



**The use of traditional Afro-Peruvian and Peruvian creole  
music in the soundtrack of commercial Peruvian feature films  
between 1996 and 2015**

**L'utilisation de la musique traditionnelle afro-péruvienne et  
créole péruvienne dans la bande originale des longs métrages  
commerciaux péruviens entre 1996 et 2015**

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**L'utilisation de la musique traditionnelle afro-péruvienne et créole péruvienne dans la bande originale des longs métrages commerciaux péruviens entre 1996 et 2015**

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**The use of traditional Afro-Peruvian and  
Peruvian creole music in the soundtrack of  
commercial Peruvian feature films between 1996  
and 2015**

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## Abstract in English

The way soundtracks have been approached in Peruvian cinema during the last decades has changed. Since the apparition of digital filmmaking techniques in 1996, movies don't follow the same conventions that were established during the second half of the 20th century. This study aims to understand how traditional Afro-Peruvian and Peruvian creole music has been used in the soundtrack of commercial Peruvian feature films between 1996 and 2015.

Based on the observation of 113 of the 146 commercially released Peruvian films during this period, the 13 movies that contain traditional Afro-Peruvian or creole music were selected in order to analyse their soundtrack. Each analysis focuses on general aspects of the film, the source music and songs, the style and concept, the compositional techniques and presents an evaluation of the soundtrack. The comparison of the results from the analyses showed that the way traditional music has been used in Peruvian cinema has changed in relation to previous decades and that some patterns in its use have appeared.

**Keywords:** Afro-Peruvian music, Peruvian creole music, Peruvian cinema, soundtrack, film scoring.

## Résumé en français

La façon dont les bandes sonores ont été abordées dans le cinéma péruvien au cours des dernières décennies a changé. Depuis l'apparition des techniques numériques de réalisation de films en 1996, les films ne suivent pas les mêmes conventions qui ont été établies durant la seconde moitié du XXe siècle. Cette étude vise à comprendre comment les musiques afro-péruviennes et créoles péruviennes traditionnelles ont été utilisées dans la bande originale des longs métrages commerciaux péruviens entre 1996 et 2015.

Après l'observation de 113 des 146 films péruviens commercialisés au cours de cette période, les 13 films contenant de la musique afro-péruvienne ou créole traditionnelle ont été sélectionnés afin d'analyser leur bande sonore. Chaque analyse se concentre sur les aspects généraux du film, la musique diégétique et les chansons, le style et le concept, les techniques de composition et présente une évaluation de la bande sonore. La comparaison des résultats des analyses a montré que la façon dont la musique traditionnelle a été utilisée dans le cinéma péruvien a changé par rapport aux décennies précédentes et que certains modèles de son utilisation sont apparus.

**Mots-clés :** musique afro-péruvienne, musique créole péruvienne, cinéma péruvien, bande-son, musique de film.



## Table of contents

<b>Abstract in English .....</b>	<b>4</b>
<b>Résumé en français .....</b>	<b>4</b>
<b>Table of contents .....</b>	<b>6</b>
<b>Introduction .....</b>	<b>9</b>
<b>I. History of traditional Peruvian music in Peruvian cinema of the second half of the twentieth century .....</b>	<b>12</b>
<i>A. Technical terminology related to the soundtrack and ideas around commercial cinema .....</i>	<i>12</i>
1. Soundtrack and score .....	12
2. Diegetic and extradiegetic sound .....	13
3. Empathetic and anempathetic music .....	14
4. Commercial and art cinema .....	15
5. Additional definitions .....	15
<i>B. Characteristics and functions of traditional music in cinema .....</i>	<i>16</i>
<i>C. Brief delimitation of traditional musical styles in Peru .....</i>	<i>19</i>
1. Traditional musical styles from the Peruvian coast .....	20
2. Traditional musical styles from the Peruvian highlands .....	22
3. Traditional musical styles from the Peruvian jungle .....	24
<i>D. Traditional Peruvian music in Peruvian cinema between 1950 and 1995 .....</i>	<i>25</i>
1. Indigenist cinema: <i>Kukuli</i> .....	25
2. Armando Robles Godoy: <i>En la selva no hay estrellas</i> .....	26
3. Peruvian and Mexican co-productions: <i>El Tesoro de Atahualpa</i> .....	27
4. Peruvian and Argentinian co-productions: <i>Mi secretaria está loca, loca, loca</i> .....	28
5. The film industry development law: <i>De nuevo a la vida</i> and <i>Allpa 'kallpa, la fuerza de la tierra</i> .....	28
6. Rural cinema in the 70s: <i>El caso Huayanay (Testimonio de partes)</i> and <i>Los perros hambrientos</i> .....	30
7. Rural cinema in the 80s: <i>Los ronderos</i> .....	33
8. Historical cinema: <i>La leyenda de Melgar (El poeta insurgente)</i> .....	34
9. Francisco Lombardi: <i>La boca del lobo</i> .....	35
10. Grupo Chaski: <i>Gregorio</i> .....	36
11. Peruvian cinema in the 90s: <i>Ni con Dios ni con el Diablo</i> and <i>Reportaje a la muerte</i> .....	38
12. General characteristics of Peruvian cinema between 1950 and 1995 .....	40
<b>II. Afro-Peruvian and Peruvian creole music in Peruvian feature films from 1996 to 2015 .....</b>	<b>43</b>
<i>A. Trends and factors that defined commercial Peruvian feature films and its music from 1996 to 2015 .....</i>	<i>43</i>
<i>B. Analysis Model .....</i>	<i>49</i>

<i>C. Analysis of the use of traditional Afro-Peruvian and Peruvian creole music in the soundtrack of commercial Peruvian feature films between 1996 and 2015. ....</i>	<i>50</i>
1. <i>La carnada</i> (1999).....	51
2. <i>Tinta Roja</i> (2000).....	56
3. <i>Polvo enamorado</i> (2003).....	62
4. <i>Máncora</i> (2009).....	64
5. <i>Las malas intenciones</i> (2011).....	68
6. <i>Y si te vi, no me acuerdo</i> (2011).....	71
7. <i>¡Asu Mare!</i> (2013).....	73
8. <i>Sigo siendo</i> (2013).....	77
9. <i>Viejos amigos</i> (2014).....	82
10. <i>¡Asu Mare! 2</i> (2015).....	87
11. <i>Blanquiazul, el sentir de una nación</i> (2015).....	91
12. <i>El pequeño seductor</i> (2015).....	94
13. <i>La navaja de Don Juan</i> (2015).....	96
<b>Conclusions.....</b>	<b>100</b>
<b>Bibliography.....</b>	<b>107</b>
<b>Appendix A.....</b>	<b>120</b>
<i>Summary of musical main characteristics in the analysed films (1950 – 1995) .....</i>	<i>120</i>
<b>Appendix B.....</b>	<b>122</b>
<i>List of commercially released Peruvian films between 1996 and 2015.....</i>	<i>122</i>
<b>Table of illustrations.....</b>	<b>126</b>





## Introduction

Since the beginning of Peruvian sound cinema, there has been an important and constant presence of traditional Peruvian music as part of its sound. *Resaca*, the first Peruvian sound feature film released in 1934 included scenes where Peruvian creole music was the centre of attention (Bedoya, 1995). One of the oldest examples of traditional Peruvian creole music in Peruvian movies can be found in the film *Gallo de galpón* from 1938, where Jesús Vásquez appears performing the *vals criollo El plebeyo* composed by Felipe Pinglo. In a similar way, there is presence of traditional Peruvian music throughout Peruvian film history in movies like *En la selva no hay estrellas* (1967), *Mi secretaria está loca, loca, loca* (1967), *El tesoro de Atahualpa* (1968), *De nuevo a la vida* (1973), *Allpa'kallpa, la fuerza de la tierra* (1974), *Los perros hambrientos* (1976), *El caso Huayanay* (1980), *La leyenda de Melgar, el poeta insurgente* (1981), *Gregorio* (1984), *Los ronderos* (1987), *La boca del lobo* (1988), *Ni con Dios ni con el Diablo* (1990), *Reportaje a la muerte* (1993), *La carnada* (1999), *Tinta roja* (2000), *Polvo enamorado* (2003), *Máncora* (2009), *Las malas intenciones* (2011), *Y si te vi, no me acuerdo* (2011), *¡Asu Mare!* (2013), *Sigo Siendo* (2013), *Viejos amigos* (2014), *¡Asu Mare! 2* (2015), *Blanquiazul, el sentir de una nación* (2015), *El pequeño seductor* (2015), and *La navaja de don Juan* (2015).

The situation of Peruvian cinema has changed in recent years. In the first place, the appearance of digital tools revolutionized the filmmaking process and had an impact on how movies are made in Peru since 1996 (Bedoya, 2015, pp. 15 – 16). Additionally, a change in the topics presented in films by Peruvian directors occurred during the beginning of the 21st century (De la Fuente, 2014). Another turning point for national cinema was the release of the box office hit *¡Asu Mare!* in 2013, which included traditional Afro-Peruvian music in its soundtrack and whose success led to a rise in the number of commercially released films in the following years. All these changes in the way movies are made have had a direct impact on how a soundtrack is approached. The way traditional music was used in films from the 20th century has changed in recent years.

Sadly, there very few efforts to create a historical record of Peruvian cinema. It is not easy to have access to information about Peruvian films. According to Paulo Peña (2015, para. 2), «... this is a strongly rooted habit amongst us (Peruvians): not registering nor

preserving cultural memory in media and formats to which anyone can have immediate access »<sup>1</sup>. Although in recent years the interest to create this type of information has grown, mainly in digital platforms, there are still big empty areas of knowledge, especially if it concerns music in Peruvian movies. Even the most important books written about Peruvian cinema don't tackle the musical aspect of films. For example, the film critic and historian Ricardo Bedoya in his three books about Peruvian cinema history (*100 años de cine en el Perú: Una historia crítica*, *El cine sonoro en el Perú* and *El cine peruano en tiempos digitales*) doesn't focus on this. In these texts, the narrative and visual aspects prevail. When there is mention of sound, it is short and superficial, as its contribution to the film is not explained. In a similar manner, there are many articles dedicated to the analysis of Peruvian films, but almost all of them overlook the musical aspect. In the ones that music is mentioned, its analysis, once again, is superficial. For this reason, this research aims to contribute to the registration of the history of Peruvian cinema through the analysis of its music during a specific time frame.

There is also an interest to value traditional music in modern society. As a great part of cinema made in Peru has the objective of reflecting different sociological aspects of the country, music in these cases acquires a very important role. Additionally, understanding the possibilities of using traditional music in a cinematic language can help broaden the perception that exist regarding the limits of traditional music and offer new possibilities for its use.

As it has been mentioned before, Peruvian film industry is going through a transitional process of growth and consolidation. This has a direct impact on the many elements that are part of the filmmaking process, one of which is the composition of the score. For this reason, it is also important to understand how this has been done in recent years, in order to detect good decisions, mistakes, possibilities and limitations, and apply this knowledge in future projects.

The main objective of this paper is to understand how traditional Afro-Peruvian and Peruvian creole music has been used in commercial Peruvian films between the years 1996 and 2015.

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<sup>1</sup> «...esta es una costumbre muy arraigada entre nosotros: el no registrar ni conservar la memoria cultural en medios y soportes a los que cualquiera pueda llegar de inmediato».

In order to arrive to this answer, it is necessary to focus first on the functions music can have in a movie. In this case, it is especially important to understand the roles that traditional music can accomplish and how it can appear as part of the soundtrack of a film. This means analysing the tools and techniques composers have at their disposal when approaching a score that requires the presence of traditional musical styles. In the context of this paper, it is also crucial to define what traditional music is and provide a brief delimitation of traditional Peruvian musical styles, with a special focus on Afro-Peruvian and creole genres. Finally, before tackling the main question of this research, it is suitable to make a short analysis of how traditional music was used in Peruvian cinema before 1996, as this has a direct impact on the approach taken in the following years. The first chapter of this paper aims to answer all these questions, which allows to face the main issue with the necessary tools and resources and enrich the final results.

The first section of the second chapter focuses on the factors surrounding Peruvian cinema that might have had an influence on the way Peruvian movies were musicalized between 1996 and 2015: its characteristics, trends and evolution. The second section presents 13 in-depth analysis of the soundtrack of commercial Peruvian films of this period that have traditional Afro-Peruvian or Peruvian creole music in them. In order to select the soundtracks to be analysed, 113 of the 146 commercial films released during this period were watched. Each analysis presents the context in which the project was developed, a musical analysis of the relevant cues and an evaluation regarding the way traditional music has been used and its success or not. General conclusions obtained from the comparison of the different movie analysis between them and in relation to movies released before 1996 are presented in the Conclusions section.

## **I. History of traditional Peruvian music in Peruvian cinema of the second half of the twentieth century**

### **A. Technical terminology related to the soundtrack and ideas around commercial cinema**

#### **1. Soundtrack and score**

Depending on the use it is given, the term soundtrack can acquire different definitions. In its broadest sense, it includes all the sounds that can be heard in a movie. This includes all the dialogues, the sound effects and the music. This definition is used mostly in a technical context in order to contrast the visual aspect to the sound. A second meaning for the word soundtrack covers only the music, but not the dialogues or the sound effects. In this case, the totality of the music is included, either if it is composed specifically for the film or licensed for its use in it. Finally, the term soundtrack can be used to define an even smaller group: songs included in the movie without taking into consideration the original score (Gibbs, 2014). For this paper, the second definition for the term soundtrack will be used.

If the second definition for a soundtrack is taken into consideration, two other terms appear that are used to group the music according to its origin. In the first place, there is the 'film score' or just 'score'. This group includes music composed specifically for the movie with the purpose to accompany the visuals and enhance the drama. Usually, it does not include lyrics, so it won't compete with the dialogue. Sometimes, this type of music is also referred to as 'underscore' or 'incidental music' (Gibbs, 2014). The second group consists of commissioned and licensed songs. In the first case, writers normally aim to create lyrics that reflect important moments in the film. To achieve this, the song might evidence the characters' feelings by singing what they are not saying onscreen. Thematic materials can also be borrowed from the score. Regarding licensed songs, the producer must obtain the rights and permissions to use them, either in their original version or as a new recorded cover (Davis, 1999, pp. 189-191).

## 2. Diegetic and extradiegetic sound

Sound in movies can be also divided into two groups according to its source. In this sense, music can be diegetic or extradiegetic. « Diegesis – a Greek derived term used to describe the concept of tale – refers to the space of fiction in terms of representation or narration. [...] the spatial and temporal universe in which the story is carried out. »<sup>2</sup> (Bedoya and León Frías, 2013, p. 189). Thus, ‘diegetic music’ encompasses music whose source is an element present in the narration, whether it is inside or outside the shot (Bedoya and León Frías, 2013, p. 190). For example, in a scene from the 2013 movie *¡Asu Mare!*, diegetic music appears when Cachín, the main character, enters an alley where a *jarana* is celebrated. When the shot begins, a *festejo* can be heard, but its source can’t be seen. However, the camera makes a travelling movement that eventually reveals the musicians playing the song.<sup>3</sup> Even if the musicians were not shown, the music would still have been diegetic as both the audience and the characters – who are dancing to the *festejo* – can perceive it. Diegetic music is also known as ‘source music’ (Skelton, s.d.). On the other hand, extradiegetic music has its source in elements outside the space in which the story takes place and are unconnected to its immediate development (Bedoya and León Frías, 2013, p. 190). There is another scene in *¡Asu Mare!* where Cachín’s mother goes to the hospital to give birth to Cachín. During this sequence, a *polka criolla* can be heard. Nevertheless, it can only be perceived by the audience, and not by the characters.<sup>4</sup> Extradiegetic music can also be called ‘underscore’. There are some cases where the same music cue can be both diegetic and extradiegetic. In these situations, music begins as one of the two and, through a transition, transforms into the other one. For example, in the 2014 movie *Viejos amigos*, there is a scene that shows the main characters watching a football game at the stadium. When the team they are rooting for scores a goal, a sequence of shots that shows the supporters of the team begins. This sequence is accompanied by the *polka criolla Vamos boys* as extradiegetic music. The sequence ends with a shot of the fans inside the stadium singing and playing the same song. At this moment, the music

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<sup>2</sup> «La diégesis – término proveniente del griego para designar el concepto de relato – alude al espacio de la ficción, en términos de representación o de narración. (...) el universo espaciotemporal en el que se desarrolla la historia».

<sup>3</sup> Maldonado, 2013, 01:25:00.

<sup>4</sup> Maldonado, 2013, 00:04:40.

is diegetic.<sup>5</sup> Thanks to successful editing, the whole cue is continuous and the music transitions seamlessly from extradiegetic to diegetic.

### 3. Empathetic and anempathetic music

Depending on the degree of relationship between the music and what is depicted on the screen, it can be defined as ‘empathetic’ or ‘anempathetic’. In the first case, the music directly reflects the tone, rhythm and phrasing of a scene. In order for this to be effective, the music must respond to cultural codes to describe emotions and create feelings (Chion, 1994, p. 8). For example, in the 2014 movie *¡Asu Mare! 2*, there is a scene where Cachín is rejected by Emilia and his friend for having tried to hide his real identity. At this moment, shots of Cachín feeling sad and alone are shown while a melancholic adaptation of the Peruvian *vals criollo Todos vuelven* is heard played by a solo violin.<sup>6</sup> This song is used to describe and highlight what the character is feeling at the moment. Additionally, because it is played by a solo violin, these feelings are accentuated, as this instrument is culturally related to melancholy. On the other hand, anempathetic music exhibits indifference towards the scene and is presented without being altered by what is happening in it. Nevertheless, anempathetic music does not freeze the emotion. On the contrary, it adds intensity due to the contrast it generates (Chion, 1994, p. 8). For instance, in the 1961 movie *Kukuli*, during a scene where a masked character kills a person and then kidnaps Kukuli, the music that can be heard is not tense nor tragic. Quite the opposite, the music is happy and festive because of the celebrations that are taking place at the same time.<sup>7</sup> Finally, there is one last category that includes music that does not belong to any of the two others mentioned before. This type of music can have an abstract meaning or simply fulfils the role of being present. In any case, it does not affect the emotional content of the scene (Chion, 1994, p. 9). This is the case of most of the soundtrack for the 2013 film *El espacio entre las cosas*, where music is not used to influence the emotions of the audience.<sup>8</sup>

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<sup>5</sup> Villarán, 2014, 00:16:01.

<sup>6</sup> Maldonado, 2015, 00:57:57.

<sup>7</sup> Figueroa et al., 1961, 00:50:46.

<sup>8</sup> Del Busto, 2013.

#### 4. Commercial and art cinema

Before demonstrating the differences between commercial cinema and art cinema, it is relevant to recognize that any movie, independently of its characteristics, can be appreciated and evaluated as an artistic realization. This affirmation is based in the fact that « Cinema is an art because it offers filmmakers ways to design experiences for viewers, and those experiences can be valuable regardless of their pedigree » (Bordwell et al., 2017, pp. 3-4).

For Bagella and Becchetti (1999, pp. 238 – 239), a first line that can be traced between commercial cinema or ‘special-effects films’ and art cinema or ‘*film d’auteur*’ appears in relation to the artistic content and intensity of special effects. In this sense, ‘special-effects films’ are capital-intensive products where most of the efforts go towards technical aspects, to the detriment of artistic content. In ‘*film d’auteur*’ movies, however, the role of the director is the most important factor. This generates a product with a higher artistic merit. Nevertheless, these are two extremes of a spectrum that includes films anywhere between both of them. Another difference commercial and art can be found in the main objective of the movie. In this sense, commercial efforts in the industry system aim to reach broader audiences in order to sell art for a profit (DiMaggio, 1987, p. 449). On the other hand, art cinema is aimed at specific audiences. This allows different approaches to content, narrative structure and genre (Governo, 2010, p. 9). As a consequence, art films tend to have limited distribution on small circuits and ‘art houses’, while commercial movies are shown in multiplex cinemas (Chapman, 2003, p. 43).

Taking into consideration the terms and definitions presented above, the idea of commercial feature film will encompass movies exhibited in multiplex cinemas (without contemplating the income they generated) with a duration of 40 minutes or more.

#### 5. Additional definitions



Other terms related to the realization of cinematographic music include the following. ‘Spotting’ is the process that takes place before the composition of the score, where the director and the composer choose the parts of the movie that will include music and define its characteristics (Bellis, 2006, p. 56). Each individual moment of music in a film is known as a ‘cue’ (Karlin and Wright, 2004, p. 759). Finally, taking into consideration the definition provided by the Academy of Motion Picture Arts and Sciences (2006, p. 2), a feature length film is a movie with a duration of over 40 minutes.

## B. Characteristics and functions of traditional music in cinema

Film music can be divided into three groups according to the function it fulfils in relation to the narration. In the first place, music can have physical functions. This includes cues that have a direct impact on the physical action or help define the context in which the story takes place. Inside this category, the following techniques appear. ‘Intensification of the action’ is usually used in action and suspense sequences to augment the drama and highlight what is happening on the screen. In order to achieve this, music in this subgroup often has many sync points with the images. ‘Mickey-mousing’ is used commonly as a comic element that consists of musically representing every physical event that occurs onscreen. The last two techniques included here are ‘setting the location of the film’ and ‘setting the time period’. The second category of roles film music can accomplish gathers the psychological functions. These functions include defining a scene’s or a whole movie’s specific psychological tone, revealing the unspoken thoughts and feelings of the characters, exposing elements of the story that are not shown visually, and deceiving the audience. Finally, technical functions describe the role of music to create continuity between scenes and throughout the whole movie (Davis, 1999, pp. 142 – 145).

Traditional or ethnical music in film inherently has the physical function of suggesting a specific location and time period, usually the one in which the story takes place. This does not mean that its use is limited exclusively to this purpose. In addition to this approach, traditional music can also accomplish other functions, but its belonging to a specific cultural context prevents it from being dissociated to the ones mentioned previously. For this reason, the main use of traditional music is to place the spectator in a specific location

or time period. Although the set design and costumes provide visual guides about the place and time, music can be a more subtle and powerful method to create a realistic feeling (Longwell, 2005, p. S6). There are places around the world that are tightly linked to certain musical styles. When a movie is set in one of these locations, the composer commonly has the task to create music that reflects the personality of the place. In some cases, the time period in which the story takes place will also have a direct influence on the music (Davis, 1999, 171). As well as being accurate in the aspects mentioned previously, the music should also contribute to the film from a dramatic perspective (Neyrinck, 2001, para. 6).

In addition to the functions of film music mentioned above, there is an exclusive role that only traditional music can accomplish, which is that of establishing the idea of otherness or orientalism – the conceptual distance from oneself, identified as the other – and occidentalism – the proximity to oneself. In the first of both cases, the use of ethnic music from around the world, excluding the ones from occidental Europe, is highly effective (Neyrinck, 2001). « This goes toward heightening realism, but also toward heightening escapism, persuading audiences that they are not watching a film, and trying even to distance them from their own society and time » (Neyrinck, 2001, para. 12). As a consequence, in some cases traditional music is not used with the purpose of faithfully portraying a specific geographical context, but to simply create the feeling of exoticness. On the other hand, some ethnic elements work as a resource to bring the themes and characters of a film closer to the spectator. In this case, it is effective the use of music derived from the western symphonic tradition, especially from the late romantic period (Neyrinck, 2001).

Traditional or ethnic music can also be included in a film with a nationalist purpose. For example, Puerto Rican composers Jack Délano, Amaury Veray, Héctor Campos Parsi, Rafael Aponte Ledée and Luis Antonio Ramírez incorporated melodic and rhythmic elements from traditional musical styles of Puerto Rico and the Caribbean in movies with a nationalist message and according to the requirements of the project (Thompson, 2005, pp. 109 – 110). « *Bolero, plena, bomba, seis, vals, mazurca, and polka* - all found a place in the films, with the music appropriate for the scene and its social context » (Thompson, 2005, p. 110).

The inclusion of traditional music in the soundtrack of a film can be done primarily in two ways. The first one consists in including an already existing song. In this case, the song might appear in its original version or adapted following the artistic view of the director or the composer. The second option is to create new pieces based on traditional styles. When this happens, the resulting music can maintain the characteristic elements of the style to which it belongs or just take some of them. « The necessary ethnic/geographic flavor can be evoked by adding a degree of one or more of the authentic musical elements as desired, whether these be motifs, scales, harmonies, rhythms, or instrumentation » (Karlin and Wright, 2004, p.133). In many cases, the composer chooses a combination of modern sounds with ethnic instruments in order to create a score that is appropriate for the film and at the same time has a distinctive sound (Longwell, 2005, p.S6).

