 2025.
- Thompson-Hernandez, Walter. "Straight Outta South LA: Chalino Sánchez and the Birth of Narcocorridos." *Remezcla*, 9 Sept. 2015, [remezcla.com/features/music/chalino-sanchez-straight-outta-south-la-tambien/](http://remezcla.com/features/music/chalino-sanchez-straight-outta-south-la-tambien/).