Author/s:
Holas Allimant, I;Holas, S

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# 31

# *LAS ALTURAS DE MACHU PICCHU*

## *Los Jaivas*, Progressive Rock, and the Unmooring of Latin American Identity

*Israel Holas Allimant and Sergio Holas Véliz*

> [T]he question of aesthetic experience underlies the last hundred years of a thinking that seeks liberation and the articulation of distinct ways of being which, in ana-chronic, overlapping movements, configure what comes to be called "Latin America."
>
> *(Vallega 2014, 217)*

This chapter proposes a decolonial reading of Chilean band Los Jaivas' 1981 LP adaptation of the most widely known section of Pablo Neruda's epic *Canto General* (first published in 1950) (*CG*), titled *Las Alturas de Machu Picchu* [*The Heights of Machu Picchu*] (*LAMP*). In the progressive rock tradition of the concept album, this album recounts the rise and splendor of Latin America's Indigenous cultures, while *CG* alludes to the subjugation of the colonial period. Where scholars have argued that Neruda's text employs the conventions of the poetic epic genre in order to relate the colonial history of suffering and injustice to twentieth-century Marxist-revolutionary struggles (Loyola 1987; Rojo 2004; Eisner 2015), this chapter will argue that Los Jaivas' musicalized version of the text can, like their earlier work (Holas and Holas Allimant 2021), be read today in a proto-decolonial manner. In this reading, Los Jaivas' *LAMP*, despite being imbricated in the socio-historical context and geopolitical tensions of the Cold War, points to a dissident conceptualization of "liberation," rather than that imagined by Neruda and the left. Los Jaivas' rendering of *LAMP* bypasses inherited versions of the political, and re-orients political struggles toward the "living experience of the lives, forms of consciousness, practices, history, aesthetics, conceptions of meanings, and delimitations of worlds that have configured Latin America" (Vallega 2014, 192). Los Jaivas' *LAMP* points to a liberation of aesthesis, which, in turn, serves as a "radical interruption of the operative coloniality of power and knowledge by the subaltern, the excluded and silenced lives return to articulate themselves" (Vallega 2014, 118).

To create their own *LAMP*, Los Jaivas select and exclude passages from Neruda's poem and, by employing the musical conventions of progressive rock, situate Latin America's political struggles in a grander socio-historical context. In doing this, Los Jaivas appeals to the listener to connect with the history and the affect and aesthesis of place, and call for a rebirth of Latin American cultures through a renewed conception of the self that invites Indigenous and First Nations peoples to "tell me all, chain-link by link, stone by stone, step by step, sharpen the knives that you have discarded, and put

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them in my breast and in my hand" (Neruda 1966, 69). This act of embracing Latin America's "dual identity" (Vallega 2014, 114) is a first step toward the realization of a society in which previously "subjugated forms of knowledge […] may become points of insurrection" (Vallega 2014, 191).

First established in 1963, Los Jaivas began as a club band, playing a repertoire consisting of a range of Latin American popular styles, including bossa nova, bolero, and *música tropical*. By 1969, however, Los Jaivas had become a rock band known for their hybrid of countercultural rock with Andean instruments, melodies, and rhythms, in the format of long-form, psychedelic, improvisational jams. Between 1971 and 1981, as recording artists, Los Jaivas refined their sound, finding ways to incorporate improvisation and composition for single and LP formats, eventually moving toward a polished progressive-rock style that incorporates Andean, Afro-Latin American, Easter Islander, and Mapuche sonorities.

In what follows, we situate Los Jaivas' *LAMP* within the historical-political context of the Cold War. Given the strong connection between progressive rock and literary texts, imagery, and literary ideologies (Pattison 1987), we discuss literature and its relationship to politics and popular culture in Latin America. Finally, we turn our attention to the critical reception of Neruda's *LAMP*, before analyzing the Los Jaivas adaptation.

## Los Jaivas' Chile

In the 1960s and 1970s, Chile found itself at the epicenter of several regional and global transformations. In a continent (re-)founded by the ideal of revolution, the Cuban Revolution (1959) encouraged people across Latin America and the globe, discontent with the inequality of established relations of power dating from the colonial period (1492–1825/1898), to embrace the ideal of political revolution (Gosse 1993). In Cuba, millions that had been historically and systematically marginalized through discourses of racial and class-based inferiority (Quijano 2000, 533–80) found the potential to overturn power structures that dated back to colonization, and to address issues of social inequality ingrained in social and cultural structures, naturalized by history and habit (Chomsky 2015, 7). Revolutionary movements abounded, as did counter-revolutionary and conservative groups, and Latin America became increasingly polarized.