In Latin America, a great example of this approach is found in the film music by the Argentinian composer Alberto Ginastera, who incorporated elements of traditional Argentinian styles in it. « In addition to the integration of Argentine music that Ginastera naturally achieved, he also quoted, borrowed, stylized, and arranged vernacular music in his cinematic works» (Schwartz-Kates, 2006, p. 178). For the score of the movie *Malambo*, which tells the story of the interior regions of Argentina, Ginastera makes use of the traditional music of these places. In a similar manner, in the film *Caballito Criollo*, he includes songs derived from the traditional style *malambo*, from which he keeps the harmonic, rhythmic and improvisational elements. Even in the most distant cues to traditional styles, which are closer to academic composition, Ginastera subtly incorporates harmonic elements from the *malambo* (Schwartz-Kates, 2006, 175 – 181).

Nowadays, globalization allows the easy sharing of resources, ideas and technology, which in turn lets people be familiarized with the musical styles of other places. As a consequence, composers should be careful of how they represent a specific location through their music. Depending to the experiences of each individual, a psychological relationship is created between instruments and cultures (Davis, 1999, pp. 172 – 173). «The composer must take care when designing a score with certain sounds that is really suggesting the place he intends. There is no way to please everyone because different people have different musical associations » (Davis, 1999, p. 173). Sometimes, when using ethnic elements in a score, the composer should consider if the audiences will

perceive the music as authentic or not, no matter how faithful to the tradition it is (Karlin and Wright, 2004, p. 138). Additionally, keeping anachronisms to a minimum, either musical or not, helps the audience suspend their disbelief. (Neyrinck, 2001, para. 8).

Audiences are searching for new experiences at the movie theatre. This can be heard in the scores that use exotic instrumentations and musical textures that evoke other cultures, which have been present in film scores since Peter Gabriel's influential score for *The Last Temptation of Christ* in 1988. Since then, this multicultural approach can be found in very diverse projects. Furthermore, in the film industry there is currently a growing tendency towards sensitivity for world music, which might continue for some time (Bond, 2006, pp. S9-S10, S54).

From a point of view unrelated to the functions of music to the cinematographic narrative, movies that contain traditional musical styles can be used in schools as a teaching device of other cultures. In the last decades, various producers have used traditional music of different places to celebrate the cultural diversity and have made the most of the communicative power of movies to revive and create interest in ethnical music. With educational purposes, movies have the power to facilitate the understanding of traditional music as they present a context and sometimes a meaning related to it. (Lum, 2009, p. 71). « The sensationalized content that is often a part of commercially available feature films can help motivate students to enjoy a particular type of world music » (Lum, 2009, p. 71).

Some well-known examples of the use of traditional music in film can be found in the scores of *Syriana* by Alexandre Desplat, *Crash* by Mark Isham, *The Chronicles of Narnia: The Lion, the Witch & the Wardrobe* by Harry Gregson Williams and *Brokeback Mountain* by Gustavo Santaolalla (Longwell, 2005, S6).

### C. Brief delimitation of traditional musical styles in Peru

Because the concept of traditional music can generate controversy at the moment of being defined, there is not a consensus on its meaning and the musical styles it includes. This becomes an issue in Peru, where a great variety of cultures exist. Fortunately, the *Instituto*

*de Etnomusicología*<sup>9</sup> (IDE) from the *Pontificia Universidad Católica del Perú (PUCP)* offers an attempt to classify traditional Peruvian music. Through its website *Músicas del Perú*, a general and summarized introduction to traditional Peruvian styles according to how they appear in the Peruvian imaginary is presented. In this document, it is acknowledged that creating a typology or classification system is always a difficult task. Nations build their own memory and organization of music according to their particular interests. The classification the IDE proposes begins by dividing the musical styles into three big groups in relation to their geographical origin: coast, highlands and jungle (Instituto de Etnomusicología, s.d.).

## 1. Traditional musical styles from the Peruvian coast

In the coast, due to migrations, the presence of African slaves brought during the colonial period and the arrival of foreign influences through the cultural exchange generated by activity in ports, an interesting and varied combination of musical styles have developed. These mestizo genres can be divided into two groups according to their characteristics: Afro-Peruvian music and creole music.

### a) *Afro-Peruvian music*

On one side, what is today known as Afro-Peruvian music is the result of the efforts to reconstruct and recover the African heritage that Spanish colonists systematically tried to destroy inside the groups of slaves brought to Peru during the colonial period. Afro-Peruvian styles can be once again divided into three subgroups according to their geographical origin: north coast, centre coast, and south coast.

#### (1) North coast

In the first place, musical genres from the north coast belong to the regions of Tumbes, Piura and Lambayeque. In these places, chants like *cumanana*, which consists of sung poetry in a declamatory style built from eight syllable quatrains; *triste* or *yaraví*, of mournful character and influenced by *yaraví* from the mountains; and *décima* or *socabón* were developed. One of the oldest styles that belong to this region is *zaña*, which

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<sup>9</sup> Institute of Ethnomusicology.

originated in the town of the same name. It has a three-part structure: *glosa*, *dulce* and *fuga*, and consists of a choral chant with a lead voice and a chorus that responds in an antiphonal manner, all accompanied by a *checo*, a traditional percussion instrument built from a pumpkin. With time, *zaña* stopped being played and gave way to *tondero*, a style that keeps the same structure and is usually played in a minor key. *Marinera norteña* is similar to *tondero* in the rhythmic aspect and is sometimes played by a brass instrument band (commonly saxophones, trumpets and tuba) and a drum and snare drum as percussion. In the north coast, musical styles that are now almost extinct or have already disappeared were also developed. The existence of these styles is known for their mention in historical documents. Some of these genres are *golpe de tierra*, *negros*, *negros de huanchaco*, *rumba*, *serranitas*, *pallas*, *torito pinto*, *yunsa*, *reyes magos*, *pastoras*, *conga* and *pava*.

### (2) Centre coast

The second group of styles corresponds to the regions of the centre coast, mainly Lima. In these regions, music appears in the context of slaves working as domestic servants during the colonial period. *Landó* is considered the style that originated all other Afro-Peruvian music. *Festejo* and *alcatraz* are genres related to agricultural activities. *Zamacueca*, which appeared in the XVIII century; *ingá* or *llanto de criatura*; *marinera limeña* or *jarana*, that evolved from *zamacueca*; *son de los diablos*, that is related to *festejo*; *pregón*; *zapateo*; *torito pinto*; *agua e' nieve*; *mozamala* and *levántame maría* are also part of the Afro-Peruvian genres of the centre coast.

### (3) South coast

In third place, when mentioning music from the south Peruvian coast, the styles that are encompassed are those developed south of Lima, especially in the towns of Chincha and Cañete in the Ica region. In this part of the country appeared *hatajo de negritos*, which is danced during Christmas time and is a combination of Spanish carols, baroque music, Andean interpretation and black dancing. This style is sung, accompanied by a violin and there is *zapateo* between verses. *Panalivio*, which appeared during the colonial period as a working song; *yunza*, which is danced during the festivity of the same name; *toro mata*, which exists since the 19th century; *pallas* and *serranitas* also developed in this region. The following instruments can be found amongst the Afro-Peruvian tradition: *checo*, *cajón*, *cajita* and *quijada*.

b) *Creole music*

On the other side, creole music appeared in the urban context of Lima during the beginning of the 20th century as a result of the encounter of European dance styles such as waltz and polka with elements of Afro-Peruvian music. Creole genres also include elements of other styles like flamenco, zarzuela, tango, foxtrot and one-step. There are three main creole musical styles in Peru: *vals criollo*, *polka criolla* and *marinera limeña*. The most important instruments used in these styles of music are creole guitar and *cajón*

2. Traditional musical styles from the Peruvian highlands

In order to classify the musical styles from the Peruvian Andes, it is not convenient to do it geographically as it has been done with the music of the coast. As a consequence of the multiple local and historical variations it is more suitable to group these styles according to the social and cultural context in which they appear. In this way, music from the highlands can be divided into the following categories: music for rituals related to the life cycle, music for agricultural and livestock activities, religious music, music for festive occasions, and music not related to ritual contexts. These divisions include fixed musical styles and situations that are accompanied with music.

a) *Musical styles related to the life cycle*

In the first place, the fixed styles that are related to the life cycle are *harawi*, which is sung in the southern regions of the Andes and is associated to farewells, marriages and agricultural labours; and *kashwa*, which is linked to courtship and night harvest. Moments linked to the life cycle that have music as part of them are courtship, funerals, the ritual of hair cutting, marriages and baptisms.

b) *Musical styles related to agricultural activities*

The music for agricultural and livestock activities is related to the traditional Andean social structure based on reciprocity. Even though most of these songs are happy and serve as a bond between people, they have a hardworking and painful origin. The fixed musical styles in this context are *harawi*; *wanka*, of pre-Columbian origin for ceremonial purposes and nowadays almost disappeared; *walina*, related to the works of canal

cleaning; *huaylas*, developed in the central regions of the Andes and linked to harvest rituals; *haylli*, a call and response music associated to communal labour; *cinta apay*, sung during the building of houses; and *herranza* or *santiago*, traditionally part of the ritual of cattle marking.

c) *Religious music*

Religious musical styles are found in religious festivities and are related to catholic rituality. Carols of Spanish influence sung during Christmas time are examples of fixed styles. Other religious situations like prayers, psalms, hymns, processions and devotions usually include chants.

d) *Music for festive occasions*

Festive music is played mainly during religious celebrations. Each festivity has its own musical styles that are tightly linked to the choreographies and dramatic representations executed during this time. The most characteristic musical style of these festivities is *carnaval*, which is also associated to cattle fertility and harvest rituals. *Carnaval* is connected to other musical styles such as *wifala*, *pukllay*, *pumpin*, and *chayraq*. Another type of music played during festive contexts is *toril*, which is played by a brass instrument ensemble during bullfights or livestock rituals.

e) *Music not related to ritual contexts*

Lastly, styles not related to ritual contexts include *huaino*, which is the most popular music genre in the Andean world, reason for which it manifests itself in different versions like *huaino ayacuchano* (from Ayacucho), *chuscada* (from Ancash), *pampeña* (from Arequipa), *chimaycha*, and *huaylacha*; *yaraví*, the result of the combination of *harawi* with Spanish influences; *muliza*, of nostalgic character; *carnaval*, which has become independent from its ritual context as a consequence of the growth of urban areas; *marinera*, slower and more paused than *marinera* from the coast; *taki*, from the Andean parts of Lambayeque; *sikuri*, which originally belonged to ritual contexts but at present has become independent and is played by ensembles of between 20 and 30 musicians; *triste*, similar to *yaraví* and *muliza* and developed in the northern Andean zones of the country; *cajelos*, of mestizo origins and similar to *huaino*; and *santiago*.



f) *Instruments used in Andean music*

The following instruments can be found as part of Andean music: flutes, vertical mouth flutes, *zampoñas*, *quenás*, *tarkas* and trumpets, which appear in different types such as *clarín*, *wak'rapuku*, cornet, *pututo* and *chirimía*. Traditional string instruments in Andean music include guitars, *charangos*, Andean harps, violins, bandurrias and mandolins. Percussion instruments are mainly drums, which can vary according to the region and can be grouped in function of their size. From bigger to smaller: *wankar*, *caja* and *tinya*.

3. Traditional musical styles from the Peruvian jungle

Unfortunately, musical studies conducted in Peru have devoted most of its efforts in regions of the coast and the Andes, neglecting the music from the jungle. In a general way, music developed in this region of Peru consists of chants accompanied by percussion and wind instruments and is usually related to agricultural, religious and shamanic activities. Due to the little information that can be found regarding traditional musical styles from the jungle, it is more convenient to classify them in relation to the ethnic linguistic family in which they exist. There are eighteen of these families, of which twelve have been identified: Arahua, Cahuapana, Harakmbet, Huitoto, Jíbaro, Pano, Pebayagua, Quechua, Tacana, Tucano, Tupi Guaraní and Zaparo. Most traditional instruments from the jungle have disappeared or are very difficult to find in their original contexts. Some of these are the *rombo*, use in shamanic sessions to chase away the evil spirits; the musical bow, made from a vegetal cord played with a bow; the *tampug*, a drum with membranes on both sides and whose resonance box is a hollow trunk; the *pigkui*, which is similar to a flute; the *magish*, a rattle filled with seeds or shells that is placed in the ankles and is played while dancing; the *bakich*, similar to the *magish*; and the *peetal*, a rattle made with seeds that is used as a necklace (Instituto de Etnomusicología, s.d.).

#### D. Traditional Peruvian music in Peruvian cinema between 1950 and 1995

Towards the end of the 1940s, cinematographic activity in Peru diminished considerably due to constant box office flops. This was the consequence of poor narrative, acting and technical quality of national films and documentaries. National production of feature films stopped for about a decade, until in 1957 the production company Estudios Raffo released *La muerte llega al segundo show* (Salcedo, 2013, pp. 16 – 17). However, the 1950s were not entirely unsuccessful. During this period, a new understanding of cinema was developed, especially in Lima and Cusco, which resulted in a fruitful next decade (Carbone, 1993, pp. 20 – 21).

Other factors also contributed to the resurgence of Peruvian cinema. In 1958, the first commercial transmission of a TV program in Peru was made, and this generated a group of celebrities that then participated in films and propelled its growth. Furthermore, the government dictated in January 1962 a law that liberated movies produced in Peru by national companies from exhibition fees. This measure grabbed the attention of Mexican and Spanish producers, who made various co-productions with Peruvian filmmakers (Salcedo, 2013, p. 17). During the 1960s and first years of the 1970s, the amount of Peruvian productions was way higher than in the two previous decades. Between 1960 and 1972, 26 feature films were made. Additionally, manifestations of a local cinematic culture like the appearance of movie clubs and a specialized film critic consolidated during this time (Carbone, 1993, p. 26).

##### 1. Indigenist cinema: *Kukuli*

Another important phenomenon that appeared in Peru during the second half of the 20th century was the development of an indigenist cinema. An example of this was the foundation of the *Foto Cine Club del Cusco* by the brothers Manuel and Víctor Chambi, Luis Figueroa and Eulogio Nishiyama. In December 27, 1955, activities of this club began with the screening of the 1945 film *Les enfants du paradis* by Marcel Carné at the Colón theatre in Cusco. This event was the beginning of a series of film-related activities that

would eventually lead to the production of movies. Initially, these projects were documentaries that aimed to take the Andean universe to the big screen. Amongst them are the following films: *Corpus del Cusco* (1956), *Las Piedras* (1956), *Carnaval de Canas y Santuranticuy* (1956), *Lucero de Nieve* (1956), *Corrida de Toros y Cóndores* (1957), *La Fiesta de Santo Tomás y Chumbivilcas* (1957), *Noche y Alba* (1959), *Los Invencibles de Kanas* (1959) and *La Fiesta de las Nieves* (1960) (Karbaum, 2016). In spite of a lack of technical merit, landscapes, celebrations and human presence was recorded (Carbone, 1993, p. 24). « It was the first try in Peru to make an own cinema that answered to the necessity of portraying a culturally authentic cinematography »<sup>10</sup> (Karbaum, 2016, para. 9).

Probably, the most ambitious project made by Eulogio Nishiyama, Luis Figueroa and César Villanueva was the film *Kukuli* in 1960. This movie tells a mythological Andean tale in which a man fights against an *ukuku* for the love of Kukuli. Music in this film includes original compositions by Armando Guevara Ochoa and traditional songs from the town of Paucartambo in Cusco. Guevara Ochoa's compositions are for symphonic orchestra but introduce some elements of Andean music like the use of pentatonic melodies. Furthermore, in certain passages, strings and woodwinds imitate the traditional way Andean violin and Andean wind instruments are played, respectively. There is also a strong presence of pre-existing music in this film. For instance, the *huaino* songs *Valicha* (00:37:07) and *Recuerdos de Paucartambo* (00:50:46) are part of the soundtrack.<sup>11</sup>

The decline of the indigenist period in Peruvian cinema began in 1966 after the artistic, commercial and critic failure of the film *Jarawi* by César Villanueva and Eulogio Nishiyama. Nevertheless, cinema based in the Andean world would regain importance ten years later thanks to Luis Figueroa and Federico García (Carbone, 1993, p. 27).

## 2. Armando Robles Godoy: *En la selva no hay estrellas*

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<sup>10</sup> «Fue el primer intento en el Perú de hacer un cine propio que responda a la necesidad de plasmar una cinematografía culturalmente auténtica.»

<sup>11</sup> Figueroa et al. 1960

Even though his project were not well received amongst the audience and the critics, Armando Robles Godoy was one of the most relevant Peruvian filmmakers. His work stands out because of his efforts to achieve a personal voice in a context that didn't favored this vision. In addition to his role as a director, Robles Godoy was a journalist, teacher and promoter of the cinema law. He accomplished a crucial role in the cinematographic cultural environment of the 1960s and 1970s (Carbone, 1993, pp. 27 – 28). His work includes six feature films including *En la selva no hay estrellas* in 1967. This movie tells the story of an adventurer that enters the Amazonian jungle searching for a tribe that keeps a fortune in gold pieces. Enrique Pinilla was in charge of the musical direction. The score constantly uses percussion instruments like drums and marimba as a leitmotif to describe the jungle as a scene and antagonistic character. Regarding pre-existing music, the zarzuela *El cóndor pasa* can be heard during the introduction sequence. All of the music in this film is extradiegetic and empathetic.<sup>12</sup>

### 3. Peruvian and Mexican co-productions: *El Tesoro de Atahualpa*

Many films were co-produced between Peruvian and Mexican companies during the 1960s as a result to the law of promotion of national feature films passed in January 1962 during the administration of Manuel Prado. The interest of Mexican producers to make these partnerships answered to the fact that Mexican cinema had fallen into crisis at the end of the 1950s. However, these co-productions failed commercially as they used repeated formulas in new locations. Some of the movies that the Mexican industry produced in Peru are *Operación Ñongos* in 1964, *A la sombra del sol* in 1966, *Seguiré tus pasos* and *Bromas S.A.* in 1967; and *Pasión oculta*, *Las sicodélicas* and *El tesoro de Atahualpa* in 1968 (Bedoya, 1995: pp. 156 – 158).

The music in *El Tesoro de Atahualpa* was composed and arranged by Alberto Glasser and includes some cues based on traditional Peruvian genres from the Andes, although most part of the score is not related to them. The main role of these cues throughout the film is to evidence the geographic location in which the story takes place, with little or no

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<sup>12</sup> Robles Godoy, 1967.

dramatic relevance. Diegetic traditional music can be found in the ending scenes. Here, the characters arrive at *Sacsayhuamán*, where the *Inti Raymi*, a traditional Incan celebration, is taking place and musicians are playing *huainos* with instruments such as *wak'rapukus*, *chirimías*, *queñas*, *zampoñas*, trumpets and drums.<sup>13</sup>

4. Peruvian and Argentinian co-productions: *Mi secretaria está loca, loca, loca*

Co-productions between Peruvian and Argentinian companies also happened during the 1960s without great success. Some of these films are *Intimidación en los parques* and *Taita Cristo* from 1965, and *Mi secretaria está loca, loca, loca* from 1967 (Bedoya, 1995, pp. 158 – 160). This last movie is a musical comedy with music by Chico Novarro, who uses a mix of traditional Latin American genres with the popular music of those years. As for the traditional Peruvian styles, they all belong to the coast except for one cue that includes elements from Andean music. However, these songs are not original compositions for the film. For instance, the *vals criollo Nube gris* appears arranged for an Afro-Caribbean ensemble (00:39:14). Similarly, the *vals criollo Quizás un día así* can be heard in jazz style (00:43:49, 01:02:00). There is a scene in the movie that stands out because it shows the composer Chabuca Granda singing her own *vals criollo María Sueños* (00:45:13). This idea of combining Peruvian songs with musical elements from other Latin American countries is related to the idea of unity among American cultures, which is mentioned multiple times throughout the film.<sup>14</sup>

5. The film industry development law: *De nuevo a la vida* and *Allpa'kallpa, la fuerza de la tierra*

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<sup>13</sup> Oroná, 1968.

<sup>14</sup> Dubois, 1967.

During the military government of Juan Velasco Alvarado, the legislative decree N. 19327, *Ley de Fomento de la Industria Cinematográfica*<sup>15</sup> was passed in March 1972 and established in 1973. Through this law, a system of obligatory exhibition of national films was created by the *Comisión de Promoción Cinematográfica*<sup>16</sup> (COPROCI). As a consequence, Peruvian film production grew. Some of the films released thanks to this law are *Espejismo*, *De nuevo a la vida* and *Los nuevos* from 1973; and *Estación de amor* and *Allpa'kallpa, la fuerza de la tierra* from 1974 (Bedoya, 1995, pp. 187 – 189, 195).

*De nuevo a la vida* narrates the story of a family that leaves the Peruvian highlands in order to migrate to Lima searching for a better life. The score mainly includes music from the Andes, except for the *marinera norteña* that can be heard with the initial credits, even though this genre has no direct relationship with the story. Musical cues achieve different functions in the film. These include the physical function of defining the geographical location, the psychological functions of describing the characters' feelings and predicting elements of the narration before they happen; and the technical functions of creating continuity between scenes and throughout the whole movie. For example, when one of the characters arrives at an Andean town, a *huaino ayacuchano* (from the region of Ayacucho) can be heard played by a guitar (00:07:56), which indicates that the story takes place there. When the images show the family suffering, a melancholic *huaino* appears, revealing their feelings (00:08:44). Soon after, the traditional song *Adios pueblo de Ayacucho* is also presented and predicts the decision of the family to leave their town later in the film (00:11:49). These and other *huainos* appear every time an event pushes the family closer to the decision of going to Lima. Once they arrive at the capital, the score has no longer music from the Andes, except for one cue at the end of the movie. During this scene, the mother carries her dead son in her arms (01:34:13). A sad *huaino* expresses the grief of both parents and references the life they had before in Ayacucho. The totality of cues with traditional Peruvian music in the film is extradiegetic.<sup>17</sup>

*Allpa'kallpa, la fuerza de la tierra* tells the story of Nemesio Chapuca, who return to his hometown after finishing his studies in Lima and discovers the abuses of the chieftain towards the town people. Traditional music from the Andes dominates the soundtrack.

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<sup>15</sup> Film Industry Development Law.

<sup>16</sup> Commission for Film Promotion.

<sup>17</sup> Zegarra, 1973.

Unlike in *De nuevo a la vida*, traditional music appears in both diegetic and extradiegetic ways. The main theme of the score can't be identified as a traditional Peruvian musical style, but it includes elements of Andean music as the use of a pentatonic scale and the presence of a *charango*. Probably the main role music plays in this movie is to portray the identity of the community. There are various scenes where most of the people in town are gathered around dances and traditional chants (00:08:24, 00:09:36, 00:15:04, 00:31:01, 01:04:49, 01:16:31 and 01:17:05). The illustration of unity through music is crucial to the development of the narration, as this feeling of community is the reason why they are able to face the chieftain at the end of the film. Music also serves as an element that gives the character of Nemesio Chapuca an identity. While he is still in Lima, each time a visual element links him to his hometown in the Andes, traditional *huainos* can be heard. In some cases, music also describes the feelings of the characters. A cue that stands out for its interesting use and relevance to the narration appears each time Nemesio observes something that makes him realize the true nature of the chieftain (00:43:47 and 01:00:02).<sup>18</sup>

6. Rural cinema in the 70s: *El caso Huayanay (Testimonio de partes)* and *Los perros hambrientos*

Indigenist cinema developed by the school of Cusco between the mid 1950s and the last part of the 1970s had as one of its main characteristics a non-biased approach to the Andean world. Motivated by a naturalist effort, filmmakers set themselves the objective to display rituals, traditions, customs, and ways of living. However, during the 1970s, the representation of the rural universe was addressed from an ideological point of view. The most relevant director that incorporated this philosophy in his works was Federico García Hurtado. During the military government of Juan Velasco Alvarado, he was part of the publicity relationship office of the Ministry of Energy and Mineral Resources, and of the National System of Social Movement (SINAMOS). During this time, he produced documentaries of proselytising nature that had the purpose of informing about the public works that the regimen made, as well as the promotion of reforms. Films usually revolved

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<sup>18</sup> Arias, 1974.

around the agricultural reform, which was the result of long confrontations between farmers and the abuses and exploitation by the owners of the land. They also dealt with the expectations of the farmers in face of the new social organization in Peru (Bedoya, 1995, pp. 208 – 209). According to the film critic Ricardo Bedoya (1995, p. 215),

The main contribution made by Federico García [...] is to have incorporated to Peruvian cinema, as a topic of discussion, the social and human conflict that agitated the Andes, as well as a peculiar symbolical vision of the landscape [...] The *Wamani*, the mountain, the river, class cohesion, the liberating energy are the center of any action and magnetic points around which the story seems to revolve and repeat itself.<sup>19</sup>

Feature films directed by Federico García are *Kuntur Wachana: Donde nacen los cóndores* (1977), *Laulico* (1979), *El caso Huayanay (Testimonio de parte)* (1980), *La leyenda de Melgar (El poeta insurgente)* (1981), *Túpac Amaru (El último inca)* (1984), *El socio de Dios* (1986), *La manzanita del diablo* (1990), *La montaña sagrada (La lengua de los zorros)* (1991), *La yunta brava* (2000) and *El forastero* (2002) (García, 2009).

The film *El caso Huayanay (Testimonio de parte)* has a documentary proposal as it is based on real events. It tells the story of the process through which the residents of Huayanay, according to an ancient and prevailing community practice, apply the punishment of lynching to Matías Escobar who, obeying the orders of chieftains and owners of the lands, killed, raped and committed other crimes against the farmers. In order to reinforce the idea of an authentic tale, Federico García chose to shoot the film in Huayanay, the same Andean town where these events took place. He also had the farmers act and used an objective, direct and exhibiting language (Bedoya, 1995, p. 211). Musical direction was in charge of Ricardo Eyzaguirre. From the beginning of the story, music is used to define the geographical location in which the events of the movie occur. During the opening credits, a *huaino* played by a guitar, a *quena* and a *charango* can be heard. As this project has a strong documentary approach, there are many scenes that show communitarian moments in the town of Huayanay. These activities inherently involve

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<sup>19</sup> «El aporte de Federico García [...] consiste en haber incorporado al cine peruano, como asunto de discusión, el conflicto social y humano que agita a los Andes, así como una peculiar visión simbólica del paisaje. [...] El Wamani, la montaña, el río, la cohesión de clase, la energía liberadora son los centros de cualquier acción y los puntos magnéticos en torno de los cuales la historia parece girar y repetirse.»



chants and dances, so most of these sequences include diegetic music played by musicians as part of the rituals. These cues also have a similar purpose as those found in *Allpa'kallpa, la fuerza de la tierra*, which aim to represent a unified community that has the strength to face the abuses they suffer. Rituals accompanied by traditional Andean music portrayed in this film include the *danza de tijeras* (00:09:38), the *Viga Huantuy* celebration (00:37:36), a marriage (00:38:06), the cattle marking fest or *Santiago* (00:38:51), the vigil of a dead person (00:55:42 and 01:10:22), and various other chants and dances (00:39:51). Other cues have the role of predicting a tragic moment like the death of one of the villagers (00:52:24) and of creating continuity between scenes. There is a very important cue that is used several times throughout the film. This cue, played by guitar, *quena* and *charango*, has a direct relationship to the idea of the community taking action against the crimes committed by of Matías Escobar. It appears when members of the community denounce these crimes to the police (00:24:03), when the community decides to capture Matías for the first time (00:30:50), when they decide to capture him again after he was liberated and murdered a community member (01:02:38), when he is captured and taken to the village (01:06:39) and during the epilogue. The use of this musical cue in all these situations gives the movie a strong sense of continuity.<sup>20</sup>

Another filmmaker that was part of the rural and Andean current of the 1970s was Luis Figueroa, founder of the *Foto Cine Club del Cusco*. During this period, he made two feature films: *Los perros hambrientos* in 1976, based on the story of the same name by Ciro Alegría; and *Yawar Fiesta* in 1986, based on a tale by José María Arguedas. These movies are focused on the hardships the farmers had to endure in order to live against a demanding and difficult environment, as well as the threat their culture faced as a result of the diffusion and importance acquired by the traditions from the coast of the country (Bedoya, 1995, p. 217). Omar Arayo was in charge of the music for *Los perros hambrientos*. The initial credits are accompanied by a *quena* playing a tune with the purpose of setting from the start the geographical context of the story. Most part of the score includes cues with only one Andean wind instrument playing melancholic melodies. These pieces describe the tragic nature of the film and highlight sad moments (00:36:54, 01:08:25, 01:14:43, 01:23:47) whilst providing continuity and cohesion. Just like in

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<sup>20</sup> García, 1980.

*Allpa 'kallpa, la fuerza de la tierra* and *El caso Huayanay (Testimonio de parte)*, music is used to show a community united by its traditions and beliefs (00:14:58, 00:35:07, 01:11:14). Music is also used to reinforce the dramatic action. For example, during the scene where a farmer is being beaten, a wind instrument plays in a percussive and aggressive manner (00:19:22). A very original use of Andean wind instruments in the score happens when a group of farmers is murdered. Here, the instrument plays heartbreaking melodies imitating human crying. Finally, the extremely reduced instrumentation used in the score can be interpreted as a sonic representation of the drought, the main theme in the movie.<sup>21</sup>

## 7. Rural cinema in the 80s: *Los ronderos*

An example of rural cinema in the 1980s is the feature film *Los ronderos*, released in 1987 and directed by Marianne Eyde. The story addresses the appearance of the *rondas campesinas*, a communal system of self-defense, and the conflicts that rose up between authority and justice systems (Bedoya, 1995, p. 219). Music's main role is to set the geographical location (Peruvian highlands) through the use of Andean wind instruments and musical styles like *huaino*; and creating continuity between scenes. Some cues also accentuate the action. To achieve this, these musical pieces use drums that play marching rhythms (00:33:51, 00:35:58, 00:41:38, 00:50:02). There is one theme based on a *huaino* that is used each time the *ronderos* achieve a victory for their community. For example, it is present when three criminals are captured and taken to the police station (00:09:52) and when these criminals are captured again, but this time to be judged by the villagers themselves (00:59:26). Music directly related to rituals is also present in the film. When the criminals make an offering asking not to be captured by the *ronderos*, they play flutes made of bones and sing the traditional tune *En nombre de Dios comienzo* with modified lyrics (00:29:19). Later, when the villagers mourn the death of a woman, they sing traditional chants related to this ritual (00:39:31).<sup>22</sup>

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<sup>21</sup> Figueroa, 1976.

<sup>22</sup> Eyde, 1987.

8. Historical cinema: *La leyenda de Melgar (El poeta insurgente)*

A cinematographic current developed in the 1970s and especially the 1980s was the historic cinema. This movement had the objective to make a historical revision and show situations and events omitted in the official historic discourse. *Los montoneros* (1970), *Abisa a los compañeros* (1979), *La leyenda de Melgar (El poeta insurgente)* (1982), *La familia Orozco* (1983), *Túpac Amaru* (1984), *El socio de Dios* (1986), and *Todas las sangres* (1988) are part of this movement (Bedoya, 1995, pp. 221 – 227).

In the movie *La leyenda de Melgar (El poeta insurgente)*, Federico García Hurtado narrates the life of the poet Mariano Melgar, the period he was a seminarist, his loves, his desire for freedom and his execution. Musical direction was in charge of Ricardo Eyzaguirre. Opening credits are accompanied by the *vals criollo* Melgar. The use of this song is justified in the lyrics, as the musical style doesn't correspond to the geographical or temporal context of the story. Music included in this film can be divided into three large groups. The first one encompasses all the cues with European music, as the scene in which Mariano talks to Manuela while she plays Schubert's *Serenade* in the piano (00:28:08). The second group incorporates the cues based on traditional Andean music without any European influence. They appear when Mariano is in direct contact with the Andean world. For instance, when he is in a town talking to the local villagers, a melody played by a *quena* can be heard (00:08:09). A similar cue appears at the scene where Mariano, in prison, observes the mountains one last time before being executed (01:22:59). Cues with elements of Andean music are also used in relation to the liberation movement against the Spanish control. They present Andean wind and percussion instruments playing military tunes. These cues can be found when Mariano decides to leave Lima and join Mateo Pumacahua's troops in Arequipa (01:11:46), when there is a battle between both sides (01:18:52) and when Mariano is captured by Spanish soldiers (01:22:06). Lastly, the third group of cues has a special symbolic meaning, as it is intimately related to the character of Mariano Melgar. The protagonist of this story, son of a noble family and fighter for Peru's freedom is the encounter of the European and Andean worlds. This encounter is shown through the use of *yaravíes*, a traditional

Peruvian musical style that combines elements from Andean music, especially from the *harawi*, and European music, like the use of guitar and the poetic structures of the lyrics. The *yaravíes* used in the soundtrack are pre-existing songs, such as *Todo mi afecto puse en una ingrata* (00:36:54) and *Amor infame* (00:46:34), which use Melgar's poems as lyrics. Taking into consideration the characteristics of these three groups of cues, it can be concluded that the soundtrack in its entirety is a representation of one of the main conflicts in the movie: Mariano's search for a personal identity between the two struggling worlds to which he belongs.<sup>23</sup>

#### 9. Francisco Lombardi: *La boca del lobo*

One of Peru's most important filmmakers is Francisco Lombardi. Owner of a clear and dramatic narrative style, his movies avoid distorting reality and present situations in a linear and objective manner. His work with actors stands out, as he aims to create characters with a high interpretative nature that evidence their psychological, sociological and existential peculiarities (Bedoya, 1995, pp. 228 – 229). His work includes sixteen feature films: *Muerte al amanecer* (1977), *Muerte de un magnate* (1980), *Maruja en el infierno* (1983), *La ciudad y los perros* (1985), *La boca del lobo* (1988), *Caidos del cielo* (1990), *Sin compasión* (1994), *Bajo la piel* (1996), *No se lo digas a nadie* (1998), *Pantaleón y las visitadoras* (1999), *Tinta roja* (2000), *Ojos que no ven* (2003), *Mariposa negra* (2006), *Un cuerpo desnudo* (2008), *Ella* (2010) and *Dos besos* (2015) (Francisco J. Lombardi, s.d.).

*La boca del lobo* presents the story of a Peruvian military group that takes control of a small town in the Andes in order to fight against the terrorist group *Sendero Luminoso*. The score was composed by Bernardo Bonezzi. Even though the story takes place in the Peruvian highlands, the soundtrack doesn't include traditional musical styles from this region. The use of symphonic instruments predominates in the score. However, there is also the presence of a *zampoña* to reinforce the geographical context and to avoid the cues from feeling unconnected to the story. A very clear example of this happens at the

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<sup>23</sup> García, 1982.

beginning of the movie. During one of the first scenes, soldier Luna arrives at the town where he will join the army. A narrator's voice indicates that this town is located in Ayacucho and, at that very moment, the main theme is heard being played by a *zampoña* (00:04:10). Most of the cues in the score of the film accomplish one of two functions. They can create continuity between shots or reflect the psychological state of the characters. On the other hand, diegetic music does include traditional Andean styles. The first time this occurs is when the soldiers are having dinner and listening to the radio. At this moment, a *huaino* can be heard, followed by the *valses criollos* *Olga* and *La palizada* (00:20:26). The presence of these *valses*, that belong to the coast of Peru, is used to indicate that the characters miss their towns of origin and would prefer to be there. Additionally, it unifies the group of soldiers and situates it against the Andean world. Later in the film, during the celebration of a marriage, a band is heard playing *huainos* with instruments such as *quena*, mandolin, and accordion (01:16:38).<sup>24</sup>

#### 10. Grupo Chaski: *Gregorio*

In 1978, the Swedish social communicator Stefan Kaspar Bartschi settled in Pucará with the purpose to make a cinematographic adaptation of the story *El niño de junto al cielo* by Enrique Congrains. His objective was to show in Europe the poverty and marginalization situation of poor children in third world countries. Also, he did research on the problematic related to the migration from the fields to the city in Peru. Kaspar joined the film producer Marita Barea Paniagua, the sound engineer Fernando Espinoza, the scriptwriter Fernando Barreto and the cameraman Alejandro Legaspi Etchechurry to establish in February 10, 1982 the *Asociación Promotora de Comunicación Social*.<sup>25</sup> That same year, they produced their first medium length film called *Miss universo en el Perú*. The group *Chaski* produced two feature films: *Gregorio* in 1984 and *Juliana* in 1988 (Santiváñez, 2010, pp. 95 – 96).

[...] the communicational project 'Chaski' was interested in representing, in a cinematographic way, the existing problems in Peruvian reality from the 1980s,

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<sup>24</sup> Lombardi, 1988.

<sup>25</sup> Social Communication Promotion Association.

emphasising themes like migration, capital centralism, the failure of the developmentalist project in the country, and the economic, political, social and moral crisis that has as a correlative the social fragmentation of Peruvian society.<sup>26</sup> (Santiváñez, 2010, p. 98).

*Gregorio* is the story of a child and his family that leave their home in the Peruvian highlands in order to search a better life in Lima. However, since they arrive at the capital, things only get worse. Gregorio must work in the street shining shoes and his father gets sick and dies, leaving him alone with his mother. Music was composed by Arturo Ruiz del Pozo. The score, like the story, can be divided into two parts: Gregorio's life in the field and his life in the city. Although they keep some common elements, the focus given to each part is different in order to accentuate the contrast between both realities. In the first place, music present when Gregorio is still in the field remains very close to traditional styles from the Peruvian highlands. In this part, all the cues are the same song, *Gregorio* by *Del pueblo del barrio*. It is a *huaino* that is presented in different versions with varying instrumentation. Additionally, there is a very interesting development of the music throughout this first part of the film. At the beginning, when the flashbacks of Gregorio still in his hometown are shown, the music is played by a solo instrument, either a *queña* (00:10:30) or an Andean harp (00:12:50). Later, when he is in the bus going to Lima, cues begin to get more complex. The first one still keeps the solo harp (00:07:59). The next one adds a *charango* and Andean wind instruments (00:11:22). Lastly, for the third cue in this sequence, percussion, a violin and an electric bass are added (00:13:47). The complete version of the song as a *cumbia* appears at the end of the film, together with the end credits. Once Gregorio arrives in Lima, music continues to evolve progressively. The use of Andean instruments is kept, but little by little any similarity to a traditional style disappears. Cues begin to slowly approach a contemporary academic music language, dissonant and unpredictable. This music is used to sonically represent the chaos in Lima, in contrast to the calmness of the fields. Furthermore, the transformation of the music directly relates to Gregorio's internal evolution throughout the film, who at the beginning is an innocent kid, but later is corrupted by the city. This development of the

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<sup>26</sup> «[...] el proyecto comunicacional «Chaski» estuvo interesado en representar, de manera cinematográfica, los problemas existentes de la realidad peruana de los años ochenta, poniendo especial énfasis en temáticas como la migración, el centralismo capitalino, el fracaso del proyecto desarrollista en el país, y la crisis económica, política, social y moral que tiene como correlato la fragmentación de la sociedad peruana.»

music gives a remarkable sense of progression and continuity to the movie. Scenes that show events that have the strongest repercussions in Gregorio's life are accompanied with the cues that are the most distant to traditional music. Amongst these scenes are the ones where Gregorio sees his father in his deathbed (00:33:54) and when he dies (00:34:17), where Gregorio and other kids take drugs at an abandoned place (00:58:27), and where they go to a fair to steal (01:10:33). In these cases, music has the psychological role of commenting on the sadness and misery around Gregorio's life. Other cues related to this function include when Gregorio sees her mother dating someone after his father's death (00:46:09, 00:47:07) and when he is reprimanded by her for stealing (01:12:21). In the scene where Gregorio fights with the other kids, the music consists of instruments playing in a percussive way, which serves to accentuate the action (01:15:30).<sup>27</sup>

11. Peruvian cinema in the 90s: *Ni con Dios ni con el Diablo* and *Reportaje a la muerte*

Peruvian cinema from the beginning of the 1990s expressed the exhaustion of the national cinematographic model and the loss of efficiency of the *Ley de Fomento de la Industria Cinematográfica* as consequence of the economic crisis and the dissolution of the development model promoted by the military government. Since the last years of the 1980s, filmmaking had become an extremely difficult task. One of the main challenges was finding a secure source of financing, as the economic instability and the difficulty to export national movies represented a major risk for investment in cinema. Around the change of decade, Peruvian filmmakers presented alternatives to the cinema law from 1972. Between 1986 and 1987, a commission elaborated a draft of a law that aimed to establish a general framework for cinematographic activities. The creation of a Peruvian cinematographic fund was also suggested. Nevertheless, during Alan García's government (1985 – 1990), none of these proposals were applied, so filmmakers set themselves to try again during Alberto Fujimori's government, which started in 1990.

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<sup>27</sup> Espinoza et al., 1984.

However, these efforts were once again frustrated with Fujimori's self-coup in 1992 (Bedoya, 1995, pp. 293, 296 – 298).

The 1990s began with the release of three debut films: *Lima 451* by Rafael Zalvidea, *Chabuca Granda... confidencias* by Martha Luna and *Ni con Dios ni con el Diablo* by Nilo Pereira, all released in 1990 (Bedoya, 1995, p. 293). *Ni con Dios ni con el Diablo* narrates the story of Jeremías, a farmer who is forced to flee to Lima when a terrorist group invades his town. Music was in charge of Raúl Pereira del Mar. In a similar way as in *Gregorio*, the story and the music can be divided into two groups. The first one, which presents Jeremías still in his town, includes traditional Andean music. Most of the cues in this part don't belong to a traditional style, but they all include Andean wind instruments as part of their instrumentation, most notably *quena* and *basto*. Some cues are used to set the geographical context, like when Jeremías is playing a *quena* in the fields in the first scene of the movie (00:01:13). Others have the function to express the characters' feelings. For example, when Jeremías finds an alpaca with two heads, his state of agitation and fear is reflected in the fast and tense music (00:01:46). Music also intensifies the action – when the terrorists arrive at the village and start shooting, the cue is agitated (00:12:53) – and sets the tone of the film – in the scene where a merchant is murdered, the music is mournful (00:12:53). The technical function of creating continuity between shots is also accomplished by music. This happens when Jeremías walks through the fields (00:15:16) and when he remembers when he was a kid (00:16:56). The first traditional style, a *huaino*, appears when Jeremías walks again through the fields (00:18:49). Another *huaino* is heard in a diegetic manner coming from a radio when he visits the house of a miner from the town (00:25:15). When the second part of the film begins, which occurs in Lima, traditional elements disappear from the score. Only in two moments they reappear. The first time is during a sequence that shows the terrorist group still in the Andean town (00:45:08) and at the end of the movie when Jeremías is murdered (01:21:20).<sup>28</sup>

In 1993, the film *Reportaje a la muerte* directed by Danny Gavidia was released. Miki Gonzales was the composer for this project. The concept for the score is similar to that of *Ni con Dios ni con el Diablo* in the sense that they both use musical elements from

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<sup>28</sup> Pereira del Mar, 1990.



traditional Peruvian genres in order to create themes that don't belong to any of these traditional styles. In the case of *Reportaje a la muerte*, rhythmic patterns from Afro-Peruvian music are varied or played by instruments different to those that traditionally play these patterns. As a consequence, cues that use these patterns have a  $\frac{12}{8}$  time signature, which is commonly used in most Afro-Peruvian styles. Furthermore, due to the percussive nature of this resource, it is primarily used in scenes where intensification of the action is needed. The first one of these cues accompanies the scene where the cameraman Anel runs to rescue a child in danger before being shot (00:01:01). One of the percussion instruments plays a pattern directly derived from the *festejo* clave. Later, when the prison is taken by the prisoners, chaos and violence is accentuated by a fast tempo cue (00:12:00). In this case, no traditional pattern can be identified, but it has a  $\frac{12}{8}$  time signature and includes a *quijada de burro* as part of the instrumentation. Soon after, there is a sequence in which one of the prisoners is chased through the prison by other prisoners until he is shot in the back (00:13:47). This cue includes many percussion instruments. Amongst them, a cowbell plays a pattern derived from the *landó* clave. Additionally, another instrument plays the same pattern the *cajón* plays in the *zamacueca* (this pattern is sometimes used in *landó*). The same *zamacueca* pattern reappears when Alfredo enters the prison (00:53:13) and a variation of the *festejo cajón* pattern is heard when police officers try to rescue the hostages (01:15:57). Other similar cues appear when prisoners take the hostages out of the cage (01:07:15) and when Anel is taken as a hostage (01:21:27). The whole soundtrack only presents one cue with traditional music in its original version. It appears in diegetic form when Anel sees on the TV a reportage about old people in a nursing home and an old man dances and plays an *hatajo de negritos*, a traditional musical style from Ica, on the violin while another person plays a guitar (00:58:52).<sup>29</sup>

## 12. General characteristics of Peruvian cinema between 1950 and 1995

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<sup>29</sup> Gavidia, 1993.

After analyzing traditional Peruvian music in this period of Peruvian cinema (1950 – 1955), general conclusions can be drawn regarding the ways and characteristics of its use. In the first place, there is a more recurrent use of traditional musical styles from the highlands. This happens because of the strong relationship between the Andes as a geographical context and its music. As a consequence, when a movie takes place there, the use of traditional musical styles from this region represents a very descriptive element for the narration. The recurrent use of Andean music also answers to the fact that most of the films that belong this period have as main location the highlands. Furthermore, as it has been mentioned before, filmmakers were constantly interested in showing the Andean world through its costumes and traditions. The main promoters of this vision were the school of Cusco and the indigenist movement. However, the geographical-musical relationship in the other regions of the country is not as strong. There was neither a clear or shared interest to show through cinema the culture and traditions from the coast and the jungle. During the first years of this period, it is very common, in some cases predominating, the use of traditional music in a diegetic manner. It responds to the previously mentioned interest to show traditions in a documentary way. That is why it is common to see in movies from those years sequences that portray dances, chants and traditional festivities and rituals. Some films that had this approach were *Kukuli*, *El Tesoro de Atahualpa*, *Allpa'kallpa*, *la fuerza de la tierra*, and *El caso Huayanay (Testimonio de parte)*. Towards the last decade of this period, traditional music is less often shown in a diegetic way. Its presence is greater in the score rather than in the narration space, and when it does, it is for brief periods of time. Also, during these last years, there is a radical change in the way the use of traditional music is tackled in the score. Until the 1980s, and partly as a consequence of their recurrent use in the diegetic world, traditional music appeared in its pure form. That is, their characteristics were very little modified with the finality of remaining close to the tradition. There are few cases that can't be considered purely traditional, like the music by Guevara Ochoa for *Kukuli*, which is closer to the symphonic universe. However, even in these cases a traditional sonority is searched through the instrumentation, scales and forms. This allows to easily connect the music with the traditional musical styles on which they are based, making the function of defining a geographical context strong in both cases. As of the 1980s, traditional music appears each time further from its original form. Some elements are

kept, either the instrumentation, rhythmic patterns or others, but the result is distant to the style the music is based on. In many cases, if the audience doesn't have a deep knowledge of the traditional musical style, they will not be able to identify it as such. Making this relationship is easier when the element that remains is an instrument, as opposed to when it is a rhythmic pattern what stays the same. In these situations, the traditional genre has the role of setting a starting point for the composers, but in no way limit them. Even if this approach presents many more possibilities and a greater space for sonic innovation in benefit of the story, the composer should make sure that the style he is basing his composition on must be related to the narration. Even if the result doesn't allow the original style to be identified, this does not justify the use of music unconnected to the context. Finally, a change that occurred through the years as a result of tendencies in global cinema rather than a local phenomenon, is the reduction of the amount of music used in a film. (See "Appendix A" for a summary of the musical main characteristics of the analysed films [1950 – 1995]).

## II. Afro-Peruvian and Peruvian creole music in Peruvian feature films from 1996 to 2015

### A. Trends and factors that defined commercial Peruvian feature films and its music from 1996 to 2015

The amount of feature films, either documentaries or fiction, produced in Peru since 1996 increased in comparison to previous years. During this new period, more films were made than in the 90 prior years of Peruvian cinematographic history. The main reason for this change was the appearance of digital tools that made the processes involved in the production of an audio-visual product easier. However, just a small number of them managed to be exhibited in commercial cinemas. Usually, the ones that achieved it had participated at international film festivals where they gained recognition or received important media coverage thanks to the popularity of one or many of the actors involved in the project. These limitations in the exhibition of national movies was in part a consequence of an idea that developed in the audience's minds about what 'good cinema' is. Due to the great diffusion of Hollywood films, movies that had a different artistic approach were forced to search for alternative means of exhibition. However, in some cases, filmmakers would voluntarily seek these alternative routes (Bedoya, 2015, pp. 15 – 16).