In this context, the "Chilean path to socialism," which characterized the Salvador Allende and *Unidad Popular* presidency (1970–73), represented a democratic departure from the history of political struggles, not only in Latin America but globally. The *Unidad Popular* coalition eschewed armed struggle, opting instead for a democratic revolution, to be enacted via the ballot box, and secured through social and political reforms, broad access to public health and education, and the universalization of culture, made possible by government-guaranteed broad access to media and technology (Medina, 2011).

Despite its democratic approach and electoral majority, the *Unidad Popular* government faced opposition from the nation's conservative institutions (the Catholic Church, Armed Forces, landholding and industrial elites) and political parties. It also faced an increasingly militarized context, and the interference of Richard Nixon's fiercely anti-Marxist United States government, which reacted swiftly to protect its economic and political interests in the region (Davila 2013, 87). All of this had a material effect on Chilean popular culture during the period, as performers, composers, musicians, writers, and artists found themselves inexorably pulled on the spectrum of left and right.

Patrick Barr-Melej's *Psychedelic Chile* (2017) recounts in detail the difficulties faced by countercultural groups who were perceived at the time as purveyors of an imported, foreign music and ideology. For the orthodox left, the "jipi" represented everything that was wrong with the

bourgeoisie: a foreignizing tendency, vapidness, superficiality, lax morality, and a lack of solidarity with social struggles. For Chile's right-wing, the hippies and their bands had long represented these same problems, and as a result, youth culture became subject to moral panic narratives in the mainstream press, which decried their perceived lack of traditional sexual, behavioral, and aesthetic mores.

Despite this atmosphere, there were many bands involved in the production of Chilean countercultural rock in the 1960s who, with the decline of psychedelia in the early 1970s, would channel this aesthetic into the production of distinctly Latin American progressive-rock and jazz-rock sounds (González 2018, 123). At the forefront amongst these bands were *Los Blops*, *Congreso*, *Congregación*, and *Los Jaivas.* This music was characterized by its fusion of local sounds and themes with the broader generic conventions of progressive rock and jazz-rock fusion, in what musicologist Juan Pablo González has called a "primitive avant garde" (González 2018, 123–33). For González, the focus of these bands was the creation of an aesthetic experience of communal intensity through improvisations and ritual-like concerts, and eventually, LPs, which could reproduce this experience by way of their combination of aural, visual, and lyrical media. In later LPs, Los Jaivas would turn their attention to producing this experience via the possibilities of progressive rock, employing concept albums, song cycles, and compositions of longer duration and complexity.

Despite the synergy of the early 1970s, the 11 September 1973 military *coup*, and the subsequent Pinochet dictatorship (1973–90), would create a dramatic tear in Chile's social fabric (Dávila 2013). In the aftermath of its violent takeover, Pinochet's military *junta* paralyzed the democratic process, initiated a program of political and social repression, persecuted sections of the population suspected of Marxist sympathies, engaged in torture and human rights violations, and launched a generalized program of violence, resulting in over 4500 assassinations and disappearances (Dávila 2013, 96).

In the cultural sphere, the military junta banned the use of traditional/folkloric instruments associated with Andean music used by artists associated with the *Nueva canción chilena* (González 2015). Scholars of the era have identified that the Pinochet dictatorship eventuated in a broader silencing of dissent and critique which strongly affected Chilean popular culture. This era, known as the "cultural shutdown" (Donoso 2019, 53), was characterized by a culture of silence, based on well-founded fears of reprisal, linked to the violence and repression of the final months of 1973, and to the regime's targeting of prominent cultural figures, resulting in a culture of self-censorship (Rodríguez 2020, 82–6; Jordán 2009). In this context, many artists were forced to seek exile, or safety overseas. Like many others, horrified at the violence and deadening of Chile's social body, Los Jaivas left the country in self-imposed exile, moving to Argentina, where the idea for *LAMP* was first developed, and eventually to Europe, before returning to Chile post-1990.