In contemporary Peruvian cinema, it is possible to distinguish two production fields related to commercial feature films. The first one encompasses those movies that bet on proven communication formulas with the public. One of their main characteristics is the use of resources derived from classical narrative fiction or from humoristic TV programs. They usually have celebrities from the show world as main actors and huge publicity campaigns are developed around them, as their main objective is to be commercially exploited in multiplex cinemas. Some of the films inside this group are *¡Asu Mare!* (2013), *A los 40* (2014) and *Mañana te cuento* (2005). In general, these are the movies that are more visible to the audiences. A second field of production includes those feature films that, like the ones in the previous group, are produced with the objective of reaching diffusion through commercial theatres but unlike them, keep a less pretentious profile

regarding massive exposure and have different expressive goals. This second group can in turn be divided into two smaller subcategories. The first one is characterised for adopting narrative formulas based on the three-act structure and the use of generic forms. Films in this category cover a large narrative and dramatic spectrum and tend to nostalgically recall the past, approach the melodrama, the social cinema, the comedy of customs, or ordinary life stories from a certain region. Amongst these movies are *El acuarelista* (2008) and *Bolero de noche* (2011). Films that belong to the second subcategory reveal as common traits an interest to approach to any of the different currents in contemporary '*film d'autore*'. The main challenge for these productions is financing. This is why most of them depend on funds given by the government as prizes, as well as having the necessity to associate with other production companies, usually from Europe, with the purpose of gaining access to foreign funds. This group includes *La teta asustada* (2009) and *Las malas intenciones* (2011). Additionally, it is possible to identify three other categories of cinematographic production in Peru that don't make commercial feature films. One of them consists of movies that fund their own exhibition circuits, usually located in the Andean regions of the country. Another one groups documentaries of different natures that must search for diverse funding options. Finally, there are the short films produced mainly by students and that tackle the fields of fiction, documentary and animation (Bedoya, 2015, pp. 17 – 19).

Despite the existence of movies that were made thanks to self-funding models, the growth of Peruvian filmmaking cannot be achieved without a vital element: the support of the Peruvian government. Fortunately, this type of aid has been gradually increasing. The almost inexistent support that filmmakers received from the government since the central articles of the *Ley de Promoción de la Industria Cinematográfica* were revoked in 1992, augmented in recent years. In 2005, the budget for Conacine was increased, but the amounts stipulated by law were not delivered. It was not until 2012 that the proper resources were awarded. In addition, the Ministry of Culture was created in 2010, which is in charge of film diffusion. During this transition, Conacine ceased to exist and the *Dirección de Industrias Culturales y Artes*<sup>30</sup> (DICINE) was created. This entity installed a commission dedicated to the elaboration of a new film law project. The result of its

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<sup>30</sup> Cultural Industries and Arts Management.

work was the proposal of the creation of a financial fund based by the percentage of the cost of the ticket for a movie that is destined to the municipalities and an optional screen fee. Nevertheless, the Ministry of Culture filed this project after an objection by the Ministry of Economy. Since 2013, the *Dirección del Audiovisual, la Fonografía y los Nuevos Medios*<sup>31</sup>(DAFO) administrates all matters related to Peruvian cinema. New competitions have also been created to award experimental and cultural affairs projects for the cinema and the audio-visual (Bedoya, 2015, pp. 51, 53 – 54).

Peruvian cinema between 1996 and 2015 also saw a change in relation to the topics addressed by Peruvian filmmakers. For many years, most part of feature film made in Peru focused on topics such as poverty, terrorism, and social and racial differences in the country. However, an important number of filmmakers moved away from these topics and aimed to reach audiences through genres like animation, comedy, suspense and horror. The exploration of new paths was an impulse for the growth of cinema. Some of the films that followed this approach have become box office hits. This is the case for films like *¡Asu mare!*, *¡Asu mare! 2* and *Cementerio General* (De la Fuente, 2014). However, for the film critic Isaac León Frías, there were topics that repeated themselves, not genres. This is to say that there was not a panorama in which defined trends could be distinguished; only themes that were somewhat recurrent like social cinema, comedy, animation, and fantastic cinema made in the regions (Castro, 2010, para. 6) For Ricardo Bedoya (2015, p. 19), filmmakers adopted new points of view and ways of representation.

Cinema from the last years creates new subjects for fiction, invents traditions appealing to performance and simulation, to the generic affiliation and the building of “legendary” fictions that become authentic with local and historic references. Realistic references are left aside as essential guidelines to represent the urban universe and ethnographic approaches are no longer privileged in the observation of the Andean or Amazonian world, their spaces and their inhabitants.<sup>32</sup> (Bedoya, 2015, pp. 19 – 20).

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<sup>31</sup> Audio-visual, Phonography, and New Media Management.

<sup>32</sup> «El cine de los últimos años crea nuevos sujetos para la ficción, inventa tradiciones apelando a la performance y al simulacro, a la filiación genérica y a la construcción de ficciones “legendarias” que se autentican con referencias locales e históricas. Se desplazan los referentes del realismo como pautas primordiales para representar lo urbano y dejan de privilegiarse los acercamientos etnográficos en la observación del mundo andino o amazónico, sus espacios y sus habitantes.»

In a similar manner, the approach to social topics also changed. Unlike films from the 1960s and 1970s, especially those part of the 'rural cinema', the activist emphasis, the third-world perspective, and the masses representations were attenuated and even disappeared. A clear distancing from political themes could be perceived in the new cinematic discourse. In most movies made after 2005, the appeal of the story falls on the individual, his personal stories and intimate paths. Dramatic interest focuses in the capacities of ordinary people and the repertoire of abilities they use in order to find a path for personal growth or the place they hope to occupy in the social hierarchy. References to recent history is also common, especially the ones that derive from the trauma of political violence. Even in these cases, topics are usually tackled through the experiences of a fictional character that embodies the discomfort that prevails in the memory of those who survived such period (Bedoya, 2015, p. 20).

Problems that affect Peruvian filmmaking are still valid today as they were between the 1996 – 2015 period. Regarding the difficulties that most Peruvian movies have to compete in the theatres against foreign productions, especially from Hollywood, Leon Frías sustains that it is usually caused by the low quality of the feature films that attempted to compete at this commercial level and that the ones that have succeeded at international film festivals are a minority and did not have the resources to create a place for themselves amongst the massive audiences (Castro, 2010, para. 25).

One of the main criticisms against Peruvian cinema is the inexistence of a film industry. According to the film critic and researcher Ricardo Bedoya, in order to consolidate a film industry in Peru, steady politics are necessary to allow producers have a clear idea of the steps they must follow in order to obtain funding, produce and exhibit their movies, as well as the places in which they can be exhibited. He also mentions that it is necessary that the industry allows diversity in the films that reach the public. This is to say that the quotas in theatres should not be distributed according to predictions of the commercial success of the films. Taking these factors into consideration, the creation of clear mechanisms and politics are needed to make it possible for producers to reach commercial cinemas (Redacción Perú 21, 2017, para. 6 – 7). In an interview from 2015, the film critic Isaac León Frías pointed out that there are companies related to the cinema with industrial projects like Tondero Films and Big Bang Films. However, the Peruvian market is still insufficient to build an industry. Additionally, he mentions that taking into consideration

all those proposals that did not make it to commercial theatres like regional cinema, short films and other personal projects are important for the development of a film industry (Cinencuentro, 2015b, para. 5 – 6).

Another problem that directly affects the production of Peruvian films is related to the frustration that some filmmakers experience due to the lack of incentives to continue their careers. Although it is true that there is a large number of young filmmakers that have had the courage to make cinema, many of them have not produced more than their first work. This frustration might be caused by the excessively long times required to produce a film and get it exhibited or because of the reduced number of feature films that finally get to be placed in commercial theatres, approximately half of the total (Redacción Perú 21, 2017, para. 9).

For Ricardo Bedoya, actually there does not exist an audience for Peruvian films. Despite being true that there have been cases of massive assistance to watch certain national movies, the public has not shown attachment to these generic and predictable formulas. This has happened with genres like animation and horror, which generated box office hits like *Cementerio General* in 2013 and *Secreto Matusita* in 2014. These films were followed by movie releases that used the same formula and could not satisfy the expectations of the producers or audiences (Cinencuentro, 2015a, para. 11). In order to generate a Peruvian film industry, one of the main objectives should be the creation of a loyal audience. Bedoya indicates that part of this work is responsibility of authorities, as in order to fall in love with cinema, people must have a direct contact with it from an early age (Redacción Perú 21, 2017, para. 14). On the other hand, commercial cinema should risk more and should not settle for the same repeated formula. Furthermore, feature films with different profiles should be made, like the ones produced outside of Lima, which require time to generate their own public (Cinencuentro, 2015a, para. 13).

According to Isaac León Frías, unlike for Peruvian television, there does not exist a public for Peruvian cinema. The audience for national films is still developing, it is dispersed and its presence in theatres is random due to the fact that there is no continuity in the release of Peruvian films or genres that could define certain guidelines. Likewise, he states that prejudices exist amongst the public before watching a Peruvian film. A great part of the spectators has the idea that Peruvian films are of low quality, only addresses



topics like terrorism and violence, always shows nudes, and has dialogues saturated with curse words (Castro, 2010, para. 18).

Ricardo Bedoya summarizes the missing elements for the development of a Peruvian film industry in « [...] a renewed legislation, a curious public, theatres willing to offer opportunities to the most ‘fragile’ Peruvian cinema, and continuing to rely on the creativity and energy of the filmmakers that appear from all around the country »<sup>33</sup> (Cinencuentro, 2015a, para. 19).

León Frías believes that Peruvian cinema is more appreciated outside of Peru. This is caused primarily by the fact that the movies that get to be exhibited in other countries are produced with higher levels of rigorousness because they aspire to reach international festivals and, in that way, they obtain recognition and receive more attention in the Peruvian market. Additionally, Peruvian films that have succeeded abroad were usually financed by organizations that demanded the project to have some type of social or cultural interest, which contributed to its recognition in international media (Castro, 2010, para. 24).

A turning point in Peruvian cinema occurred in the year 2013, when the Peruvian movie *¡Asu Mare!* was the most profitable film of the year. This was the first time in the Peruvian film business history that a national film occupied this place. In the same year, *Cementerio General*, also Peruvian, placed between the twenty best-selling movies in Peru. In 2014, another national film occupied once again the place of the most viewed film of the year: *A los 40*. One year later, *¡Asu Mare! 2* reached a historical box office number in Peru, congregating 200 922 spectators in the day of its release. One characteristic shared by all the movies that generated the highest earnings is the arrival to the theatres after modern marketing campaigns, through social media and constant exposure of teasers (Bedoya, 2015, pp. 41 – 42, 59).

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<sup>33</sup> «[...] una legislación renovada, un público curioso, un circuito de salas interesadas en ofrecer oportunidades al cine peruano más “frágil”, y seguir contando con la creatividad y el empuje de los cineastas que surgen en todo el país.»

## B. Analysis Model

The analysis model that will be used to analyse the music in the selected films is based on the model for analysis of film music suggested by Matthew Skelton in his paper *Paths of Fantastic Film Music: Examining Film Scoring Techniques in Films that Alter Space, Time and Death*, which is in turn based in the model suggested by Fred Karlin in *Listening to movies: the film lover's guide to film music*.

The analysis begins with the **Opening Remarks** and **Synopsis** sections, in which the plot of the movie will be explained in a short manner. In the **Spotting** section, all the cues that include Afro-Peruvian or Peruvian creole music will be presented. Next, the **Style and Concept** of the score will be explained. In case of not having the composer's commentaries about the music, it is impossible to deduce with certainty the conceptual model used.

However, careful observation of the music's role in a film and an understanding of a film's overall conceptual and dramatic goals can be juxtaposed to create an observable interaction between certain musical and plot features from which we may infer certain concepts the composer may have been working from (Skelton, s.d.).

In some cases, models or references used in the composition process might be identified based in similarities with already existing compositions. Afterwards, due to the fact that source music is not considered part of the score, in the section **Source Music and Songs** the music belonging to this category will be mentioned. Next, the section **Compositional Techniques** will follow, in which recurring thematic materials throughout the movie and other relevant elements related to the composition will be analysed. In some cases, transcriptions of the music will be included in order to complement the ideas. Finally, the analysis ends with the **Evaluation** section, in which the following questions will be answered:

- a. What compositional elements distinguish this score?
- b. To what extent does the score serve the film?

- c. How is the level of emotional involvement between music and drama appropriate for the film?
- d. How does the score form make use of the film form? To what extent is that appropriate for the film?
- e. How is the level of score originality appropriate for the film?

The objective of this section is to offer an objective opinion on the success or failure of the music in the context of the film, of similar films and of the totality of soundtracks analysed in this paper.

If the soundtrack does not contain the necessary material for it to be analysed, some of the points mentioned before will not be applied to the analysis. For example, the compositional techniques will not be able to be mentioned in a film that does not include original music, or the section *Source Music and Songs* will not be included if the film only contains original music. Additionally, according to the objective of this paper, only the traditional Afro-Peruvian and Peruvian creole cues included in the soundtrack will be analysed. All the other cues that do not belong to this category will not be taken into consideration unless they are relevant for the analysis. The movies that include traditional Afro-Peruvian or Peruvian Creole music, but its presence is minimal or does not represent an important part of the soundtrack or the story of a film will be left out of the analysis.

- C. Analysis of the use of traditional Afro-Peruvian and Peruvian creole music in the soundtrack of commercial Peruvian feature films between 1996 and 2015.

Between the years 1996 and 2015, a total of 146 commercial Peruvian feature films were released in commercial theatres. For this paper, 113 of these movies were watched. The remaining 33 could not be included as they have not been released on DVD or are not available online. (See “Appendix B” for the full list of released and analysed movies). Of the 113 watched movies, only 13 of them include traditional Afro-Peruvian or Peruvian creole music as an important part of their soundtrack. The following analyses focus on these 13 movies.

1. *La carnada* (1999)

**Composer:** Manongo Mujica

**Director:** Marianne Eyde

**Main actors:** Mónica Sánchez, Gabriela Velásquez, Miguel Medina, Ana Cecilia Natteri, Orlando Felices, Iván Chávez and Jerónimo Ruiz

**Synopsis**

Maria lives in a Peruvian fishing village where she was a foundling, literally drifting into town on a raft as a child. Maria now works with her husband on his fishing boat, but her wild side has never quite gone away. The couple are expecting a child and need money, so the husband leaves her side to take a job on a trawler (Fundación del Nuevo Cine Latinoamericano, s.d.).

**Spotting**

1. **Pescadores** (00:02:43): The fishermen return to the shore with the catch of the day. Extradiegetic.
2. **María** (00:07:21): María returns to her house after buying some fish. Extradiegetic.
3. **La playa** (00:09:52): At the beach, María and Juan talk about their child to be born. Extradiegetic.
4. **Nadar** (00:18:58): María swims in the sea. Extradiegetic.
5. **La vigilia** (00:28:00): The town people organize a religious vigil in order to pray for the safety of the fishermen during the storm. Extradiegetic.
6. **La playa 2** (00:40:08): At the beach, María and Juan share a special moment. Extradiegetic.
7. **Rosa** (00:44:15): Rosa walks on the streets of the town. Extradiegetic.
8. **María 2** (00:44:49): María walks to the beach. Extradiegetic.

9. **El mar** (01:00:00): María swims naked in the sea in front of the whole town. Juan takes her out of the sea. Extradiegetic.
10. **El puerto** (01:06:55): Juan goes to the port searching for wood. Extradiegetic.
11. **Tondero** (01:07:38): María relaxes at the beach. Extradiegetic.
12. **Buscando a Juan** (01:32:50): María, Rosa and Ilario go to the port searching for Juan. Extradiegetic.
13. **Buscando a Juan 2** (01:34:11): María, Rosa and Ilario continue their search for Juan. Extradiegetic.
14. **Buscando a Juan 3** (01:36:32): María, Rosa and Ilario continue their search for Juan. Extradiegetic.
15. **Nacimiento** (01:40:00): María gives birth to her child. Extradiegetic.

### **Style and Concept**

The score has an important presence of Afro-Peruvian music, especially musical styles from the north of Peru. The composer uses the *marinera norteña* as the departing point for most of the selected cues and the presence of a rhythmic section, specially of a *cajón*, is recurrent. The use of the *marinera* and *tondero* relates to the location where the story takes place, the north coast of Peru. In general, the composer remains very close to the traditional characteristics of the selected musical styles, although in some cases he searches a new sound that fits the scene it accompanies by incorporating new nontraditional elements.

There are some musical elements that reappear several times throughout the movie and loosely relate to specific themes or ideas. These recurring elements are mostly rhythmic patterns and textures, rather than melodic or harmonic ideas.

The selected cues all appear in the extradiegetic world. There is no presence of traditional diegetic music in the film.

### **Compositional Techniques**

There are four cues that present a *marinera* in its traditional form with a complete instrumentation, although it varies in all of them. These cues are *Pescadores*, *Buscando*

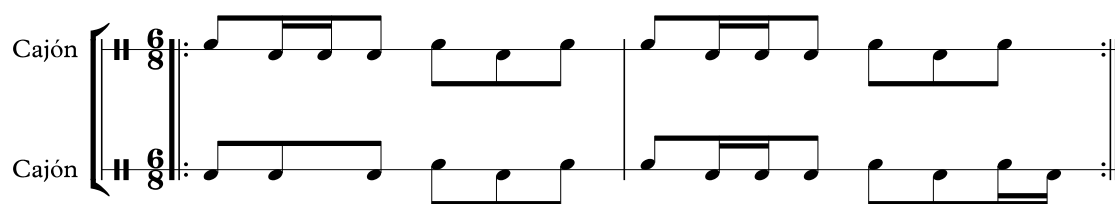
a *Juan*, *Buscando a Juan 2* and *Buscando a Juan 3*. In the case of *Pescadores*, it uses a *cajón*, guitar, bass and wind instruments. *Buscando a Juan* and *Buscando a Juan 3* include a drum kit, *cajón*, guitar, bass and wind instruments, and *Buscando a Juan 2* uses *cajón*, guitar and cello. There are two melodic ideas that constantly reappear in different instruments and varied throughout these four cues.

Figure 1: Theme A and its variations

Figure 2: Theme B and its variations

The cues *María* and *María 2* consist of a single *cajón* playing a variation of the *marinera norteña* rhythmic pattern. *La playa* and *La playa 2* don't relate to a specific traditional Afro-Peruvian or creole musical style, but the use of *cajón* and *bongós* derive from Afro-Peruvian music. Other instruments used in these pieces are flute and marimba. The cue *Nadar* includes marimba, woodblocks, *cajón* and other percussion instruments. The pattern played here by the *cajón* is based on the *landó* clave. In the cases of *La vigilia* and *El puerto*, they also include a *cajón* as part of the instrumentation, which plays the same pattern in both cues. In its entirety, this rhythmic pattern doesn't relate to any specific style but has some elements that are similar to ones from Afro-Peruvian styles. For example, the time signature is  $\frac{12}{8}$  and the first half of the pattern is the same as the first half of the pattern used in the *son de los diablos* variant of *festejo*. However, the tempo of this cue is much slower than it would normally be in this genre. The cue *Rosa* presents

a *cajón* playing the traditional *zamacueca* rhythmic pattern and accompanied by congas and a bass. The cue *El mar* includes only percussion instruments like *cajón* and marimba. Here, the *cajón* plays the same variation of the *marinera* pattern used in *Pescadores*, *María*, *María 2*, *Buscando a Juan*, *Buscando a Juan 2*, and *Buscando a Juan 3*. On the other hand, *Tondero* and *Nacimiento* are the only selected cues that do not include percussion instruments. The first one uses a solo guitar and the second one guitar and strings. They both play typical melodic and harmonic phrases traditionally used in *tondero* style.



*Figure 3: Marinera norteña cajón pattern (top) (Morales, 2011, p. 39) and cajón pattern in the cues Pescadores, María, María 2, El mar, Buscando a Juan, Buscando a Juan 2 and Buscando a Juan 3 (bottom)*

## Evaluation

What that makes this score stand out is the approach the composer has towards percussive elements, in this case taken mainly from *marinera* music. They acquire relevance in the overall structure of the score and are the foundation for almost all of the selected cues. It also gives an original identity to the film. Furthermore, the sound of the marimba paired with other percussion instruments like *cajón*, *bongós*, congas, amongst others works well and sounds different to any other score analysed for this paper.

The most recurring musical function is the psychological function of describing the characters' emotions. For instance, *La playa* and *La playa 2* show the happiness and tranquility María and Juan feel when they are together. On the other hand, some cues show the opposite state of mind. *Nadar* reflects María's fear after seeing the apparition of a drowning man. Similarly, *El mar* highlights her anger after having a discussion with Juan. This cue also shows the tension the villagers feel when they see María swimming naked into the sea, thinking she might commit suicide, as well as accentuating the action when Juan goes into the sea to take María out. The cue *La vigilia* reflects the tension the villagers feel as they organize a vigil in order to pray for the safety of the fishermen during the storm. Another cue that has this psychological role is *Rosa*. In this case, the music

makes evident that Rosa is feeling confident. During the scene accompanied by the cue *Tondero*, the music describes the positive emotions María feels related to the soon birth of her child. It also creates continuity between the shots of children playing in the beach. Later, the fast tempo of the cues *Buscando a Juan*, *Buscando a Juan 2* and *Buscando a Juan 3* highlights the pressure María, Ilario and Rosa have to find Juan before María gives birth. These cues also create continuity between the images of the three characters looking around the port for him. The cue *Nacimiento*, which is thematically related to *Tondero*, finally shows María's happiness after her child is born.

*El puerto* gives unity to the sequence that shows Juan and his friend walking on the port. Finally, the cue *Pescadores*'s main role is to define the geographical location of the film – the north coast of Peru. This works well because this cue appears at the beginning of the movie. All the other cues selected for this analysis also restate the geographical context, but it is not their main objective, unlike in *Pescadores*. It also creates continuity between shots of fishermen arriving at the beach after being on the sea.

Throughout the whole score, the use of marimba is related to the mysticism that surrounds María and her special connection to the sea and the moon. Each time this instrument appears, this theme is relevant for the scene. There are also other links between the score and plot themes. The music that accompanies *La playa* and *La playa 2* is linked to María and Juan's relationship, the *tonderos* heard in *Tondero* and *Nacimiento* are related to María and her child, and the cues *María* and *María 2* appear in moments when the image shows María alone. Furthermore, all the selected cues directly relate to the geographical context.

Although there are some musical themes that link scenes in the movie, as mentioned before, these are not recurrent enough to be the norm in the score. There is no clear development of musical ideas throughout the film. The cues don't progress together with the images in a way that could enhance the story. In this sense, the music works better if analysed cue by cue, rather than as a complete score.



## 2. *Tinta Roja* (2000)

**Composer:** Bingen Mendizábal

**Director:** Francisco Lombardi

**Main actors:** Gianfranco Brero, Giovanni Ciccía, Fele Martínez, Lucía Jiménez, Carlos Gassols, Yvonne Frayssinet, Gustavo Bueno and Tatiana Astengo.

### Opening Remarks

*Tinta Roja* is the 11th feature film by Francisco Lombardi. It is a co-production made in Peru and Spain. The script, written by Giovanna Pollarollo, is inspired by Alberto Fuquet's novel of the same name. In the year 2000, Gianfranco Brero won the best male actor award for his role as Saúl Faúndez at the International San Sebastián Film Festival (JLP jose, 2012). For Lombardi, this is one of his most personal works. In it, the main character's evolution is shown through a sociological and psychological lens. (EFE, 2000, para. 3-4). « Lombardi, after the screening, confessed that *Tinta Roja* is a homage to Mario Vargas Llosa, who he considers his teacher for showing him that Lima – and Peru altogether – could be part of a literary or artistic material »<sup>34</sup> (EFE, 2000, para. 2).

### Synopsis

Alfonso is 23 years old and dreams of becoming a writer someday. He begins an internship as an editor at the police report section of a sensationalist newspaper. Some of his co-workers, like the photographer Escalon, admire and respect Faúndez, a shameless and irresponsible man who is in charge of the section. Initially, due to his passive personality, Alfonso is not well received as part of the team. However, little by little he proves his abilities and intelligence, and Faúndez delegates him almost all the responsibility of the section, trying to transform Alfonso into someone like himself (20 Minutos, s.d.).

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<sup>34</sup> «Lombardi, tras la proyección, confesó que Tinta roja es un homenaje a Mario Vargas Llosa, a quien considera su maestro por haberle mostrado que Lima -y Perú en su conjunto- podía formar parte de un material literario o artístico».