## Literature and Popular Culture in Twentieth-Century Chile

The relationship between literature and the social order in Latin America has been historically complex and deeply intertwined. In his seminal text, *La ciudad letrada* [*The Lettered City*] (1984), Angel Rama argues that in Latin America the practice of "letters" had a profoundly contradictory history. What by the twentieth century had become the purview of revolutionaries and social discontents had, centuries prior, been a key tool in the administration of the colonial enterprise, and the subjugation of Indigenous, Afro-descended, and mestizo people. For Rama, therefore, the relationship between the *letrados* ["lettered"] and the political sphere had always constituted a contested, yet intimately linked, terrain. However, with each social period, the role of the *letrados*

became modified according to the new circumstances. By Neruda's time, the pendulum had swung toward the romantic figure of the public intellectual, charged with a central role in creating the aesthetic and affective context for broad-based social struggles: "it falls to the letrado to compose the documents that provide satisfying ideological justifications of the struggle, the requisite glorifications of revolutionary leaders, and the plans coordinating scattered forces" (Rama 1984, 125).

This role was honored across several historical periods: first by the leaders of Latin America's independence from Spain, who published moving appeals and essays about justice and equality; to the largely liberal nascent republics, concerned with nation-building and the creation of distinct national identities (achieved, at least in part, through the literary genre of *costumbrismo* [costumbrism], concerned with highlighting "everyday" realities, customs, and landscapes); through to the revolutionaries of the early twentieth century, who used the realist genre and newspaper media to encourage dissent (Rama 1984, 102). For centuries, literature had played a central role in the establishment, maintenance, and impermeability of the social order. By the time of the Cold War, that role had been inverted: it had become the public intellectual's role to rally against the *status quo*. This was precisely where Neruda, and many other *letrados*, found the realization of their art, which in turn found its peak in the mid-twentieth century.

Paradoxically, just as the culture of letters reaches its apex in the figure of the public intellectual, the social influence of literature begins to give way to other cultural products, most importantly popular music (González 2018, 107–22). For González, one of the key achievements of Los Jaivas is that they provide both a continuation and a point of departure from the literary vanguards that were most politically engaged. On the one hand, they continue with vanguardist tendencies, through improvisation, the adoption of the generic conventions of long-form progressive rock, and an increasingly challenging lyrical denouncement of colonialism in their early work. Their employment of a musical language that affronts inherited and largely Western musical languages through juxtaposition with autochthonous American sounds is also a notable vanguardist strategy. Yet, on the other hand, their music is a popular mass phenomenon, shaped by the phonographic industry, that participates in a global youth counterculture, and engages in "the deterritorialization of artistic language and questioning of the divisions between 'superior' art and 'inferior' popular culture" (González 2018, 135). In brief, what characterized the 1960s and 1970s in Chilean popular culture was that "the avant-garde met up with mass culture in the youth decade" (González 2018, 135).

In Chile, Los Jaivas were central in the production of a cultural change, and as we have argued elsewhere (Holas and Holas Allimant, 2021), the fusion of countercultural psychedelic rock with local themes, sounds, the proto-decolonial attitude of the lyrics, and visual aesthetics inaugurated a paradigm shift in Chilean culture and identity that still reverberates today. Although they did not fit into the ossified political identities allowed by the dichotomic dynamics of the Cold War, as we will see in what follows, Los Jaivas nonetheless do render a political path toward liberation, by way of a decolonial aesthesis that unmoors Chilean identity from the fixed image demanded of it by the nation's institutions, and on the supposed universality of western "man" (McKittrick 2015). Where their early LPs contribute to this project aggressively, employing the violent juxtapositions of psychedelic rock, and the rapture of psychedelia to induce a ritualistic state in the listener, *LAMP* employs the generic conventions of the progressive-rock concept album to create an epic of Indigenous—and mestizo—resistance and endurance for the late twentieth century.

## Canto General

*Canto General* is a sprawling collection of poems, composed of 15 cantos, which divide the 231 poems in the tome into different themes. Each of the cantos explores a facet of the American expe-

rience, but many scholars have identified it as a reference text for the Latin American left, because it helped relate, due to its epic mode, the struggle for independence from the Spanish, which occurred in the nineteenth century (1801–25, 1898), to the twentieth-century struggle against North American imperialism (Eisner 2015, 55). Nevertheless, *CG* explores Latin American society from the pre-colonial period (the first section is set in 1400), through colonization (1492–1810), independence (1810–), to the twentieth century. The text, described as encyclopedic due to its ambition and scope, has several uniting threads: one poetic speaker who is constructed as a witness to history, and through whom many others speak; an epic, heroic tone; an emulation and parody of historical texts (Bobadilla Palacios, 206). There is also a constant interplay between past and present, navigated by the poetic voice, which appeals to the solidarity of the reader, who is addressed as coeval and comrade. Most importantly, the poem presents a visceral critique of Latin America's official historical narratives, as it scrutinizes and breathes new life into topics, events, geographies, and experiences that had traditionally been rendered from the point of view of the colonizers (Bobadilla Palacios 2020, 205).