## Spotting

1. **El alcatraz** (00:00:11): The journalist team is celebrating in a *peña* dancing *El alcatraz* and Faúndez receives bad news. Diegetic.
2. **El primer trabajo** (00:19:43): Faúndez, Varguitas, Van Gogh and Escalona are in a bar celebrating Varguita's first job. Extradiegetic.
3. **Dolor y odio** (00:36:57): Roxana accompanies Varguitas, Van Gogh and Escalona to cover an event for the news. The radio in the van is playing the *vals criollo Dolor y odio* by Lucha Reyes. Diegetic.
4. **Se acabó y punto** (00:53:46): The team enjoys a concert by Lucía de la Cruz, who sings the *vals criollo Se acabó y punto*. Diegetic.
5. **Somos amantes** (00:55:02): At the same concert, Lucía de la Cruz performs the *vals criollo Somos amantes*. Diegetic.
6. **La primicia** (01:08:39): The team receives a tip about a murder and rapidly goes to the place of the events. Extradiegetic.
7. **Primer puesto** (01:14:45): Varguitas receives the news that his novel won the first prize in the competition and goes to the bar to celebrate with his co-workers. Extradiegetic.
8. **El alcatraz 2** (01:18:36): The same scene as in the beginning of the film (*El alcatraz*). Diegetic.
9. **Nelson** (01:20:02): Faúndez goes to a park after he receives the news that his son Nelson was found dead there. Extradiegetic.
10. **Partida** (01:37:07): Varguitas decides to quit his journalist job. Extradiegetic.
11. **Final credits** (01:38:58): Extradiegetic.

## Style and Concept

Most part of the score belongs to the composer's personal musical language, which is strongly related to traditional European concert music. In this sense, the use of strings instruments stands out.

The Afro-Peruvian and Peruvian creole music in the film (in this case *festejo*, *alcatraz* and *vals criollo*) is tightly linked to the story and becomes important in the diegetic world. These cues are used to present and define the characters, and more than once musicians can be seen performing songs that belong to the musical styles mentioned before. Nevertheless, all these cases appear in a diegetic manner, which limits its use in moments where there is no source in the scene to justify its existence. Therefore, it is not surprising that these musical styles so important to the story transcend the diegetic world and appear as part of the score. However, when Afro-Peruvian music is used in the score, it is not done in a traditional way. In these situations, the composer takes some traditional elements, like the instruments or rhythmic patterns, and incorporates them to his own personal language. The degree of similarity or distance from the tradition varies from cue to cue.

### **Source Music and Songs**

The songs included have the objective to give the spectator information about the time and place in which the story takes place, as well as to present the characters, as their interests, passions and lifestyles are shown through the music they listen to. All the pre-existing songs appear in a diegetic way and all of them, except for *Dolor y odio*, are performed by musicians in the scene. This means they are new versions made for the movie.

The first one of these songs is *El alcatraz*, performed by Carlos Albán and Jorge Velásquez in *cajón*, guitar and vocals. This cue appears two times in the film: at the beginning, together with the opening credits, and near the end. In both cases, it is heard in the exact same way, as both scenes are the same one repeated. The first time, it appears as a prolepsis resource, and the second time, as part of the linear development of the narration.

The *vals criollo Dolor y odio* by Ángel Aníbal Rosado and performed by Lucha Reyes can be heard in its original version, as it comes from the radio in the van used by the journalist team.

Finally, during the scene in which the characters enjoy a concert by the singer Lucía de la Cruz, two *valses criollos* are performed. These are *Somos amantes* by José Escajadillo and *Se acabó y punto* by Félix Pasache. Both are played by a traditional creole ensemble.

### **Compositional Techniques**

As it has been mentioned before, the original cues that include Afro-Peruvian music elements do not follow the traditional compositional techniques of the styles to which these elements belong. Additionally, they are combined with other musical resources derived from the personal style of the composer, strongly related to European concert tradition. This is how in each of the selected cues, some techniques and elements used by the composer allow the linking of the piece to a specific Afro-Peruvian musical style. It is important to mention the decision made by the composer to use woodblocks in the place of *cajita*, an instrument that belongs to the Afro-Peruvian musical tradition.

In *El primer trabajo*, there is no clear relationship between the cue and a specific Afro-Peruvian musical style. Nevertheless, there is a direct link with Afro-Peruvian musical in general thanks to the use of instruments like *cajón* and woodblocks (instead of *cajita*), which are used together with a double bass (sometimes used in Afro-Peruvian music), a shaker and a saxophone. This piece is a section of the theme *Créditos finales*, which appears complete at the end of the film. In that version, a new part that can't be heard in *El primer trabajo* is added. In it, there is a very short passage where the bass plays a line that is very similar of one commonly used in *festejo*. However, this moment appears only one time in the piece and is not relevant enough to confirm that the whole cue belongs to the *festejo* style. Also, an acoustic guitar is added in *Créditos finales*, which approaches the piece even more to Afro-Peruvian music.

In *La primicia*, it is possible to find a direct link with *festejo*, specifically *alcatraz*. In the first place, some of the instruments belong to the ones used in this style, like the *cajón* and the woodblock playing *cajita* patterns. A bass, *timbales* and a saxophone are also used in this cue. Likewise, the time signature used is  $\frac{12}{8}$ , characteristic of most Afro-Peruvian musical styles. However, the elements that unequivocally allow to identify this piece as an *alcatraz* are the rhythmic patterns played by the *cajón* and the bass, which, even though are not identical to traditional patterns, are clearly derived from them. It

should be pointed out that the tempo used for this cue is way faster than the one normally used for a *festejo*.



Figure 4: Comparison between a traditional bass line in festejo (Morales, 2011, p.24) and the bass line used in La primicia.

The relationship between the music and Afro-Peruvian music is less clear in *Primer puesto*. Here, there is no presence of Afro-Peruvian instruments except for the woodblocks as *cajita*, which are paired with string instruments. This piece is related to *festejo* because of the rhythmic pattern played by the woodblocks. This pattern is directly derived from the *festejo* clave.

In the cue *Nelson*, a relationship can be found between the central part of the piece and the *vals criollo*. At this moment, a *cajón* appears playing a rhythmic pattern very similar to the one used in this style, in a polyrhythmic  $\frac{3}{4}$  and  $\frac{12}{8}$  time signature. The rest of the cue does not use elements from Afro-Peruvian or creole musical styles.

The cue *Partida* is a variation of the cue *Primer puesto*. In a similar way, the pattern played by the woodblocks is derived from the *festejo* clave. Additionally, *Partida* also uses a *cajón* that plays rhythmic patterns related to *festejo*. The ensemble is completed with strings and a saxophone.

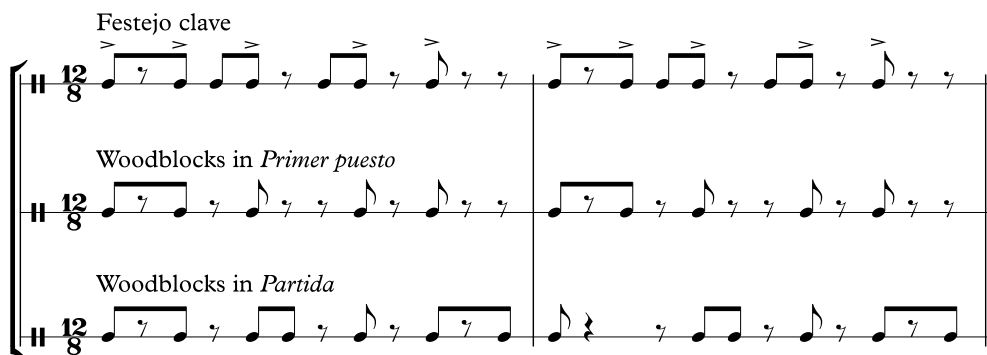


Figure 5: Comparison between the festejo clave (Morales, 2011, p. 24) and the rhythmic patterns played by the woodblocks in Primer puesto and in Partida.

## Evaluation

The main role of the selected cues is to introduce the characters. This allows in turn to identify the geographical and temporal context in which the story takes place: Lima at the end of the 20th century. The use of pre-existing Peruvian creole songs as part of the soundtrack allows this deduction. It is the diegetic cues, which correspond to the pre-existing song, the ones that accomplish this function: *Alcatraz*, *Alcatraz 2*, *Dolor y odio*, *Se acabó y punto* y *Somos amantes*.

The score constantly has the psychological function of showing the characters' feelings. In *Alcatraz* and *Alcatraz 2*, the festive music highlights the happy moment the characters are living, which is perfectly complemented with the images. In a similar manner, but with opposite emotions, the cue *Nelson* accentuates Faúndez sadness and desperation when he receives the news about his son's death. The use of *Alcatraz 2* immediately before *Nelson* also has the function on manipulating the audience because it situates the spectators in a happy emotional state before abruptly introducing the tragedy. Due to the extreme contrast between both cues, the surprise effect when the cue *Nelson* arrives is much stronger and effective.

The cue *El primer trabajo* also accomplishes the psychological function of showing the state of mind of the characters. In this case, the positive nature of the music pairs well with the moment when Varguitas celebrates his first job as a journalist with his co-workers. In similar way, *Primer puesto* highlights Varguita's joy when he receives the news that his novel won the first prize in a competition. In some cases, music is used to commentate on certain plot themes. The cues that have this role are *Se acabó y punto* and *Somos amantes*. The lyrics of these songs don't describe the story but indirectly relates to it. For example, *Somos amantes* talks about two lovers, and can be heard when Varguitas has a romantical connection to a woman that is not his girlfriend. On the other hand, the cue *La primicia* accentuates the action in the scene. It has an accelerated tempo and an agitated nature, and it appears when the journalist team hastily goes to the scene where an event occurred, trying to arrive there before the other news agencies.

Finally, some cues also have technical roles. This is the case of *El primer trabajo*, which gives continuity between the scene where Varguitas in covering an event and when, later, he celebrates with his co-workers in a bar. Similarly, the cue *Nelson* connects the

sequence where the team celebrates in a *peña* with the one where Faúndez arrives at the place where his son was found dead. *La primicia*, on the other hand, generates continuity between the different shots of the van going through the streets in Lima. Furthermore, the use of Afro-Peruvian musical elements in the music across the whole film contributes to the general continuity of the movie.

The musical elements are tightly linked to the plot. As it has previously mentioned, Afro-Peruvian and creole diegetic music is used to define the characters. As a consequence of its relevance to the story, elements of those styles appear slightly varied in the score. However, this is not the only aspect of the narration that relates to the music. There are some thematic elements that reappear in different cues that accompany the development of the plot and give continuity throughout the movie. This is the case of *Primer puesto* and *Partida*. Both cues have very similar musical elements. It could even be said that they are in fact different variations of the same theme. In this sense, the scenes where these cues appear are also related, which justifies the use of similar musical pieces. Both sequences show moments of personal and professional growth for Varguitas. In *Primer puesto*, his career as a writer notably advances by winning the competition. In *Partida*, he takes the decision to leave his job as a journalist and continue his career in a place that would allow him to further develop as a writer. Additionally, *Partida* uses more musical resources than *Primer puesto* and develops the ones that were already there. This musical progression directly relates to the plot progression.

The score for *Tinta roja* is characterized for the use of Afro-Peruvian and Peruvian creole musical elements in the personal compositional technique of Bingen Mendizábal. This gives as a result an original score that stays closely related to the important plot themes without compromising the fundamental narrative role it must accomplish.

### 3. *Polvo enamorado* (2003)

**Composer:** Victor Villavisencio

**Director:** Luis Barrios

**Main actors:** Gianella Neyra, Paul Vega, Julián Legaspi, Norka Ramírez, Carlos Alcántara, Ramón García, Jorge Chiarella and Gustavo Bueno

### **Opening Remarks**

Unlike her previous works, which happen mainly in urban contexts, the screenwriter Giovanna Polarollo places this story in a provincial town. Even though the narration has some similarities with the Mexican movie *El crimen del padre Amaro*, the point of view given to *Polvo enamorado* is more introspective. Additionally, the director Luis Barrio's idea for this film is to depict a direct and intense story (Plataforma\_glr, 2013).

### **Synopsis**

Santiago is a religious man that arrives at a small town to replace the old priest. Natalia Rosales, the mayor's young wife lives a peculiar situation in her marriage, so she decides to talk to Santiago in search for advice. Santiago and Natalia put their priestly and marriage vows to the test, with grave consequences for both (Operez, 2011).

### **Spotting**

1. **El huerto de mi amada** (00:02:21): During the celebrations for the *Virgen del Carmen*'s day organized by the mayor, the *vals criollo El huerto de mi amada* can be heard as background music. Diegetic.
2. **El pirata 1** (00:19:34): Santiago, the new priest; Percy, the mayor's son; and Hernando, his friend talk in a bar. The radio is playing the *vals criollo El pirata*. Diegetic.
3. **El pirata 2** (01:10:30): Percy talks with sergeant Adalberto in the bar while the radio plays *El pirata*. Diegetic.

### **Style and Concept**

The presence of creole music occurs exclusively in the diegetic space and its use answers to the necessity of giving realism to scenes that happen in places in which the audience members would expect to listen to this type of music. In order to achieve this, pre-existing songs have been used. The score does not use any elements from Afro-Peruvian or Peruvian creole music.



### **Source Music and Songs**

The selected songs to create the desired realism are *El huerto de mi amada* by Felipe Pinglo Alva and performed by the group *Los Morochucos*; and *El pirata*, written by Oscar Avilés and Luis Berninsone and performed by *Los dos compadres*. Both of these songs belong to the *vals criollo* musical style.

### **Evaluation**

Creole music is used in the movie to generate realism in the context of a traditional celebration and in a bar. However, these situations only justify the presence of music, not the creole songs selected to do it. A second function explains this. Music also serves as a reinforcement to the geographical and temporal context in which the story takes place: the Peruvian coast at the end of the 20th century or beginning of the 21st century. In addition to that, there is no other relationship amongst the music (Afro-Peruvian or Peruvian creole) and the story. These cues appear as a secondary element and their presence is not crucial to the development of the plot.

#### 4. *Máncora* (2009)

**Composer:** Angelo Milli

**Director:** Ricardo de Montreuil

**Main actors:** Jason Day, Elsa Pataky, Enrique Murciano, Phellipe Haagensen, Liz Gallardo, Andrés Arellano and Anahí de Cárdenas

### **Opening Remarks**

*Máncora* is the second film by the Peruvian director Ricardo de Montreuil. It was officially presented at the 2008 Sundance Festival (Cinencuentro, 2008, para. 1).

### **Synopsis**

After his father's suicide, Santiago inherits all his debts, so he decides to run away. His destiny is *Máncora*, a beach in the north of Peru. He travels with his stepsister Ximena

and his husband Iñigo. This begins a series of excesses, drugs, sex and jealousy (Cineaparte, s.d., para. 1).

### Spotting

1. **Una larga noche** (00:05:11): Initial credits. Diegetic.
2. **Regresa** (00:19:08): Santiago, Ximena and Iñigo are having dinner while the radio plays the *vals criollo Regresa*. Diegetic.
3. **Chicama** (00:34:23): Santiago, Ximena, Iñigo and Batú travel on the road. Iñigo, who is driving, stops at Chicama beach to observe the longest wave in the world. Extradiegetic.
4. **Marinera** (00:42:08): Santiago, Ximena and Batú go to the plaza of Máncora, where the day of Saint Peter and Saint Paul is being celebrated. As part of the festivity, a musical group is playing. One of the songs they perform is a *marinera norteña*. Diegetic.
5. **Zamba landó** (01:03:20): Santiago and Iñigo enter a bar where an electronic version of the *landó Zamba landó* can be heard. Diegetic.
6. **Ritual** (01:21:53): Santiago and Iñigo participate in an Ayahuasca session. Extradiegetic.

### Style and Concept

The soundtrack incorporates many pre-existing songs from diverse musical styles like electronic music, bolero, cumbia and some traditional Peruvian styles. On the other hand, the score uses some elements of these styles. The composer's objective is not to create pieces that belong to a specific style, but rather borrow some of their elements and search for new sonorities according to his own personal voice. Additionally, the hybrid score makes use of many electronic instruments.

### Source Music and Songs

During the opening credits, the *zamacueca Una larga noche* by Chabuca Granda can be heard in its original version. The *vals criollo Regresa* by Augusto Polo Campos is also present in the soundtrack in the version made by *Nova Lima*. In the scene where Santiago

and Iñigo go to a bar and meet ‘the mexican’, *Nova Lima*’s version of the *landó Zamba malató* is playing on the radio. Finally, during the scene where the characters go to the religious celebrations at the plaza of Máncora, a band is playing a *marinera norteña*.

### Compositional Techniques

The cue *Chicama* appears in an extradiegetic way accompanying a sequence that shows shots of Santiago, Ximena, Iñigo and Batú driving on a highway across the north of Peru. Iñigo, who is driving, stops the car in the beach Chicama to see the longest wave in the world. The music has a  $\frac{6}{8}$  time signature, which suggests that it may be based on an Afro-Peruvian style like *zamacueca*. However, no traditional pattern can be clearly identified, so the similarity is not enough to be sure. The element that confirms that this cue derives from Afro-Peruvian music is the use of a cajón as a percussion instrument.

Towards the end of the movie, the scene that shows the Ayahuasca ritual includes the cue *Ritual*, which incorporates elements from *zamacueca*, although the music itself does not belong to this style. The relationship between the cue and the musical genre is found in the use of a cajón that is present throughout the piece playing variations of the traditional rhythmic pattern of *zamacueca*. As in *Chicama*, the time signature is  $\frac{6}{8}$ . The rest of the elements of the cue do not belong to this genre or to any other Afro-Peruvian musical style.

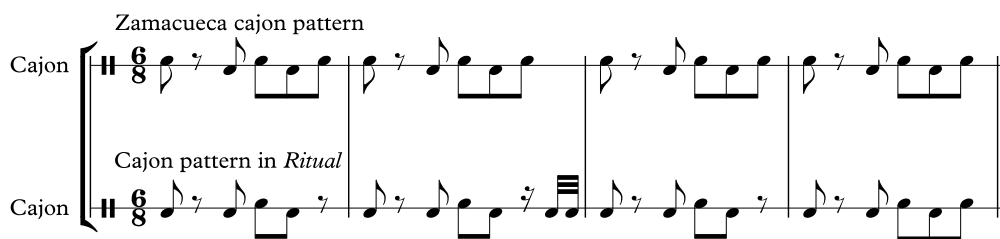


Figure 6: Comparison between the cajón pattern in *zamacueca* (Morales, 2011, p. 37) and in the cue *Ritual*.

### Evaluation

The soundtrack’s main characteristic is the use of many different musical styles. As it has been mentioned before, there are boleros, cumbias and electronic music, amongst others. For the original music, the composer has used elements of some of these musical genres

in very different contexts to traditional ones with the finality of giving unity to the whole soundtrack.

The most recurrent function fulfilled by the cues with Afro-Peruvian or Peruvian Creole music is to provide realism to the scene. This is the case of *Regresa*, *Marinera* and *Zamba Landó*, cues that appear in the diegetic universe.

Another important function of the selected cues is to create continuity inside a sequence. *Una larga noche* clearly achieves this by accompanying the opening credits. On the other hand, *Chicama* gives continuity to the different shots of the car traveling on the highway and of Iñigo running towards the beach. This cue also has the role of describing Iñigo's emotion. Finally, *Ritual* also brings continuity to the Ayahuasca ritual scene, as it unifies the many shots that alternately show the ritual and Santiago's memories. Likewise, music has the function of externalising the agitated inner world of both characters as the consequence of drinking the Ayahuasca. Additionally, for a brief moment, music accentuates the action when Santiago and Iñigo fight each other. At this moment, the cue becomes more intense and agitated.

The use of Afro-Peruvian musical styles, especially *zamacueca*, as a compositional element in the score, as well as the inclusion of pre-existing songs that belong to traditional music from the Peruvian coast in the soundtrack is justified in the fact that the story takes place in the Peruvian coast. There is no direct link between the music and the characters.

The use of many different musical styles in the same soundtrack must be worked carefully so the unity of the whole soundtrack is not lost. In the case of *Máncora*, this unity is not achieved. The soundtrack feels too heterogeneous, which also prevents a relation between the development of the story and the development of the music throughout the movie. Probably, a better result could have been obtained if a specific musical style was chosen to work as a unifying element and link to the narration, while still using the others in a less predominant way.

## 5. *Las malas intenciones* (2011)

**Composer:** Patrick Kirst

**Director:** Rosario García-Montero

**Main actors:** Fátima Buntinx, Katerina D'onofrio, Paul Vega, Kani Hart, Melchor Gorrochátegui and Jean Paul Strauss

### **Opening Remarks**

*Las malas intenciones* is the first feature film by the Peruvian director Rosario García-Montero. The production of the movie began in 2006 and ended five years later (Canal America, 2012, 01:37). The idea was born as a short film about the construction of a swimming pool, but it evolved to the point that the original plot became a little relevant scene in the movie. Rosario García-Montero incorporated slightly modified biographical personal events into the building of the main character (Esquivez, 2011, para. 3).

The film has received many nominations and prizes. The most notable of these recognitions are the nomination to the crystal bear in the *Generation* category of the 61st *Berlinale* in 2011, the prize to best film of the year in the *XV Festival de cine de Lima*, the especial jury prize in the 39th *Festival de cine de Gramado*, the prize to best Latin-American feature film in the 26th *Festival Internacional de cine de Mar del Plata*, the especial jury mention in the *Festival La Orquídea de Cuenca*, and the prize to best Peruvian film in 2011 from the Peruvian Cinematographic Press Association (APRESI) (Las malas intenciones, s.d.a).

### **Synopsis**

*Las malas intenciones* focuses on the life of Cayetana de los Heros, a solitary eight years old kid that grows under the care of the family's workers. After returning from a long trip, her mother Inés tells her she is pregnant, and Cayetana's fragile world falls apart. She solemnly declares that the day her brother will be born is going to be the day of her own death. Only historical Peruvian heroes that come to life in Cayetana's fantastic imagination can give her advice and protection for her personal wars (Las malas intenciones, s.d.b).

## Spotting

1. **El pirata** (00:06:23): Isaac, the driver, picks Cayetana up from school and takes her home. The radio plays the *vals criollo El pirata*. Diegetic.
2. **El pirata 2** (00:07:40): Different shots of Isaac's car driving through the streets of Lima. Extradiegetic.
3. **El pirata 3** (00:42:35): Cayetana goes back from after school in the car. The radio plays *El pirata*. Diegetic.
4. **A la Molina** (00:46:35): Cayetana and her mother play the guitar and sing together the *panalivio A la Molina*. Then, Cayetana walks around her house observing people preparing things for Christmas Eve. The cue is initially diegetic and then transforms into extradiegetic.
5. **Duerme la noche limeña** (00:54:02): During Christmas Eve celebrations at Cayetana's aunt house, people play and sing the *zamacueca Duerme la noche limeña*. Diegetic.
6. **El cañaveral** (00:55:56): During Christmas Eve celebrations, people play and sing the *Panalivio El cañaveral*. Diegetic.

## Style and Concept

Except for *A la Molina*, all the cues keep the characteristics of the musical styles to which they belong. In the first place, *El pirata*, *El pirata 2* and *El pirata 3* all include the *vals criollo El pirata*, which is used in its original version. The music has not been modified in any of these cases, so all of their traditional elements are kept. For *A la Molina*, an arrangement of the *panalivio* of the same name is made for two guitars and two voices. This adaptation keeps the harmony and the lyrics but loses the elements that can define the song as a *panalivio*, like certain rhythmic patterns and the use of percussive instruments. The cues *Duerme la noche limeña* and *El cañaveral* present the *zamacueca* and *panalivio* of the same name, respectively. In both cases they are reinterpreted for the movie (the musicians can be seen playing the songs) but maintain the characteristic elements of each style.

### Source Music and Songs

The totality of Afro-Peruvian and Peruvian creole music included in the soundtrack comes from pre-existing songs. The first one to appear, and the one that is used in the greatest number of cues, is the *vals criollo El pirata*, written by Oscar Avilés and Luis Berninsone and performed by the duet *Los dos compadres*. *A la Molina* is a *panalivio* composed by Pancho Ballesteros and Samuel Márquez based on an old Peruvian black slave chant. *Duerme la noche limeña* is a *villancico* from ancient Lima in the style of *zamacueca*. Finally, *El cañaveral* is a *panalivio* written by Fernando Soria.

### Evaluation

The soundtrack for *Las malas intenciones* is characterised for its choice of traditional songs. Except for *El pirata*, the chosen songs are old and not very known nowadays, so a great part of the audience won't be able to recognise them. This generates at the same time a feeling of familiarity and novelty in Peruvian spectators. The arrangement made for *A la Molina* stands out as it works very well in the sequence where it is used, as it accompanies an important moment in the plot, where mother and daughter bond through music, and because the transition from diegetic to extradiegetic music is done successfully and creates interest.

The appearance of *El pirata* and *El pirata 3* are used to present and define Isaac's character through the music he listens to. In a similar manner, *El pirata 2* describes the city of Lima and helps define the development of the story in this place. In addition, it generates continuity between the different shots of its streets when the car is driving through them. It is possible that the song *El pirata* was chosen before other possible *valses criollos* that would have accomplished the same purpose due to its lyrics. This song talks about death and can be interpreted as a prediction of Isaac's death at the end of the movie.

The cue *A la Molina* evidences that the relationship between Cayetana and her mother is not completely deteriorated, as the music functions as an excuse for the both of them sharing a special moment. In this case, there is no direct link between the lyrics and musical style and the events that are shown. The importance of the song lays in the meaning it has for the characters. Concerning the arrangement, it resembles a children's song. This technique is also present in the soundtrack in non-traditional songs like *La*

*negrita* and *La Catalina*, which provides the whole film with a sense of continuity. This type of adaptation has the purpose of reinforcing the idea that Catalina is still a little girl, which is important to understand the plot of the movie.

*Duerme la noche limeña* and *El cañaveral* are used to reflect the festive environment and the characters' happiness during the Christmas Eve dinner. They also restate the geographic location in which the story takes place.

Except for *El pirata* and *Duerme la noche limeña*, the traditional songs chosen don't have a direct link to the narrative themes, so the reasons for their selection, without taking into consideration the geographic factor, are not evident. Also, there is no development of these cues throughout the movie, even less related to the progression of the story. Maybe the greatest merit in the inclusion of Afro-Peruvian and Peruvian creole music in the soundtrack is that they are memorable due to the originality in their use.

## 6. *Y si te vi, no me acuerdo* (2011)

**Composers:** Luis García and Pelo Madueño

**Director:** Miguel Barreda

**Main actors:** Miguel Iza, Marisol Palacios and Matthias Dittmer

### **Opening Remarks**

*Y si te vi, no me acuerdo* was produced between the years 2000 and 2001. However, the difficulties of exhibiting a film in commercial cinemas in Peru delayed its release until 2011. This late release could be made thanks to the prize the project received by Conacine as part of the Postproduction Competition in 2009. In spite of the delayed release, the movie was seen on TV in Germany and Spain, and it was part of international film festivals, winning the Audience Award in the *Festival de Cine Iberoamericano de Quito* in 2003 (Quispe, 2011, para. 4-5).



## Synopsis

The film is a road movie that tells the story of Lagartija, a man that lived many years in Germany and returns to Peru after his father's death; María Eva, who leaves Lima after a discussion with her uncle and aunt decides to go to Argentina; and Jo, a German journalist whose objective is to return an Incan mummy to the Misti volcano in order to save the earth from the rage of the gods. On their journeys, their paths meet and they must face some dangers that appear in the way.

## Spotting

1. **El bar** (00:15:27): Lagartija meets with a friend in a bar. A *vals criollo* can be heard coming from a radio. Diegetic.
2. **Jaime** (00:50:05): Lagartija and María Eva travel with Jaime in his truck. The radio plays a *marinera limeña*. Diegetic.
3. **Jaime 2** (00:51:48): Lagartija and María Eva travel with Jaime in his truck. The radio plays a *vals criollo*. Diegetic.
4. **Ódiame** (00:53:36): Lagartija and María Eva travel with Jaime in his truck. The radio plays the *vals criollo Ódiame*. Diegetic.
5. **Jaime 3** (00:54:41): Lagartija and María Eva travel with Jaime in his truck. The radio plays a *vals criollo*. Diegetic.

## Style and Concept

The score of the film is characterised by its use of electronic sounds and it is not related to any traditional Peruvian musical styles. All the Afro-Peruvian songs included in the soundtrack belong to the diegetic world, and one pre-existing song has been used.

## Source Music and Songs

The five cues belong to the diegetic world. Four of them, *El bar*, *Jaime*, *Jaime 2* and *Jaime 3* have been composed for the soundtrack. The last one, *Ódiame* is a *vals criollo* by Rafael Otero López and performed by *Los Embajadores Criollos*.

### **Compositional Techniques**

The four cues mentioned before have the same idea behind them. As they appear in the diegetic world, and coming from a radio in the scene, the objective of the composers was to create pieces that could pass as real pre-existing songs. In this sense, they aimed to stay as close as possible to the traditional elements of the musical styles they chose. *El bar*, *Jaime 2* and *Jaime 3* are *vales criollos* and *Jaime* is a *marinera limeña*. They all keep the instrumentation, the rhythmic patterns and the chord progressions that identify these styles.

### **Evaluation**

All of the cues have the function of placing the story in the coast of Peru and adding realism to the scene where they appear, as it is expected to listen to music in those moments. For example, when Lagartija and his friend are in a bar, it is natural for there to be music. Except for *El bar*, the selected cues appear in a short period of time. They are all part of the same sequence in which Jaime takes Lagartija and María Eva towards Arequipa in his truck. Additionally, during this sequence there are no other musical cues, so this moment has a characteristic sound and stands out from the rest of the movie. Besides having the physical functions mentioned before, this group of cues also has the purpose of presenting and defining Jaime's character. Until that moment, little is known about him. However, thanks to the songs and the comments he makes about them, Lagartija and María Eva get to know him better. After they take different ways, there is no more traditional Peruvian music in the soundtrack.

Later in the film, Lagartija and María Eva briefly meet Jaime again. It would have been interesting to include a *vals criollo* or a *marinera limeña* in this moment, or at least some of the elements of these musical styles in the score. Unfortunately, the composers waste this opportunity to create continuity in the film by incorporating musical elements previously used to characterise Jaime.

## **7. *¡Asu Mare!* (2013)**

**Composers:** José San Miguel, Carlos San Miguel and Alberto Silva

**Director:** Ricardo Maldonado

**Main actors:** Carlos Alcántara, Ana Cecilia Natteri, Emilia Drago and Andrés Salas

### **Opening Remarks**

According to Ricardo Maldonado, director of the film, *¡Asu Mare!* had as one of its main objectives to connect with the Peruvian audience. Additionally, he mentions that the release coincided with a time in which Peruvian culture is being celebrated in Peru more than ever before and Peruvians want to see themselves portrayed in a positive way. Maldonado also says that he tried to include references throughout the film that made the Peruvian spectators remember moments of their lives (Maldonado, s.d.). All this factor defined a soundtrack with an important presence of Afro-Peruvian and Peruvian creole music, both in the score and in the selection of pre-existing songs.

### **Synopsis**

The movie is based on the successful stand-up comedy show by Carlos Alcántara, where he tells his rough path to fame. The film mixes moments of the original show with scenes that represent his childhood in Mirones, his difficult youth years, his participation in television, and his life experiences next to his mother (Tondero, s.d.).

### **Spotting**

1. **Nacimiento** (00:04:40): Cachín's mother goes to the hospital to give birth to Cachín. Extradiegetic.
2. **Jálame la pitita** (00:10:55): There is a family gathering in Cachín's home. A group of musicians plays the *polka criolla Jálame la pitita* to make the celebration more pleasant. Diegetic.
3. **Festejo** (00:12:06): During the celebration at Cachín's house, the musicians play a *festejo*. Diegetic.
4. **Perú campeón** (00:14:46): Cachín plays football with his friends. Extradiegetic.
5. **Festejo 2** (01:25:00): Cachín enters a *callejón* where a *jarana* is being celebrated and musicians are playing a *festejo*. Diegetic.

6. **El chacombo** (01:26:23): At the *jarana*, the musicians perform the *festejo El chacombo* while Cachín reencounters Emilia. Diegetic.

### **Style and Concept**

Cues in the score that are based on Afro-Peruvian and creole musical styles use *festejo* and *polka criolla* as starting point. In every case, the characteristic elements of these genres are kept except for the use of a human voice. Almost any traditional *festejo* or *polka criolla* can be identified as musical reference for these themes.

### **Source Music and Songs**

The selected pre-existing songs have as a main purpose to inform the spectator about the time and place in which the story takes place. The first song that appears in the soundtrack is the *polka criolla Jálame la pitita*, written by Julio Morales San Martín. The version included in the movie has been rerecorded (staying very close to the original version) so it could be adapted to the image. The instrumentation matches the musicians that appear in the shot and the volume of the vocals are very low, so they don't compete with the dialogues. The next song is the *polka criolla Perú campeón* by Félix Figueroa and performed by *Dúo los ases del Perú*. Finally, the *festejo El chacombo* composed by Wilfredo Franco Laguna can be heard in the version performed by Arturo 'Zambo' Cavero and Oscar Avilés.

### **Compositional Techniques**

There is no use of recurrent thematic materials in the score. The compositional approach is the same in all the cues and answers to an objective of creating songs similar to other songs in the musical styles to which they belong. Taking this into consideration, the use of a marimba in the cue *Nacimiento* stands out as it incorporates a non-traditional element in the *polka criolla*.

The first cue, *Nacimiento*, is a *polka criolla* that keeps most of the traditional elements from this genre. However, as there are no vocals, the guitar plays the main melody. Also, as mentioned before, a marimba is added to the traditional instrumentation. In *Festejo*, cajón, bongos and a guitar are used, which are a characteristic part of *festejo* music. Furthermore, the guitar plays the typical *festejo* chord progression. Similarly, in *Festejo 2* these same instruments are played with the addition of an electric bass and a cowbell.

In this case, the harmony changes, but stays inside the style. Once again, the main melody is played by the guitar.

Traditional chord progression in festejo

I IV V I IV V

Guitar

Chord progression in the cue *Festejo*

G (I) C (IV) D (V) G (I) C (IV) D (V)

Guitar

Figure 7: Chord progression in the cue *Festejo*

## Evaluation

As mentioned before, the use of a marimba in *Nacimiento* is a distinctive element. Nevertheless, this resource is only used once in the film, so it can't be considered as characteristic of the score, but rather of this cue alone.

The main contribution of traditional Afro-Peruvian and creole music included in the soundtrack of the movie is the setting of a specific time and place. The *polka criolla Nacimiento* places the spectator in Lima from the beginning of the film. This cue also has the psychological function of expressing in an empathetic manner the excitement Cachín's mother feels while going to the hospital to give birth, which is achieved through the use of a fast tempo and high rhythmic activity. In addition, due to the many shot changes in the sequence, music has the technical role of giving the feeling of continuity. On the other hand, during the scene where people celebrate at Cachín's house, the two songs played there (*Jálame la pitita* and *Festejo*) reinforce the geographical and temporal context. The presence of the song *Perú campeón* gives continuity to the different shots of Cachín playing football with his friends. It also comments on the scene, as the lyrics talk about the Peruvian football team. Finally, when a *jarana* is being celebrated in a *callecón* close to the end of the movie, the two *festejos* that can be heard have the same purpose of the previously mentioned cues. Additionally, *El chacombo* has a very special role in creating continuity when there is a change to a slow-motion shot.

The musical elements are related to the story in that these musical styles are part of the main character's life. On the other hand, the structure of the score is not directly linked

to the development of the film. This is a consequence of the way the score has been conceptualized. It has been treated as many independent songs grouped together rather than as a whole. Therefore, there is no perceived thematic development.

The use of traditional Afro-Peruvian and creole musical styles could have been better implemented as part of the soundtrack. For example, some of the characteristic elements of these genres could have been used in more distant musical situations. Also, composers should have aimed to create a more consistent score throughout the film by taking some musical elements from any of the styles already present in the score and further developing them.

## 8. *Sigo siendo* (2013)

**Musical director:** Luciano Díaz Límaco

**Director:** Javier Corcuera

### **Opening Remarks**

*Sigo Siendo* is the result of another project by director Javier Corcuera. Originally, the objective was to document the Amador Ballumbrosio's trip to Congo, the land of his ancestors. However, due to Amador's sickness, this project was abandoned. Later, while talking about this idea with Luciano 'Chano' Díaz Límaco, they had the idea to continue with the thematic of returning to the roots but incorporating the musical masters of Peru (Castillo and Monteagudo, 2013, para. 3). The shooting of this documentary took 4 years in which Corcuera could reach his objective of showing the identity of the three Peruvian worlds through what he considers the most effective way to do it: music (Casa de América, 2013).

### **Synopsis**

"Sigo siendo (Kachkaniraqmi)" is a movie of characters, of characters that are part of a country. This movie talks about music and musicians, but it is not strictly a musical movie, it is a movie of personal stories apparently very distant, stories

that search themselves in a country that also tries to find itself and draw its identity.<sup>35</sup> (Sigo siendo, s.d.)

### Spotting

1. **Tema al mar** (00:13:49): Máximo Damián plays the violin in the Ballumbrosio house (diegetic) followed by shots of the El Carmen town (extradiegetic).
2. **Fiesta en El Carmen** (00:14:40): The inhabitants of El Carmen organize a party in the town's streets. Diegetic.
3. **Procesión en El Carmen** (00:15:49): The musicians, together with a group of people, visit the cemetery. Diegetic.
4. **Valentina** (01:18:11): The guitarist Cesar Calderón arrives home. Extradiegetic.
5. **Calles de Lima** (01:18:11): Shots of Cesar Calderón preparing to leave his house followed by shots of him walking through the streets. Extradiegetic.
6. **Quebranto** (01:22:03): Rosa Guzmán talks about her father José Guzmán and sing a fragment of the *vals criollo Quebranto*. Diegetic.
7. **Todos vuelven** (01:23:04): Rosa Guzmán and Cesar Calderón perform the *vals criollo Todos vuelven* in a bar. There is a transition to a concert in the *peña* Don Porfirio. Diegetic. Then, shots of the streets of Lima are shown. The percussionist Lalo Izquierdo can be seen walking on them. Extradiegetic.
8. **Tu voz** (01:26:36): Lalo Izquierdo visits the *callejón* where he grew up. Then, he talks about his life story and old pictures of the *jaranas* that took place there are shown. Extradiegetic.
9. **Horas de amor** (01:32:23): In the *callejón*, the musicians perform the *vals criollo horas de amor*. Diegetic.
10. **Zapateo** (01:34:55): In the *callejón*, Lalo Izquierdo dances *zapateo* while Adolfo Celada plays the guitar. Diegetic.

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<sup>35</sup> «“Sigo siendo (Kachkaniraqmi)” es una película de personajes, de personajes que son parte de un país. Esta película habla de música y de músicos, pero no es una película estrictamente musical, es una película de historias personales aparentemente muy lejanas, historias que se buscan en un país que también intenta encontrarse y dibujar su identidad.»

11. **Ese arar en el mar** (01:42:13): Félix Casaverde plays a fragment of the *vals criollo* *Ese arar en el mar* while photographs of Chabuca Granda alternated with Félix talking about her are shown. Constant change between diegetic and extradiegetic.
12. **Cardo o ceniza** (01:43:41): In a bar, musicians perform the *landó* *Cardo o ceniza*. Diegetic.
13. **María Landó** (01:48:06): Shots of workers on the streets of Lima. Amongst them, Andrés Lara working as an ice-cream seller. Extradiegetic. Then, the musicians playing the song are seen. Diegetic. Finally, once again shots of workers in a beach in Lima. Extradiegetic.

### Style and Concept

Due to the fact that the objective of this documentary is to introduce Peru through its music, the soundtrack includes exclusively traditional Peruvian music. Of the 40 cues that are part of the soundtrack of the film, 26 belong to the highlands, 13 to the coast and only one to the jungle. Also, almost the entirety of the music used in the film consists of pre-existing songs. This means there has not been original music composed for this project except for the pieces that accompanies the end credits. This is why at the beginning of this analysis a musical director is mentioned instead of a composer.

However, the objective of the director is not to exhaustively show all the musical styles in the country. Instead, he chose the songs according to his interests, the ones that were important during his childhood, and the ones that enriched the story he wanted to tell (Castillo and Monteagudo, 2013, para. 4).

### Source Music and Songs

The first group of selected songs for this analysis belong to the region of Ica. In the cue *Tema al mar*, the music belongs originally to a *huaino* (a musical style from the Andes) by Andrés Lares. However, after an intro played by Máximo Damián in the violin, Afro-Peruvian percussion instruments like *cajón*, *bongojón*, *cencerro* and *güiro* are added to the song. The rhythmic patterns played by these instruments make it possible to identify this piece as an *inga*, a variant of *festejo*. Later, in the cue *Fiesta en El Carmen*, the musicians play a *festejo*. In this case, they use three *cajones*, a *bongojón*, a *cajita*, a



*cencerro*, handclaps and voices making *guapeos*. The last song belonging to this group is *Procesión en El Carmen*. This cue, in a similar manner as *Tema al mar*, combines elements from Andean music with Afro-Peruvian music. Here, Máximo Damián plays an *ayla* on the violin while the rest of musicians do Afro-Peruvian *zapateo*, sing and play sleigh bells.

The second group of cues mainly includes songs that belong to musical styles from Lima. The first one is the *marinera limeña Valentina*, composed and performed by Alicia Maguiña. Then, the *vales criollos Quebranto*, by José Guzmán, and *Todos vuelven*, by César Miró and Alcides Carreño are heard. The first one is performed a cappella by Rosa Guzmán. *Todos vuelven* is initially performed by Rosa Guzmán (voice) and César Calderón (guitar), and, after a transition, the song continues with the same musicians plus Félix Casaverde (guitar) and Carlos Hayre (double bass). The *vals criollo Tu voz* written by Juan Gonzalo Rose appears later in the version sung by Lucha Reyes. During the *jarana* that takes place in the *callejón*, two songs are heard. The first one is Felipe Pinglo's *vals criollo Horas de amor* sung by Victoria Villalobos and accompanied by Félix Casaverde (guitar), Adolfo Celada (guitar), Cesar Calderón (guitar), Carlos Hayre (guitar), Manuel Vásquez (*cajón*), Lalo Izquierdo (spoons), and handclaps. The second song is a generic *festejo* accompaniment played by Adolfo Celada in the guitar while Lalo Izquierdo dances *zapateo*. Later in the documentary, Félix Casaverde plays in the guitar a fragment of the *vals criollo Ese arar en el mar* composed by Chabuca Granda. Finally, two other songs by Chabuca Granda that belong to the *landó* musical style are played. *Cardo o ceniza* is performed by Sara Van (vocals), Félix Casaverde (guitar), Carlos Hayre, (double bass), Lalo Izquierdo (*cajón*) and Manuel Vásquez (*quijada de burro*); and *María Landó* is performed by Susana Baca (vocals), Félix Casaverde (guitar), Carlos Hayre (double bass), Manuel Vásquez (*cajón*) and Lalo Izquierdo (congas).

### **Evaluation**

As this film does not have a score, there are no compositional elements that can characterise it. However, the soundtrack stands out thanks to this absence, as well as for the exclusive use of traditional Peruvian musical styles, which in turn gives unity to the totality of the documentary.

It has been mentioned before that the director's objective is to present Peru through its music. Therefore, it is logical that the main function of the soundtrack is to give information about the geographical context. As a consequence, each of the geographical regions presented in the documentary is accompanied by musical styles from those regions. Another important role that many cues have is to create continuity. In *Tema al mar*, the music allows a smooth transition between the moment when Máximo Damián is playing the violin in the Ballumbrosio's house and the different shots of the streets of the town of El Carmen. On the other hand, *Procesión en El Carmen* generates continuity between the shots of the musicians and inhabitants of El Carmen going to the cemetery and then dancing in it. The cue *Valentina* connects the images of César Calderón walking on the street and then in his house. Similarly, *Calles de Lima* accompanies the different shots of Calderón walking on the streets of Lima and, later, *Todos vuelven* does the same with the sequence that shows Lalo Izquierdo on the street. In the case of *Tu voz*, music creates a natural transition between the images of Izquierdo arriving at the *callejón*, of old pictures and of Izquierdo talking about the story of that place. *Horas de amor* unifies the many clips recorded throughout the *jarana*. In a very similar way as in *Tu voz*, the cue *Ese arar en el mar* serves as a unifying element between the pictures of Chabuca Granda, shots of Félix Casaverde playing the guitar, and when he talks about Chabuca. Finally, the song *María Landó* creates unity in the sequence of images showing street vendors working in Lima. The decision of constantly showing the musicians performing the songs used to generate continuity has as a consequence a constant change between the diegetic and extradiegetic state of the music.

The relationship between musical elements and the film is evident. It is found in the very essence of the documentary, as it consists in showing Peruvian musicians traveling through the country playing traditional songs, which make up the totality of the music in the soundtrack, except for the piece found in the end credits. Each region is related to its traditional music and each musician is related to the musical style they normally play. On the other hand, the link between the soundtrack and the development of the film is not found at an individual cue level, but rather in groups of them. In this sense, music is used to define the four main sections in the documentary. The first one happens in the Amazon, where chants of the ethnic group Shipibo Conibo are heard. The second part accompanies Máximo Damián in his visit to El Carmen. Here, the music is Afro-Peruvian from the Ica

region. Then, the story takes place in the south highland of Peru, so the music at this moment comes from this place (*huaino, carnaval, danza de tijeras*, etc.). Finally, in the last section Lima is the main location and the songs are representative of this city: *valses criollos* and *landós*.

The exclusive use of pre-existing traditional Peruvian music as part of the soundtrack works well in this documentary. This happens thanks to its peculiar approach, as its constant use is justified in such context. The resource that consists of alternating multiple times between diegetic and extradiegetic cues stands out. The choice of the songs and their organization throughout the film work well. They create continuity and allow the spectator to easily find the geographic context in which the story is focusing at any given moment. The absence of a score is not obvious.

#### 9. *Viejos amigos* (2014)

**Composer:** Fernando Urquiaga

**Director:** Fernando Villarán

**Main actors:** Ricardo Blume, Carlos Gassols and Enrique Victoria

#### **Opening Remarks**

*Viejos amigos* was one of the six winners of the *Concurso de Largometrajes Conacine 2011*. According to the director Fernando Villarán, the movie revolves around two main themes: friendship and the relationship with death. He also mentioned that an important ingredient for the development of the characters is their passion for football, as there is nothing more romantic than a supporter. In order to give the story a specific scenario that relates with the idea of neighbourhood, he decided to use El Callao for the way it relates to its people, its football team and its music. Finally, Villarán said that his objective during the production of the film was to please the audiences (Rojas, 2012, para. 7, 9 – 11).

All these factors suggest a soundtrack that includes musical references to El Callao, football (specially the team Sport Boys) and the lives of the characters.

## Synopsis

*Viejos amigos* narrates the story of three old friends that decide to steal the urn containing the ashes of a dead friend and take it to their old neighbourhood, El Callao. In this trip they visit places and meet people from their past, remembering Kike in every one of them.

## Spotting

1. **Polka** (00:03:17): Main titles of the movie. Extradiegetic.
2. **El pirata** (00:05:55): The *vals criollo El pirata* is sung outside a church by the three main characters remembering their deceased friend. Diegetic.
3. **Pastillas** (00:08:42): Balo decides to stop taking his pills. Extradiegetic.
4. **Ídolo** (00:09:13): Sitting in a car, the three friends listen and sing the *vals criollo Ídolo* by Carmencita Lara. Diegetic.
5. **Valeriano** (00:13:00): The three friends go to the stadium in the car and shots of the streets of El Callao are shown. Extradiegetic.
6. **Valeriano 2** (00:14:13): The characters enter the stadium. Extradiegetic.
7. **Vamos Boys** (00:16:01): In the stadium, the team scores a goal. May shots of the supporters of the team are shown. Later, the friends can be seen in the stadium singing the *polka criolla Vamos Boys*. Transitions from extradiegetic to diegetic.
8. **Negría linda** (00:23:57): The friends drive through the city. Extradiegetic.
9. **Himno del Boys** (00:50:28): Balo tells the young supporters of Sport Boys the story of how the anthem of the club was composed. Extradiegetic.
10. **Nostalgia chalaca** (01:03:55): The three friends and one of the young Boys supporters sing the song *Nostalgia chalaca* that is playing in the car's radio. Then there are shots of the car driving through the streets of El Callao. Transitions from diegetic to extradiegetic.
11. **El guardian** (01:11:50): The friends have a discussion and take different paths. Extradiegetic.
12. **Amor iluso** (01:17:14): Balo and a friend meet in her house. Diegetic.

13. **El pirata 2** (01:21:58): The friends gather at the port to throw Kike's ashes to the sea. Extradiegetic.
14. **El pirata 3** (01:26:19): While on a boat, the friends realise they forgot the ashes somewhere else. Extradiegetic.

### Style and Concept

Compositions based on traditional Peruvian music are based on creole styles, specifically *vals criollo* and *polka criolla*.