It is notable that *Los Jaivas* only reproduce poems from *LAMP*, the second section of the book, to the exclusion of material from the other sections. *LAMP* is remarkable for its dualistic interplay between past and present. As it recounts the construction of the city of Machu Picchu, it constructs a sense of shared identity between the pre-Columbian world and its twentieth-century readership. It achieves this by constructing, discursively, a sense of solidarity, community, and shared voice with the speaker and the pre-Columbian subject of the poem, rendered through a communal experience of labor (Bobadilla Palacios, 206–9), oppression, and survivance. This focus on toil and suffering, juxtaposed against the majesty of the Andean landscape (Kusch 1976), taken in tandem with the chronological interplay between past, present, and future, draws a direct link between the reality interrupted by colonization, the experience of colonization, and the Latin American experience of the twentieth century, characterizing the colonial experience as the root of the "capitalist wound," which so vehemently marked Latin America's political and social struggles (Bobadilla Palacios 2020, 209).

Having provided here a broad context of the social, historical, and political genesis of Neruda's *CG*, as well as a brief consideration of the role of literature and popular culture in Chilean society, we now turn our attention to the Los Jaivas production of *LAMP* (Table 31.1). In what follows, we explore a decolonial reading of the 1981 LP that combines musical and lyrical analysis.

## *Los Jaivas'* LAMP *and the Shift Toward a Countercultural Mestizo Politics of Being*

Los Jaivas select only 112 stanzas out of a total of 423 in Neruda's original poem (Neruda 1990). In what follows, we will argue that the Los Jaivas version adapts the text by way of a series of careful omissions, reorienting it away from obvious political readings, and making of it a text that seeks to bring the listener's attention to the possibilities of a proto-decolonial, timid, "re-existence," where this is "understood as the mechanisms, strategies, and practices that human groups employ against racialization, exclusion, and marginalization, procuring the redefining and re-signifying of life in conditions of dignity and self-determination" (Albán cited in Mignolo and Walsh, 2018).

Los Jaivas' adaptation of *LAMP* was published as a seven-song concept album. It opens with an instrumental introduction and closes with a vocal concluding theme. In between, the album is comprised of five long-form songs (ranging from five to 11 minutes in length) that explore different lyrical themes and sonorities, which will be briefly discussed below. While our aim here is to produce a heterosemiotic analysis of the album with its primary focus on select elements of the text,

*Table 31.1* Summary of analysis: *Las Alturas de Machu Picchu*

| *Song Title and Duration* | *Summary of analysis* |
|---|---|
| 1. Del aire al aire (2:16) | Instrumentation:<br>• Synthesizer, *trompe* (jaw harp), *zampoña* (panpipe), *bombo* (percussion).<br>Musical:<br>• Sampled birdsong, reverberated panpipe melody that aurally sets the scene within Machu Picchu for the rest of the album.<br>Textual themes:<br>• Intertextual reference to the first poem in the LAMP cycle (which is omitted, and with it, the political/autobiographical coming-of-age element of the original cycle). |
| 2. La poderosa muerte (11:12) | Instrumentation:<br>• *Trutruka* (Mapuche long horn), acoustic grand piano, *quena* (flute), vocals, drum kit, electric bass, moog synthesizer, electric guitar solo.<br>Musical:<br>• The song develops in distinct stages: it begins as an Andean wind melody; morphs into a prog-rock suite with a guitar solo section and becomes a *tarkeada*, before ending as a *cueca*.<br>Textual themes:<br>• The relationship between place and culture, exploration of harmony via the duality of the sacred/human, reference to colonialism and death (Machu Picchu becomes silent). |
| 3. Amor americano (5:26) | Instrumentation:<br>• Electric bass, electric guitar, synthesizer and keyboards, percussion, and vocals.<br>Musical:<br>• This song takes the form of a *huaylas* (a genre from Peru).<br>Textual themes:<br>• The song title makes an intertextual reference to the first poem in the *CG* cycle, "Amor América," which is set in pre-colonial times. The song explores the cycles of life and nature in Machu Picchu and the survival of Indigenous ways of being. |
| 4. Águila sideral (5:20) | Instrumentation:<br>• Heavily effected (modulated) electric guitar, electric bass, acoustic nylon string guitar (Spanish guitar), effected (delayed) percussion, acoustic piano, *quena* (flute).<br>Musical:<br>• The song develops a repeating motif, which, taken with the effects and lyrics, helps build a mystical aural landscape based on a *tonada* rhythm.<br>Textual themes:<br>• Symbolic imagery describes the landscape and its creatures, communicating the logic of Inka duality through visionary poetic images that complement the music. |

(*Continued*)

*Table 31.1* (Continued)

| *Song Title and Duration* | *Summary of analysis* |
|---|---|
| 5. Antigua América (5:38) | Instrumentation:<br>• *Zampoña* (panpipe), quena (flute), drum kit, piano, electric bass, clavinet, electric guitar.<br>Musical:<br>• Andean panpipe and quena melodies; *huayno.*<br>Textual themes:<br>• This song explores the effects of colonization by foregrounding the absence of Indigenous voices in mainstream South American culture, and by asking the question: "Stone within stone, and man, where was he?" (Neruda 1966, 57). This question is answered in the following song. |
| 6. Sube a nacer conmigo hermano (4:46) | Instrumentation:<br>• Electric bass, nylon string guitar, synthesizer/keyboards, electric guitar, drum kit, vocals.<br>Musical:<br>• *Joropo* (genre from Venezuela)<br>Textual themes:<br>• Culmination of the themes and questions posed in prior songs through the invitation to "arise to birth with me, my brother", a recognition of the Indigenous roots of Latin American culture. |
| 7. Final (2:36) | Instrumentation:<br>• Acoustic piano, vocals.<br>Musical:<br>• *Nocturne*<br>Textual themes:<br>• Restatement of the invitation to the poetic speaker's ancestors to "speak through my speech and through my blood" (Neruda 1966, 70). |

Fernando Eisner's 2015 *Alturas de Machu Picchu como hecho musical* provides a detailed ethnomusicological analysis of the album. Heterosemiotic analysis considers the interplay between different artistic languages (González Martínez 2015, 11; Meza Alegría 2022, 127) employed in a text. In this case, our focus is the music and the lyrics of the songs.

The album opener "Del aire al aire" ["From air to air"] (2:16) begins with a field recording of various sounds of nature: birds, rustling, wind. The birdsong gives way to a heavily reverberated *zampoña* (Andean panpipe) melody, supported by droning synthesizer lines that mimic the sound of the *trompe* (jaw harp), an instrument which is closely associated with Mapuche culture. This geo-sonorically situates the album in the Southern Cone, through its use of the sounds of Andean and lowland cultures (the Inka and Mapuche, respectively). Although the opening track is instrumental, its title references the first poem in the *LAMP* cycle. However, it only cites one verse from a poem composed of 24 verses. This omission constitutes the first act of selection and exclusion. Excluded from the album is an account of the poetic speaker's arrival in Machu Picchu, which sets the scene for the poet's politicization. In keeping with our reading of the Los Jaivas rendition as

one that eschews a political reading, we argue that the Los Jaivas version retains only those sections of the poem that can be read as collective enunciations. This is notable, because the poet's awakening to a new political consciousness is completely removed from the Los Jaivas version.

The second song, "La Poderosa Muerte" ["Powerful Death"] (11:12), begins with a *trutruka* (a Mapuche wind instrument), whose melody is supported by an arpeggiated, rhythmic piano, and an interwoven *quena* (Andean flute) melody. Given its length, and the various musical styles it incorporates, it has been interpreted as a prog-rock suite (Eisner 2015, 204). At the two-minute mark, vocals are introduced; at the three-minute mark, rock instrumentation (drums, bass) joins the *quena* and piano; a Moog synthesizer joins in at the four-minute mark, and an electric guitar solo culminates this section just before the five-minute mark. At the seven-minute mark, the song becomes a *tarkeada*, an Andean genre linked to Bolivia, and marked for its strong rhythm, which facilitates an associated dance. Finally, the song transitions into a *cueca* structure (a genre primarily linked to Chile, but present across Latin America).