*Polka* is a short cue that appears at the beginning of the film. It remains close to the *polka criolla* style, respecting its instrumentation and other elements that identify it. On the other hand, the cue *Pastillas* can't be defined as a specific musical style. Even though it uses some characteristic elements of the creole styles like the harmony, the guitar language and the use of castanets, there are also some unrelated elements. The same occurs in *Himno del Boys*. Therefore, there are two compositional approaches. The first one aims to remain similar to the traditional styles and the other one is inspired on them to more freely create the music.

*El pirata 2* is the only arrangement in the soundtrack. It is an adaptation of the *vals criollo El pirata* for creole instruments without vocals, where the guitar plays the main melody. In this case, the piece stays close to the traditional *vals criollo*.

### Source Music and Songs

The first pre-existing song to appear is the *vals criollo El pirata* by Oscar Avilés and Luis Berninsone, which is sung a cappella by the three friends. This song reappears two more times in the movie. The second time, in an extradiegetic way and as an arrangement for Peruvian creole music instruments without vocals. At the end of the film and together with the end credits, *El pirata* is heard one last time, but this time complete and on the version by *Dúo los Compadres*.

The song *Ídolo* by Rosa Michelina and Nicanor Casas in the version of Carmencita Lara is played in the car, while the characters sing over the recording. Then, the *polka criolla Valeriano* by Dagoberto García Ramos appears in the version by Carlos Castillo and *Conjunto Perfidia Criolla*. This song is used in the extradiegetic world two times in a

row. The first one, when the friends go to the Sport Boys Stadium; and the second one, when they are entering there. Once inside, the *polka criolla Vamos Boys* by Francisco Quiroz and performed by Eduardo Castillo and *Conjunto Perfidia Criolla* begins playing in an extradiegetic manner while shots of the supporters of the team are shown. Then, the sequence returns to the stadium, where the supporters are singing the same song. At this moment, a subtle transition transforms the extradiegetic music into diegetic. The *polka criolla Negrita linda*, composed by Felipe Pinglo Alva and in the version by Willy Cano, Carlos Ayala and *Conjunto Perfidia Criolla*, can be heard while the characters drive through El Callao in their car after leaving the stadium.

The following song to appear is the *polka criolla Nostalgia chalaca* by Manuel Raygada and performed by Rosa Guzmán and *Conjunto Perfidia Criolla*. It begins playing in the car (diegetic), but when the shots of the car going through the city begin, the music becomes extradiegetic. The *vals criollo El guardian* by Alberto Esquerre in the version by Lourdes Carhuas and *Conjunto Perfidia Criolla* is heard when the friends argue and take different paths. Finally, when Balo goes to the house of an old friend, the radio is playing the *vals criollo Amor iluso* by Felipe Pinglo Alva and performed by Juan Alberto Córdoba.

### **Compositional Techniques**

All the original songs selected for this analysis are based on Peruvian creole musical styles like *vals criollo* and *polka*. In the score, these genres are approached in two manners. The first one tries to closely recreate the musical style to which the cues belong to. This happens in *Polka*. The second technique gives the composer more creative freedom, as it consists in taking only some of the elements from creole music and creating pieces using them but without limiting the composer with traditional ‘rules’. In these cases, the cues can’t be related to a specific musical style. Amongst the elements taken from Peruvian creole music are the use of instruments like guitar, and castanets, their traditional language and the characteristic chord progressions of those styles. This group encompasses *Pastillas* and *Himno del Boys*.

## Evaluation

A principal characteristic of the score is the use of traditional elements from Peruvian creole music. The composer doesn't settle with just imitating these styles, but profits on their characteristic sonority to create pieces that contribute to the narration. Additionally, the essence of creole music is not lost, as it is important for the story. Another resource that stands out in the film is creating transitions between diegetic and extradiegetic during the same cue. This happens with *Vamos Boys* and *Nostalgia Chalaca*.

The use of *Polka* together with the main title, in addition of creating continuity between shots, allows to quickly define the geographical context: Lima. It also serves to describe the characters. *El pirata* is used as well to present the characters through the music they enjoy and has the psychological function of exteriorising what they are feeling after Kike's death. The theme *Pastillas* mainly has the role of describing the internal conflict Balo is going through. Later, a series of cues (*Ídolo*, *Valeriano*, *Valeriano 2*, *Vamos Boys*, *Negrta linda* and *Nostalgia chalaca*) are used to reinforce the geographical context (El Callao) and give more information about the characters, like their passion for the football team Sport Boys. Some of them also create continuity between different shots, especially when they are driving through the city. The cue *Himno del Boys* shows the nostalgia the friends are feeling when they tell the story of how the anthem of the football club was composed to the young supporters. When the characters have a discussion and they take different paths, the song *El guardian* expresses the sadness, confusion and disappointment they feel. It also gives continuity to the images of the friends when they are alone. *Amor iluso*, which is heard when Balo is in the house of an old friend, describes this new character through the music she listens to. It also comments on a possible romance between both of them. Finally, the song *El pirata* serves as a continuity element in the whole film. It appears at the beginning and reappears at the end.

The songs are directly related to the plot. First of all, it is the type of music that the friends enjoy listening to, and the musical styles are historically related to El Callao, where the story takes place. Additionally, two of the songs are related to football: *Valeriano* and *Vamos Boys*. In a similar way, two songs talk about El Callao: *Nostalgia chalaca* and *Vamos Boys*. One of the main themes of the film is death, and three songs relate to it: *El*

*guardián*, *Ídolo* and *El pirata*. From these three, *El pirata* is the one closest to the plot, as it describes the objective of the characters, which is to throw Kike's ashes in the sea.

I don't want a grave, nor a cross, nor a crown  
nor a tear, it bores me to hear cry  
nor pray for me, I only ask one thing:  
for the day I die they throw me into the sea.<sup>36</sup>

(Avilés and Berninsone, 1962)

A development of the song *El pirata* can be perceived throughout the movie, and it coincides with the progression of the plot. It appears for the first time in the beginning, before the friends begin their adventure. At this point, it is sung a cappella. When it is heard again, close to the end, it is an instrumental version without vocals. The last time, the song appears after the characters accomplished the mission they set for themselves at the beginning of the film. This time, a complete version of the song is used, with instruments and vocals.

The cues composed based on creole musical styles bring variety to the soundtrack and break a possible monotony of traditional and pre-existing *valses criollos* and *polkas criollas*.

#### 10. *¡Asu Mare! 2* (2015)

**Composers:** José San Miguel, Carlos San Miguel and Alberto Silva

**Director:** Ricardo Maldonado

**Main actors:** Carlos Alcántara, Emilia Drago, Christian Meier, Rodrigo Sánchez-Patiño and Andrés Salas

#### **Opening Remarks**

Taking into consideration that in *¡Asu Mare!* the soundtrack played a very important part in the film success, as it allowed to create a link between the story and the audience, and

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<sup>36</sup> «Yo no quiero una tumba, ni una cruz, ni una corona / ni tampoco una lágrima, me aburre oír llorar / ni tampoco me recen, solo pido una cosa: / para el día en que me muero que me arrojen al mar».



because the producers wanted to repeat the commercial success of the first instalment in a more competitive context, it is logical to assume that the musical approach was carefully worked. In *¡Asu Mare! 2*, the director opted to use musical styles like rock to create the audience-movie bond, and traditional Peruvian styles become less important. Additionally, half of the cues in this film are a direct reference to the previous one.

### Synopsis

Following the events of the first movie, Cachín decides to win Emilia's heart. However, Ricki, a handsome and wealthy young man loved by Emilia's family stands in the way. Ashamed by the social differences that separates him from Emilia, Cachín decides to hide parts of his life, which brings him negative consequences, especially with his friends. He must decide between pretending to be someone else or staying true to his identity in order to win Emilia's and her family's approval.

### Spotting

1. **Chacombo** (00:02:53): Cachín goes back to the past to the moment when he meets Emilia in a *peña* (ending of *¡Asu Mare!*). Diegetic.
2. **Chacombo 2** (00:03:09): Opening credits. Extradiegetic.
3. **La Concheperla** (00:20:15): Cachín hums the melody of the *marinera norteña* *La Concheperla* during a walk with Emilia. Diegetic.
4. **Todos vuelven** (00:57:57): Cachín tries to reconcile with his friends. Extradiegetic.
5. **La Concheperla 2** (01:06:15): Cachín and Emilia dance *marinera limeña* in a TV program. Diegetic.
6. **Festejo** (01:23:22): Emilia and Pamela go to Cachín's neighbourhood looking for him. Extradiegetic.
7. **Chacombo 3** (01:30:15): Cachín and Emilia celebrate their wedding. Diegetic.

## Style and Concept

The score only includes one original composition based on an Afro-Peruvian musical style, a *festejo*. The rest of songs that belong to *Afro-Peruvian* music already existed. Two of these don't appear in their original versions, as they have been adapted for the movie.

## Source Music and Songs

The first song present in the soundtrack is the *festejo El chacombo* by Wilfredo Franco Laguna. This song appears three times in the movie. Two of these times the version by Arturo 'Zambo' Cavero and Oscar Avilés is used, and the other one (*El chacombo 2*) is an a cappella arrangement. The *marinera norteña La Concheperla* by Abelardo Gamarra, José Alvarado and Rosa Mercedes Ayarza appears two times in the film. The first time, it is hummed by Cachín; and the second time, it is performed by musicians in its original version. Finally, the *vals criollo Todos vuelven* composed by César Miró and Alcides Carreño is present but not in its traditional version. The song is arranged for solo violin.

## Compositional Techniques

*Festejo* is the only original cue that presents a composition that uses elements from Afro-Peruvian or creole music. This piece only has percussion instruments like *bongós*, *congas* and *cencerro*. These instruments play their traditional rhythmic patterns in the *festejo* style, except for the *congas*, which play the *cajón* pattern.

The figure shows three staves of musical notation for the cue *Festejo*. All staves are in 12/8 time. The top staff, labeled 'Cencerro', features a rhythmic pattern of eighth notes with rests. The middle staff, labeled 'Bongós', also features a rhythmic pattern of eighth notes with rests. The bottom staff, labeled 'Congas', features a rhythmic pattern of eighth notes with rests, including accents and a 'cajón' pattern.

Figure 8: Rhythmic patterns in the cue *Festejo*

The other original cues selected for the analysis have a different approach. They take the melody and harmony of a pre-existing traditional song, they are modified, and the rest of the elements are changed. The result is a new piece of music that doesn't belong to the same musical style that the original version. In the case of *El chacombo 2*, the selected song is *El chacombo*. The instrumentation changes to a cappella, the time signature

changes from  $\frac{12}{8}$  to  $\frac{4}{4}$ , and the musical style changes from *festejo* to reggae. However, the main melody remains almost the same. The second adapted song is *Todos vuelven*. In this case, only the melody remains, as it is played by a solo violin. Also, the tempo is slower than in the original version and there are no elements that suggest it is a *vals criollo*.

### **Evaluation**

The first use of *El chacombo* has the purpose of defining Lima as the place where the story takes place. Additionally, it allows to connect the ending of *¡Asu Mare!* to the beginning of this film. *El chacombo 2* has the technical function of creating continuity during the opening credits. Later in the film, the song *Todos vuelven* has the psychological function of describing Cachín's feelings. At this moment, he is sad and ashamed for how he treated his friends and tries to talk to them without success. This is why the adaptation uses a solo violin, a very expressive instrument that is related with these feelings. Furthermore, as it is a solo instrument and not an ensemble, it serves as a metaphor for Cachín's loneliness. Another cue that reflects the characters emotions is *El chacombo 3*, when everyone is happy for Cachín's and Emilia's wedding. On the other hand, the two moments that are paired with *La concheperla* have the purpose of generating continuity in the film. The second time it appears is when Cachín and Emilia meet again after their discussion, and it immediately makes the spectator remember their first date, when Cachín hummed and danced to this song. This link suggests that both characters are falling in love again. Finally, the agitated and accelerated rhythm of the cue *Festejo* accentuates the tension when Emilia and Pamela hurriedly search for Cachín. It also gives continuity to the different shots of them looking for him.

Throughout the film, the song *El chacombo* is related to the concept of happiness, while *La concheperla* is linked with falling in love.

The soundtrack evolves mostly independent from the narration. However, there are two important moments in the movie where songs reappear its complete and traditional version to give continuity to certain problems in the plot. *La concheperla 2* is present when Cachín and Emilia meet again, and *El chacombo 3*, when they get married. In both cases, the conflicts reach a resolution, which is evidenced by the use of the complete version of the songs.

The score could have used elements from Afro-Peruvian and creole musical styles more extensively in order to create a more fluent development of the soundtrack throughout the film. The importance that these musical styles have for the characters are not sufficiently expressed in the score. However, there is a correct choice of pre-existing songs that work well to link this film with the previous installment. Also, the original arrangements made for *Todos vuelven* and especially for *El chacombo 2* are very enjoyable and stand out as part of the score.

#### 11. *Blanquiazul, el sentir de una nación* (2015)

**Composer:** Los Grones del Cajón

**Director:** Luis Castro Serrano

#### **Opening Remarks**

The production of this documentary began in 2006 and was released in 2015. The director travelled across Peru searching for stories to tell, including cities like Lima, Trujillo, Cusco and Iquitos (Fanáticos del Cine, 2015, para.5). It is important to mention the special relationship that exists between the history of the club Alianza Lima and traditional Afro-Peruvian music. “Alianza means tradition, passion, roots, the old neighborhood. It means football, creole and afro music, it’s everything... it is Peru” (Castro, 2015, 00:01:28).

#### **Synopsis**

The documentary focuses on the supporters of the Peruvian football club Alianza Lima. It shows 10 stories from different places and situations, through which the many expressions of passion for the team and the sport are portrayed.

#### **Spotting**

1. **Landó** (00:01:14): Fans talk about what it is like to be an Alianza Lima supporter. Extradiegetic.
2. **Cristo, patrón de Alianza** (00:55:55): Shots of the *Señor de los Milagros* procession. Extradiegetic.

3. **25 años después** (01:02:14): At the stadium, an activity is organized to remember the players that died in an airplane crash in 1987. Extradiegetic.
4. **25 años despues 2** (01:02:45): During the same activity, a man teaches a group of kids how to play the *cajón*. Diegetic.
5. **Gloria eterna** (01:05:12): Supporters go to the beach and throw flowers in the sea in tribute to the deceased players. Extradiegetic.
6. **Huanchaco** (01:09:44): In the north of Peru, another event is organized by the supporters of the club to remember the players who died in the plane accident. Extradiegetic.

### Style and Concept

The logical assumption when thinking about the soundtrack to accompany a film about Alianza Lima is to think of Afro-Peruvian and creole music. This would be the case if the film talked about the history of the team. However, as the main objective of this documentary is to show the ways the supporters live their passion for their football team, and one of the most common expressions of this happens through music at the stadium, most of the cues in the soundtrack belong to this type of music and not to Afro-Peruvian or creole styles. Even so, there are a few cues that belong to this last group. The idea behind these pieces is to remain as close as possible to the tradition of the genres to which they belong.

### Source Music and Songs

No pre-existing songs belonging to Afro-Peruvian or Peruvian creole musical styles are part of the soundtrack. However, there are three songs (that include lyrics) composed for the film. These are *Cristo, patrón de Alianza*, *25 años después* and *Gloria eterna*, all *festejos* composed by *Los Grones del Cajón*.

There is one cue that appears in the diegetic world, which is *25 años después 2*. It consists of four *cajón* players and a *cencerro* playing a *festejo* rhythmic pattern.

### Compositional Techniques

The compositional approach for *Landó*, *25 años después* and *Huanchaco* was to simply take the typical rhythmic section of *landó* and *festejo*. This means the cues include only percussion instruments like *cajón*, *bongós*, *congas* and *cencerro* playing their traditional rhythmic patterns for the previously mentioned musical styles. There are no original elements in these compositions.

*Cristo, patrón de Alianza* is a *festejo* that includes *cajón*, guitar, electric bass and vocals. Similarly, *Gloria eterna* is a *festejo* played by two *cajones*, *cencerro* and vocals. They both remain inside the characteristic traditional elements of these genres.

### Evaluation

The soundtrack stands out because of the cues that include music played by the supporters in the stadium, not selected pieces included in this analysis.

The main role of all the cues is to create continuity inside a sequence. *Landó* does this with the different shots of people saying what Alianza Lima means for them; *Cristo, patrón de Alianza*, with the scene that shows the *Señor de los Milagros* procession; *25 años después* and *25 años después 2*, with the images of people at the stadium; *Gloria eterna*, with shots of people at the beach; and *Huanchaco*, with the sequence that shows supporters in a ceremony remembering the deceased players.

The musical styles of the selected cues (*landó* and *festejo*), relate to the documentary in the historical fact that these musical styles are part of the identity of the club Alianza Lima. Additionally, the songs that have vocals in them directly relate to the image through the lyrics. *25 años después* and *Gloria eterna* pay tribute to the players who died in a plane accident, and *Cristo, patrón de Alianza* makes reference to the relationship that exists between the club and Christianity.

Although it is not extensive, the presence of Afro-Peruvian music helps define the personality of the film. As its goal is to reflect a reality surrounding the supporters and the team, and strongly focuses on its history and tradition, the approach used for the music works well in this case. Distancing from the most traditional sound of Afro-Peruvian music would not have functioned in this context.

## 12. *El pequeño seductor* (2015)

**Composer:** Alejandro Castañeda

**Director:** Wilf Sifuentes

**Main actors:** Miguel Barraza, Lucecita Ceballos, Alejandro Romero Cáceres, Kali Kiyasumac, Giannina Alves and Javier Sanagadea

### **Synopsis**

Emilio is a widower who realizes that he has lost his seductive abilities. Two friends try to help him recover them, putting him in unexpected situations. This task proves to be very difficult, especially because the ghost of his dead wife does its best to prevent them from succeeding.

### **Spotting**

1. **Anita** (00:33:01): Emilio tries to win Anita's heart by singing the *vals criollo Anita*. Diegetic.
2. **Marinera 1** (00:46:27): Emilio and his friends talk in a friend's house. Extradiegetic.
3. **Marinera 2** (01:12:07): Emilio and his friends watch a presentation of *marinera* dancers. Extradiegetic.
4. **Marinera 3** (01:13:00): Emilio and his friends talk in a restaurant. Extradiegetic.

### **Style and Concept**

Compositions based on traditional Peruvian music are based creole style, especially *marinera limeña*. In all the cases, the objective is to create musical pieces that keep the characteristic elements of this style.

### **Source Music and Songs**

The only pre-existing Afro-Peruvian or creole song in the soundtrack is the *vals criollo Anita*, composed by Pablo Casas Padilla. In the film, it appears in the diegetic world when

Emilio is in a restaurant and decides to sing the song. He is accompanied by a guitar and a *cajón*. The music keeps the traditional elements of the *vals criollo*.

### **Compositional Techniques**

As previously mentioned, the selected original cues try to remain as close as possible to the tradition. They keep the instrumentation, language and harmony of the *marinera*. They do not use vocal, but this stays inside the tradition, as many *marineras* don't include vocals either.

### **Evaluation**

The selected cues do not have elements that make them stand out, neither inside the score nor compared with other soundtracks. They lack originality and feel disconnected from the movie.

The cue *Anita* doesn't seem to have any function apart from restating the geographical context. However, the location has already been mentioned many times and because it appears in the diegetic world, its effectiveness is reduced. The three *Marinera* cues are redundant in their objective of giving geographical information. They are also used to create continuity between scenes. Nevertheless, *Marinera 1* and *Marinera 3* are present for long periods of time where no music is needed. After a few seconds, they have nothing new to provide to the scene and remain with no purpose in the background, at moments interfering with the dialogues. In this sense, if the cue was diegetic it could have worked better, as it would be understandable if the music came from a radio in the house or the restaurant where the scenes take place. Nevertheless, the way it has been treated makes clear it is extradiegetic and may confuse the spectator. *Marinera 2* works better because it gives continuity to a series of different shots and there is no dialogue that overlaps. However, this scene shows a show of *marinera* dancers, so it seems strange to have the music in the extradiegetic world instead of in the diegetic world, where it would be naturally expected to be.

The link between the cue *Anita* and the movie is trivial. It was chosen because one of the secondary characters' name is Anita. There are no other reasons to include this song in the soundtrack. On the other hand, the *marinera* themes relate to one of Emilio's friends.



He is a breeder of Peruvian *caballos de paso*, an animal traditionally used in *marinera* dances. The scene accompanied by *Marinera 2* evidences this.

There is no development of the musical cues throughout the film, independently nor related to the plot. They appear as a series of independent pieces. Although the choice of musical styles is understandable, the unoriginal way they have been used don't add anything to the film.

### 13. *La navaja de Don Juan* (2015)

**Composer:** Chanda Dancy

**Director:** Tom Sánchez

**Main actors:** Juan Carlos Montoya, Rodrigo Viaggio, Nataniel Sanchez, Irma Maury, Antonio Arrué and Daniel Uscamayta

#### **Opening Remarks**

The film is a Peruvian-American co-production. It was presented in the Austin Film Festival 2013, and it was played in the Cine las Americas International Film Festival, the *Festival Internacional de Cine de Madrid* and the San Francisco International Film Festival. *La navaja de Don Juan* was commercially released in theatres in Peru and in the USA (Cinescape, 2015).

#### **Synopsis**

Two rival brothers attempt to outwit their meddling grandmother in order to attend a house party, where the younger brother hopes to lose his virginity. Together, the brothers set out across the barrios to reach an upper-class neighborhood where they are targets for every thug, pimp and troublemaker that stands between them and the promise of a great night. The boys' adventure quickly spirals out of control until one of them gets the Knife of Don Juan. (Indican Pictures, s.d.)

## Spotting

1. **El sobre** (00:14:15): Walter goes across Lima in a *combi* with an envelope sent by his uncle for Dora. Extradiegetic.
2. **El taxi** (00:37:26): The two brothers go to the party in a taxi. Extradiegetic.
3. **El rescate** (01:11:52): The two brothers rescue Pamela from Guillermo. Extradiegetic.

## Style and Concept

The score incorporates many traditional musical styles from Latin America like *salsa* and *zamba* and adapt them into modern sounding cues. The Afro-Peruvian genres worked in the score are *zamacueca* and *festejo*. They keep some of their traditional elements but incorporate other elements like electronic sounds, which makes it sometimes difficult to identify the musical style on which the cue is based. This may have been done with the objective of creating an original score that remains related to the geographical context but at the same time avoiding a too obvious, almost documentary-like sounding score. There is no presence of pre-existing traditional Afro-Peruvian or creole music in the soundtrack.

## Compositional Techniques

The cue *El sobre* begins as a traditional *zamacueca* played with guitar, bass, *cajón*, *bongós* and other percussion instruments. This means the time signature is  $\frac{6}{8}$ . The *cajón* plays the base pattern of *landó*, which is commonly used in *zamacueca*. Then, brass, a *cencerro*, electronic drums and vocals making *guapeos* are added. At this moment, the electronic drum kit plays a variation of the *zamacueca cajón* pattern, and a hi-hat play the *zamacueca* handclaps pattern. Other percussion instruments complete the rhythmic section.

The first part of the music in *El taxi*, is based on a *festejo cajón* pattern, specifically the *son de los diablos*. In this case, the time signature could be either  $\frac{6}{8}$  or  $\frac{12}{8}$ . The instrumentation includes brass instruments, shakers, *quijada de burro*, *bongós*, and bass. There is a final section in the end of the cue where the musical style changes and the time signature becomes  $\frac{4}{4}$ .

The cue *El rescate* is a *festejo* where most of the instruments play a variation of the *festejo* clave. The instrumentation is not traditional, as it includes an electric guitar, an electric bass, synthesizers, a drum kit, a *cencerro*, *timbales* and vocals. Not all the instruments are present at the same time. The piece has five sections with slightly varying instrumentation. However, the clave is clearly present in all of them and serves as a cohesive element to the whole cue. The following image shows some of the different variations of the *festejo* clave in this cue. Although they are notated in the same system, they don't appear at the same time.

The image shows a musical score for the cue 'El rescate', specifically focusing on variations of the 'Festejo clave'. The score is written in 12/8 time and consists of six staves: Clave, Voice, Electric Guitar, Electric Bass, Cencerro, and Drum Set. The Clave staff is the top staff and shows a rhythmic pattern of eighth and sixteenth notes with accents. The Voice staff is the second staff and shows a bass line with eighth notes. The Electric Guitar and Electric Bass staves are the third and fourth staves and show chords and eighth notes. The Cencerro staff is the fifth staff and shows a rhythmic pattern of eighth notes. The Drum Set staff is the bottom staff and shows a complex rhythmic pattern with eighth and sixteenth notes.