The song combines a selection of lyrics based on poems from cantos II, III, VI, and VII. Here, Los Jaivas retains only 17 verses out of 122 verses in the original publication. What this careful selection leaves out are those verses that recount the poetic speaker's journey up the mountain to Machu Picchu (and the development of his political consciousness, as he bears witness to historical injustices). Instead, the main issue interrogated in this song is that of the place of "man" (Neruda 1966, 9)[1] [we prefer "humanity"] in Inka culture, and the human's relationship to the surrounding world and the sacred. Thus, the song asks the listener: "What was man? In what layer of his humdrum conversation, among his shops and sirens, in which of his metallic movements, lived on imperishably the quality of life?" (Neruda 1966, 9). Here, "conversation" relates to the relationship between everyday life, place, affect, and cosmovision, best expressed by Kusch as "geoculture" (Kusch 1976). *LAMP* juxtaposes the geoculture of the Inka citadel which, since the advent of colonization of the New World by Europeans, has been interrupted by "Powerful death." In response to the question about "quality of life," the singer begins to recount an epic narrative of the ascent to Machu Picchu wherein the ascension toward a higher plane (Machu Picchu) and the poetic speaker's own elevation in degrees of consciousness reveals why the citadel was constructed upon such an elevated site: so that the human can co-exist with the sacred. Thus:

> Tall city of stepped stone, home at last of whatever earth / had never hidden in her sleeping clothes / In you two lineages that had run parallel / met where the cradle of man and light / rocked in a wind of thorns.
>
> *(Neruda 1966, 27)*

The image of harmony created in the first half of the song through the duality of the sacred and the human is undone at its conclusion, in which, emptied of Inka life, America embraces only its Spanish-European heritage, vacating the landscape of signs of the Inka way of living, creating an absence and a silence. Thus, the singer names death, silence, and presages the subsequent erection of a new order:

> when all of man in us cringed back into its burrow—there remained a precision unfurled / on the high places of human dawn, the tallest crucible that ever held our silence, a life of stone after so many lives.
>
> *(Neruda 1966, 35)*

This reference to silence is notable, because it names and makes present an absence that speaks as if it were a phantom limb. This is possible, as:

> the relationship between history and time is completely different than in Europe or the United States. In Latin America what is a sequence in other countries is simultaneity […] temporality is marked by the overlapping of orderings or historical periods supposedly already left behind, all actively participating in the configuration of concrete Latin American realities.
> *(Vallega 2014, 114)*

Toward the end of the song, Machu Picchu becomes silent, absent of life. Nonetheless, this absence, like a phantom limb, makes itself felt in the present: the past is constitutive of the present. In contrast to the normative image of the modern human, who negates the past to construct a rational post-human future detached from nature, in *LAMP*, the mestizo-American inhabits another rationality and temporality, where European knowledges and affective dimensions co-exist with Indigenous ways of being in the world.

The third song on the LP, "Amor Americano" ["American love"] (5:26), is a *huaylas* (a derivative of the popular *huayno*), a style said to originate in Huancayo, Peru (Mendivil in Eisner 2015, 111). It opens with a staccato bassline (played on electric bass instead of the traditional harp), complemented by a striking electric guitar lead before percussion and vocals are introduced at around the 30-second mark, and proceed to dominate the rest of the song, which is perhaps the most folkloric song on the album. The song is intertextually related, through alliteration, to the first poem in *CG*, "Amor América," which is set in pre-colonial America (1400), and declares the poet's Indigenous inheritance and desire to testify to the changes that occurred in the following centuries. Although this poem is not reproduced in the song, it is nevertheless an important allusion, as the song, which takes its lyrics from Canto VIII, returns to this theme, employing "amor" as a motif through which to reconnect with the sacred, and with place. In the logic of the song, love consists of allowing the other to emerge through co-existence. In this way, it approaches the meaning of the duality in Inka philosophy and culture. If love is a method through which to reconnect to the sacred and to Indigenous modes of being, then "subir" [to climb] implies a movement of ascension toward Machu Picchu, and a reconnection with place (Holas 2018). In terms of the concept of "re-existence," the song puts forward "love" against that cycle of "powerful death," placing these in balance, in a duality that harmonizes the opposites through complementarity.

The song develops several images from the natural world (foam, pollen, air), but the key image is that of the ascending movement of water, depicted as a natural cycle of love, and life. The ascension of water refers to the cycle of the river waters that ascend the Andes mountains in the form of evaporation, depicted by the cloud cover and ice, which then gives life, as it is destined to fall again as rain. Thus "powerful death" is no longer an all-powerful force, but has become harmonized, put back into balance with its opposite: "life." Thus, the song makes explicit the interplay of death and life, mediated by place and nature, that conforms to the Indigenous concept of "duality." Against the colonial logic of extraction, production, and exploitation, the singer commands reconnection, which is symbolically achieved by "kissing," pollinating, and germinating with life and love, the Andean landscape, and the silver flow of the Urubamba River, making Machu Picchu a living landscape once again. The poem names the Urubamba by its original appellation "Wilkamayu," the Inka name for the Milky Way. For the Inka, the design and landscape of Machu Picchu mirrored the cosmic, sidereal citadels of the gods. In this way, the cosmos (Wilkamayu-Milky Way) was coupled to the ground (Machu Picchu). Thus too, the outer-world (Machu Picchu) is coupled to the inner-world of the speaker/singer. Taking this further, the song explicitly asks the

listener to ponder the question "what language do you wake?" (Neruda 1966, 39). In this context, the reference to Wilkamayu explicitly names the act of becoming conscious of having forgotten, or repressed, due to colonization and the coloniality of being (Maldonado-Torres 2007), a part of yourself. It names the possibility of recovery, reconnection, and re-existence; thus the song ends with the declaration: "The fallen kingdom survives us" (Neruda 1966, 43).

"Águila sideral" ["Cosmic eagle"] (5:20) begins with a heavily effected, modulated electric guitar, with strong psychedelic overtones. The guitar is accompanied by electric bass, piano, acoustic Spanish guitar (playing a *tonada* rhythm, a style derived from Spanish folkloric traditions, usually associated with the rural areas), and percussion. The vocals are heavily effected with chorus, modulation, and reverb, and are the central focus of the song. In the song's lyrics, Los Jaivas reduces the poem to less than half of its original length, privileging those verses that characterize the sacred nature of Machu Picchu, which takes on the form of a "Cosmic eagle," in reference to its elevation at the peak of the Andes. Once again, the song refers to the duality of values in Inka culture, as the "Cosmic eagle" becomes an "Andean serpent" in the second half of the poem, and where the "mountain-range spine" also becomes an "oceanic roof" (Neruda 1966, 51). Thus, in terms of symbolic imagery, this song most clearly communicates the logic of Inka duality, and its visionary poetic tone is complemented by a marked mystical-psychedelic sound, achieved using modulation and reverb.

"Antigua América" ["Old America"] (5:38), the fifth song, begins with a *zampoña* (panpipe) and *quena* introductory motif, followed by drum-kit percussion, piano, and clavinet. At approximately the three-minute mark, an instrumental section commences, in the form of a *huayno*, before the instruments recede, to give space to the vocal section. Finally, the song ends as a *huayno*, with rhythmic percussion, and an electric guitar solo in which the guitar imitates the *quena*. In lyrical terms, "Antigua América" retains three verses out of 49 in the original. In these verses, Los Jaivas once again return to the notion of an absence engendered by the violence of the colonizing project, summoned by the question "Stone within stone, and man, where was he?" (Neruda 1966, 57). The question posed by Antigua América is going to be answered in the following song, and it will involve undoing the coloniality of being, and opening oneself to *mestizaje*: that is, to the realization that in Latin America, there are several cultural and ethnic traditions that as a result of colonialism become intermixed.[2]

"Sube a nacer conmigo hermano" ["Arise to birth with me, brother"] (4:46) is the song with the most emphasis on vocals on the entire LP. It begins with an instrumental introduction, with a marked *joropo* rhythm (a genre from the region of Venezuela and Colombia). Once more, the instrumentation here follows the pattern established in previous tracks: electric guitar, acoustic guitar, drum kit percussion, acoustic piano, and Minimoog synthesizer (which substitutes the role of acoustic harp used in the traditional *joropo*). As regards its lyrical content, the song answers the questions posed by the prior compositions, as it issues an invitation to "arise to birth." However, this is a communal act, denoted by the addition of "with me, my brother" to the verse. Thus, the song invites the other, both ancestor and listener, to "arise" to Machu Picchu, to be reborn, to re-exist, so that he/she lives again. This invitation consists of reversing the negation of the Indigenous world, which had been relegated to "the zone of non-being" (Gordon 2007). It names the pain disseminated throughout Abya Yala, Tahuintinsuyu, Mapu,[3] to name the territories (and bodies) marked as sacrificial by and for modernity/coloniality. However, this is not a Christian rebirth, as instead, as if in acknowledgment of colonial violence, the singer reiterates the fact that what has already disappeared cannot return in its original form. The invitation to arise to birth is, then, balanced out by the acknowledgment that at the same time, "you shall not return" (Neruda 1966, 67). What the poetic voice calls for is for the speaker and the other to be reborn in the present,

with the poetic experience acting as a midwife of a new consciousness, in acknowledgment of the communality of the historical experience, and the present voice of Latin Americans. Throughout the song, the speaker uses verbs of speech and sight, conjugated in the imperative form, addressing those whose presence has been removed from view and erased from history, doomed to "the zone of non-being." This implies an ontological erasure of the other person (Hook 2020), that Neruda names as "your disseminated sorrow" (Neruda 1966, 66) that is sown throughout the body of Abya Yala/América. The song/poem commands the dead to be reborn, inviting the othered to share their stories, and allowing that experience to affect the speaker's own body. Thus, the poem/song produces, in its poetic/musical imagery, a locus of enunciation in which the two opposite, dichotomous forms are mixed in mestizaje. Here memories, ways of feeling, embodied knowledges, ways of doing, stories, and the conversational domains that constitute culture are reborn in a spiritual, epistemological, ontological mestizaje that encourages a dualistic—not dichotomic—existence.

The seventh and final song, "Final" ["End"] (2:36), is a largely piano and vocal *nocturne*. Musically, it provides a fitting conclusion to the album, and draws the listener's attention to the final stanza adapted to musical format, which culminates the narrative of the previous section, as the poetic speaker incites his ancestors to "speak through my speech and through my blood" (Neruda 1966, 70).

In summary, the compositional structures and musical elements of the album complement its lyrical imagery, as *LAMP* continues the aesthetic trajectory begun by Los Jaivas in their very first LP: that of creating rock music by eschewing the I–IV–V pattern of Western rock, and instead integrating musical progressions, melodies, and rhythms that most closely represent the reality of the Southern Cone of Latin America. This is an effort that reaches its climax in their selection of texts from Neruda's *LAMP*, through which Los Jaivas create an LP that bypasses the original politicization of the text, and instead offers an alternative form of liberation, delinking from the politics of left and right, and proposing a countercultural, proto-decolonial progressive rock.

## Conclusion

As Vallega (2014) states in our epigraph, in Abya Yala/Latin America there is an ana-chronic overlapping of ways of being and of sensing time. Due to colonization, only one side of this story has had visibility: the Western mode. Thus, the main problem in Latin American culture and thought has been how to articulate the experience of those relegated to the "zone of non-being." We have argued that Los Jaivas' adaptation of *LAMP* responds to this problematic by transgressing official historical and political narratives, and instead exploring alternative, Indigenous-influenced senses of time, thought, politics, and being. Where Neruda's poem wanted to incorporate the Indigenous experience into an epic narrative of struggle that would find its utmost expression in the party-oriented ideology of the Communist party, Los Jaivas instead highlight those sections of the poem that sing of the co-existence of multiple senses of time, cultural forms, and languages, allowing an intercultural voice to emerge from this vortex. Thus, Los Jaivas, by embracing Latin America's ana-chronism, employ the generic conventions of progressive rock to create an epic proto-decolonial aesthetic experience, and a renewed version of Neruda's canonical poem.

## Notes

1 A note on the translations provided in this chapter. Los Jaivas employ the original Spanish version of Neruda's text. The quotes provided here in their English translation are from the 1966 bilingual edition, which, coincidentally, is the same edition used by the band during its rehearsals, writing sessions, and recording (see Eisner, 2015).

2 The term mestizaje is one that has had multiple and complex historical uses. For a text that summarizes these different uses and debates in a contemporary context, see Peter Wade (2005).
3 A note on these names: *Abya Yala* originates from the Kuna language of the Guna people in present-day Colombia and is the name used by the Guna to refer to the land that they inhabited before the imposition of modern national borders. *Abya Yala* has since become used in a widespread manner by Indigenous peoples, activists, and others to refer to the continent without referring to European-derived names, such as America or "New World," in a manner similar to the use of Turtle Island in North America. Given that our present chapter deals with present-day Chile, we also use *Mapu*, the term used by the Mapuche, who inhabit the south of Chile, and *Tahuintinsuyu*, from the Quechua, a reference to the Inka empire, which included the north of Chile.

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