Figure 9: Festejo clave variations in the cue *El rescate*

## Evaluation

The selected cues stand out for the combination of traditional elements from Afro-Peruvian music with modern resources. The composer achieves an original and fresh sound that successfully captures the best of both worlds.

Unlike most of the other cues analysed in this paper, the main function of the ones presented in *La navaja de Don Juan* is not to set the geographical or temporal context. As they don't appear in a traditional way, the strength of the relationship between the musical style and the location is somewhat lost. However, this is not a bad thing, as the composer doesn't find it necessary to restate the context every time. The only moment when this function is wanted is in *El sobre*, which appears at the beginning of the film

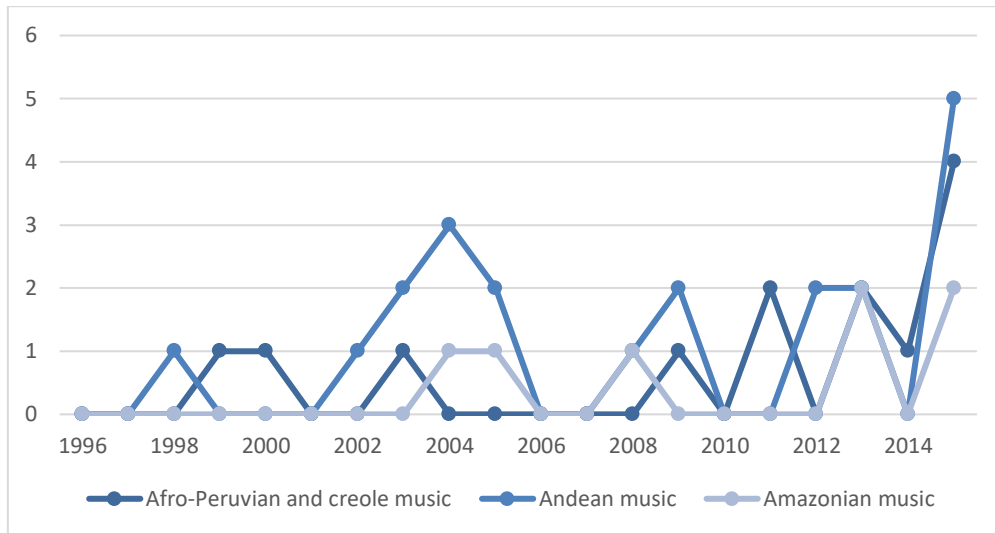
accompanying the first time one of the main characters goes out to the streets of Lima. To do this, the cue begins in a very traditional way presenting the city through the guitar and *cajón* playing a *zamacueca*. Nevertheless, this introduction is very short and immediately after, the music changes incorporating other modern elements. In this case, the composer only needs a few bars to accomplish the setting of the geographical context, so she quickly goes on to give the music other functions. In *El sobre*, the rest of the cue has the role of creating continuity between the many shots of the bus (where Walter is travelling) going through Lima. The following cues don't comment again on the location. It is not necessary as the whole film takes place in the same city. *El taxi*'s main role is to give continuity to the shots of the taxi going through the streets of Lima. The ending part of the cue expresses the tension of the characters when they notice they don't have enough money to pay the taxi driver. Finally, the cue *El rescate* has the function of highlighting the tense situation when Mario faces Guillermo's friends and takes out a gun, and of accentuating the action when Walter fights with Guillermo.

There is no direct link between the selected cues and the plot of the movie except for the location of the film and the use of musical elements from traditional styles that originated in this place. A musical development through the film can't be found in just three cues either.

The originality of the selected cues is appropriate in the context of the whole score and for the film. This unique approach has resulted in a fresh and interesting score. They don't only accomplish well the functions they are supposed to accomplish, but they also make the whole soundtrack stand out when comparing it with other movies.

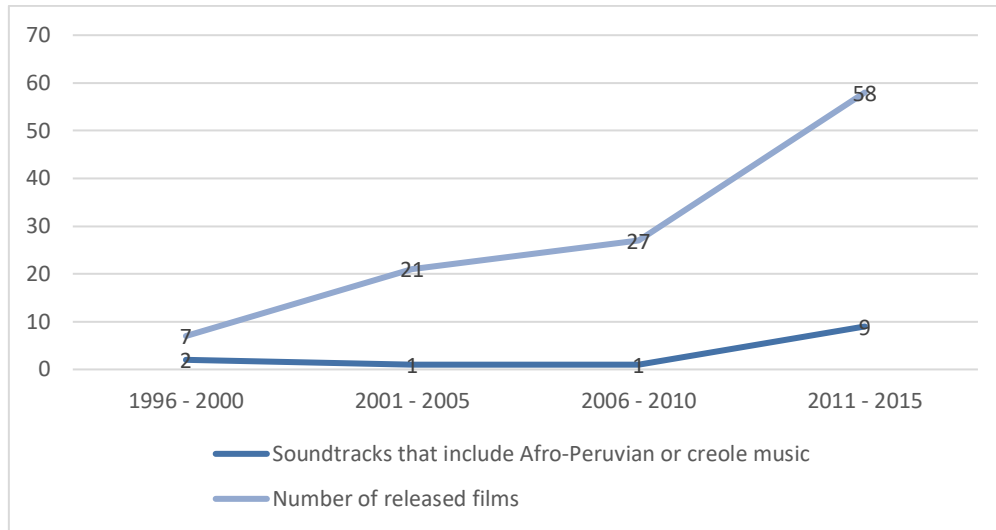
## Conclusions

Between the years 1996 and 2015, 29.2% (33 in 113) of the commercially released Peruvian films contained traditional Peruvian music as an important part of their soundtrack. Of these 33 of films, 13 (39,4%) presented traditional Afro-Peruvian or Peruvian creole music, which represents 11.5% of the total number of released movies. 21 (18.6%) included Andean music and 7 (6.2%) used Amazonian music.



*Figure 10: Number of films that include traditional Peruvian music as an important part of their soundtrack between 1996 and 2015*

There is a notable increase in the number of films that included traditional music in the latest years. However, films were not evenly released throughout this time period. More films were released between 2011 and 2015 (58) than from 1996 to 2010 (55). This is reflected in the number of films per year that include traditional Afro-Peruvian or creole music. 9 of the 13 movies that included these musical styles were released in the last quarter of this period, between 2011 and 2015. Nevertheless, proportionally there were more films with Afro-Peruvian and creole music in the first quarter (28.6%) than in the second (4.8%), third (3.7%) and fourth (15.5%) quarters.



*Figure 11: Number of films that include Afro-Peruvian and Peruvian creole music in their soundtrack compared to the total number of commercially released films in the same time period*

The way traditional music in Peruvian commercial films has been approached between 1996 and 2015 has changed compared to previous years. The second half of the 20th century saw the appearance of various cinematic trends that aimed to portray Peruvian society, especially from the Andes, in a realistic way. This approach gave way to the direct representation of traditions in cinema. Evidently, this included traditional music, which in most cases appeared unchanged. It wasn't until the end of this period that this approach began to evolve and finally consolidated in the first years of the 21st century. During this new era, there were no important trends that aimed to use cinema as a media to display customs and traditions. Musically, composers began taking only some elements of traditional genres and incorporating them to their own personal musical style. This also led to the making of new versions of pre-existing traditional songs, in some cases leaving traditional rules behind. In the cases where traditional music was used in its original form, it wasn't done with a realistic purpose except when it was included in the diegetic world. This change of approach also had an impact on the amount of music in a soundtrack. In recent years, the presence of traditional music in a movie is smaller than before. Additionally, while indigenist films had most of these cues present in the diegetic world, this is not the case anymore. When a modern soundtrack has an important presence of Afro-Peruvian or creole musical styles, they appear mainly in the extradiegetic world. Furthermore, when traditional music was present in a Peruvian film from the 20th century, the soundtrack sometimes only included music that belongs to this group. However, when

movies made after 1996 include traditional genres, they coexist and are sometimes combined with other musical styles. Finally, a characteristic that has remained the same since the last century is the type of traditional Peruvian music present in films. Until now, it is more common to find music from the Andes, followed to a lesser extent by genres from the coast and with very little presence of Amazonian styles.

After the commercial success of the movie *¡Asu Mare!* in 2013, other films tried to replicate this success by imitating what had been done and had functioned in it. One of the key elements that made *¡Asu Mare!* work was the way it resorted to Peruvian culture in order to connect with Peruvian audiences. For this project, this translated into including Afro-Peruvian and creole musical styles as part of the soundtrack. Following this idea of bonding with spectators through the use of easily recognizable elements of Peruvian culture as part of the film, movies like *Viejos amigos*, *¡Asu Mare! 2* and *El pequeño seductor* included well known pre-existing Afro-Peruvian and creole songs in their soundtrack. It is not a coincidence that these movies belong to the first production group of Peruvian cinema proposed by Ricardo Bedoya (2015, pp. 17), which encompasses those projects that bet on proven communication formulas with the public in order to achieve commercial success.

One characteristic common to most of the analysed films is the use of the percussive nature of Afro-Peruvian and Peruvian creole musical styles. In scenes where cues have the physical function of accentuating the action, composers have profited on the rich percussive resources that these genres offer, whether it is the instrumentation or the rhythmic patterns. However, this rhythmic nature doesn't prevent Afro-Peruvian and creole music from being used in non-action sequences. For example, when the traditional music is used to define a geographic location, it is important to include all the elements from that traditional musical style in order to allow the audience to easily and quickly identify it. If percussive elements are an important part of that type of music, then they should be included in the cue. However, what occurs in pieces that accompany action sequences is that composers have taken advantage of these percussive elements and decided to put them at the forefront of the music, making them the most important part of it. In this way, the cue can successfully achieve its goal of accentuating the action.

Most of the original cues based on traditional musical styles that have been analysed and are part of the diegetic world of their respective films aim to remain as close as possible to the tradition. This is to say that they keep the rhythmic patterns, instrumentations and other elements that characterise the genre to which they belong. This answers to the fact that when the director decides to include source music in a scene, it is usually done with the purpose of creating realism. The most efficient way to achieve this is including pre-existing songs, like it is done in *Tinta roja*, *Polvo enamorado*, *Máncora*, *Las malas intenciones*, *Y si te vi, no me acuerdo*, *¡Asu Mare!*, *Sigo siendo*, *Viejos amigos*, *¡Asu Mare! 2* and *El pequeño seductor*. However, in some cases original music has been composed for this situation. As the objective remains the same, these new composed pieces try to imitate what a pre-existing song would sound like to maximise sensation of realism. This happens in the movie *Y si te vi, no me acuerdo*.

On the other hand, when music in the extradiegetic world is based on traditional musical styles, composer have two possibilities. The first one, like music composed for the diegetic world, is to remain as close as possible to traditional sound of the chosen genre. This is the approach taken in *La carnada*, *¡Asu Mare!*, *Blanquiazul*, *el sentir de una nación* and *El pequeño seductor*. The second possibility offers more creative liberty to composers. Here, they take some elements from a specific traditional genre and use them according to their own personal styles. In these scenarios, composers are not limited by tradition. As the usual idea behind borrowing elements from a traditional musical style is to give the cue a connection to it, composers should avoid distancing too much from the original genre. If this happens, audiences might not perceive the link between the cue and the traditional style the music is based on. However, if the motive for taking elements from traditional styles is not referencing them, there is no reason to limit the composer's inventiveness. In some cases, pre-existing traditional songs go through the composer's creative mind and appear in the soundtrack as an arrangement. In these situations, the same dilemma of whether staying close to tradition or distancing from it applies. Scores that have taken this approach are found in *Tinta Roja*, *Máncora*, *Las malas intenciones*, *Viejos amigos*, *¡Asu Mare! 2* and *La navaja de Don Juan*.

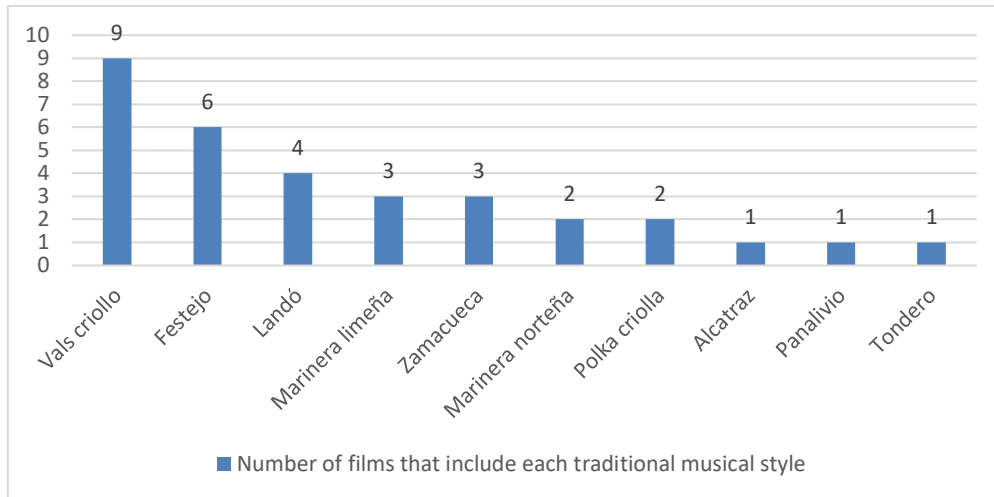
There are some cases where little creativity is involved in the creation of a musical piece for a film. This sometimes happens when the objective of the cue is to remain as close as possible to the traditional sound of a musical style. It is a direct consequence of the fact



that traditional music is considered as such because it is based on defined conventions such as rhythmic patterns, chord progressions, instrumentation, leads and others. In these cases, the composer simply takes these predefined elements and is able to build an entire cue based on them, without adding any original content. Cues with these characteristics can be found in *La carnada*, *¡Asu Mare!* and *Blanquiazul, el sentir de una nación*.

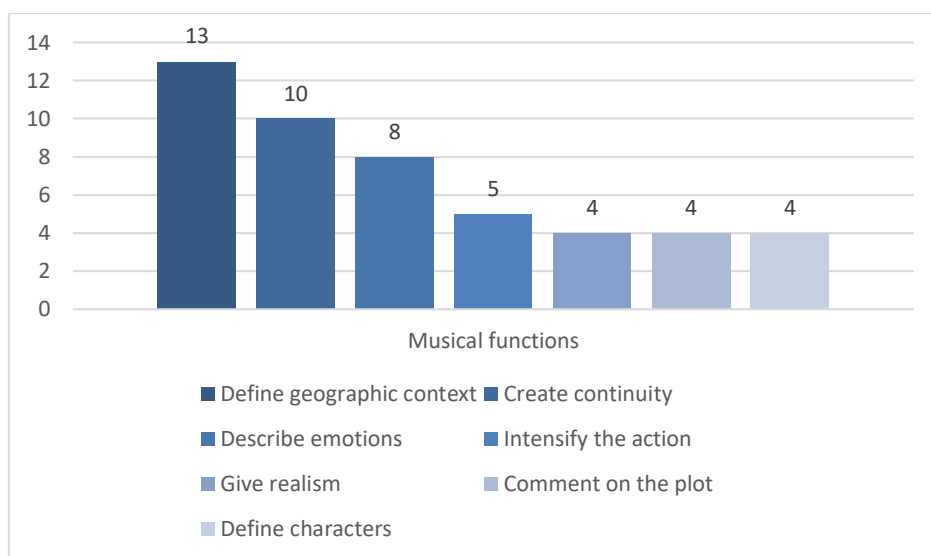
Most of the analysed soundtracks don't have a global sense of continuity. This means there is little or no evolution of thematic materials throughout the film and most of the time, there is no direct relationship between the development of the soundtrack and the progression of the narration. This is in most cases understandable, as these conclusions are based only on the selected cues, which exclusively belong to Afro-Peruvian and creole music. The soundtracks of the analysed movies also include other non-traditional cues that have been left out of the analysis. The global sense of continuity on the soundtrack might be found if these cues are taken into consideration. However, some films do offer a sense of continuity just from the traditional cues. *Tinta roja*, *Viejos amigos* and *¡Asu Mare! 2* successfully achieve this. Additionally, a technique that stands out and is present in only one of the analysed movies, *Tinta roja*, is to create a direct link between the extradiegetic and diegetic music. Here, elements of traditional music present in the diegetic world make their way into the score. This contributes even further to the global sense of continuity in the soundtrack.

Whether diegetic or extradiegetic, the most commonly used traditional Afro-Peruvian or Peruvian creole musical style in the analysed films is *vals criollo*, which is present in nine different movies. On the other hand, of all the pre-existing songs present in the analysed films, *El pirata* is the one that appears the most (in three movies). It is followed by *El chacombo* and *Todos vuelven*, each appearing in two different films. 30 other pre-existing traditional songs are included in the analysed movies.



*Figure 12: Number of times specific traditional musical styles appear in the analysed films*

Because of the inherent characteristics and belonging to a specific location of traditional music, the most recurrent role of the analysed cues (all Afro-Peruvian or Peruvian creole musical styles) is to physically define the geographical context in which the story takes place. This occurs in all of the analysed films. The next most common musical functions are creating continuity between scenes (used in ten movies) and describing the emotions the characters are feeling (present in eight). Cues used to intensify the action the image shows can be found in five films. Finally, music with lyrics used to indirectly comment on the plot, songs with the purpose of creating realism in the scene, and cues used to introduce and define characters through the music they listen to are present in four movies each.



*Figure 13: Musical functions accomplished by the analysed cues and the number of films in which they are present*

The applied analysis model in this paper helps obtain an in-depth knowledge on how soundtracks have been worked on an individual film basis. Additionally, the results obtained from it can be easily compared with other soundtrack analyses from a same defined group. This could be the time period, geographical origin, film genre, director, etc. In this sense, the approach of starting from a reduced area and moving towards the general conclusions guarantees relevant and comprehensive results. In the context of this research, the main objective has been reached with success thanks to this approach. However, the methodology could be improved for future research. A problem that appeared while making this paper, was the separation of cues. Even though the interest falls on cues containing traditional musical styles, they are still part of a bigger soundtrack. In most cases, instead of allowing to focus on traditional music, leaving non-traditional cues out of the analysis was prejudicial to the overall result, as there were thematic materials that appear in both types of cues and therefore are important for the analysis. Additionally, the final evaluation of a score benefit from the analysis of the totality of the cues present in it.

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- Villarán, F. (director). (2014). *Viejos Amigos* [Film]. Mama Okllo Films.
- Vizcarra, G. (director). (2011). *El guachimán* [Film]. Star Films, La Soga Producciones.
- Vizcarra, G. (director). (2015). *La herencia* [Film]. Aguardiente Producciones.
- Wiese, S. (director). (2005). *Cuando el cielo es azul* [Film]. Productora Cinematográfica Antares S.A.C.
- Zegarra, L. (director). (1973). *De vuelta a la vida* [Film]. Filmaciones Pueblo S.A.
- Zegarra, L. (director). (2001). *Mi crimen al desnudo* [Film]. Cine 2000.



## Appendix A

### Summary of musical main characteristics in the analysed films (1950 – 1995)

Film	Year	Musical Director	Main Characteristics
<i>Kukuli</i>	1961	Armando Guevara Ochoa	<ul style="list-style-type: none"> <li>▪ Symphonic music with traditional Andean elements.</li> <li>▪ Andean musical styles.</li> <li>▪ Pre-existing songs.</li> <li>▪ Recurrent use of diegetic cues.</li> <li>▪ Music constantly used to define a geographical context and describe psychological state of characters.</li> </ul>
<i>En la selva no hay estrellas</i>	1967	Enrique Pinilla	<ul style="list-style-type: none"> <li>▪ Percussion as a leitmotif for the jungle.</li> <li>▪ Constant psychological description function.</li> <li>▪ Music used to accentuate the action.</li> </ul>
<i>Mi secretaria está loca, loca, loca</i>	1967	Chico Novarro	<ul style="list-style-type: none"> <li>▪ Creole musical styles.</li> <li>▪ Use of pre-existing songs with new arrangements.</li> <li>▪ Continuity and geographical and temporal definition functions.</li> </ul>
<i>El tesoro de Atahualpa</i>	1968	Alberto Glasser	<ul style="list-style-type: none"> <li>▪ Andean musical styles.</li> <li>▪ Diegetic music predominates.</li> <li>▪ Music to describe geographical context.</li> </ul>
<i>De nuevo a la vida</i>	1973	Leónidas Zagarra*	<ul style="list-style-type: none"> <li>▪ Andean musical styles.</li> <li>▪ Music relates characters with a specific location.</li> <li>▪ Revealing elements of the story and psychological description functions.</li> </ul>
<i>Allpa'kallpa, la fuerza de la tierra</i>	1974	Jaime Aparicio	<ul style="list-style-type: none"> <li>▪ Andean musical styles.</li> <li>▪ Diegetic music predominates.</li> <li>▪ Music used to identify a group of people.</li> <li>▪ Music used to create continuity throughout the movie.</li> </ul>
<i>Los perros hambrientos</i>	1976	Omar Arayo	<ul style="list-style-type: none"> <li>▪ Andean musical styles.</li> <li>▪ Music as a unifying element in a community.</li> <li>▪ Very reduced instrumentation.</li> </ul>
<i>El caso Huayanay</i>	1980	Ricardo Eyzaguirre	<ul style="list-style-type: none"> <li>▪ Andean musical styles.</li> <li>▪ Music used to represent traditions.</li> </ul>

<i>(testimonio de parte)</i>			<ul style="list-style-type: none"> <li>▪ Music used to generate continuity between scenes and across the whole film.</li> </ul>
<i>La leyenda de Melgar (el poeta insurgente)</i>	1982	Ricardo Eyzaguirre	<ul style="list-style-type: none"> <li>▪ Andean musical styles.</li> <li>▪ Character represented by the music.</li> <li>▪ Pre-existing songs.</li> </ul>
<i>Gregorio</i>	1984	Arturo Ruiz del Pozo	<ul style="list-style-type: none"> <li>▪ Andean musical styles.</li> <li>▪ Music evolves with the main character.</li> <li>▪ Use of Andean instruments in contemporary musical styles.</li> </ul>
<i>Los ronderos</i>	1987	Marianne Eyde*	<ul style="list-style-type: none"> <li>▪ Andean musical styles.</li> <li>▪ Music in ritual contexts.</li> <li>▪ Music used to intensify the action and to create continuity.</li> </ul>
<i>La boca del lobo</i>	1988	Bernardo Bonezzi	<ul style="list-style-type: none"> <li>▪ Traditional styles present only in the diegetic world.</li> <li>▪ Symphonic and traditional instruments in the score.</li> </ul>
<i>Ni con Dios ni con el Diablo</i>	1990	Raúl Pereira del Mar	<ul style="list-style-type: none"> <li>▪ Non-traditional music played with traditional Andean instruments.</li> <li>▪ Strong relationship between location of the scenes and the music.</li> </ul>
<i>Reportaje a la muerte</i>	1993	Miki Gonzáles	<ul style="list-style-type: none"> <li>▪ Non-traditional music that includes traditional Afro-Peruvian rhythmic patterns.</li> <li>▪ Music constantly used to intensify the action.</li> </ul>
*In the absence of a musical director in the credits, the director of the film assumes the responsibility of the music.			

## Appendix B

### List of commercially released Peruvian films between 1996 and 2015

Year	Film
1996	<i>Bajo la piel*</i>
1998	<i>Coraje*</i>
	<i>No se lo digas a nadie</i>
1999	<i>A la media noche y media**</i>
	<i>La carnada</i>
	<i>Pantaleón y las visitadoras</i>
2000	<i>Ciudad de M</i>
	<i>La yunta brava**</i>
	<i>Tinta roja</i>
2001	<i>Bala perdida</i>
	<i>El bien esquivo</i>
	<i>Mi crimen al desnudo</i>
	<i>Vladifaldas al ataque**</i>
2002	<i>Django: La otra cara</i>
	<i>El forastero</i>
	<i>Muerto de amor**</i>
2003	<i>Baño de damas</i>
	<i>Duele amar**</i>
	<i>El destino no tiene favoritos</i>
	<i>Ojos que no ven</i>
	<i>Paloma de papel</i>
	<i>Polvo enamorado</i>
	<i>Un marciano llamado deseo</i>
	<i>Vedettes al desnudo**</i>
<i>¿Qué será de mí?***</i>	
2004	<i>Coca Mama</i>
	<i>Días de Santiago</i>
	<i>Doble juego</i>
	<i>Juanito, el huerfanito</i>
	<i>Flor de retama</i>
	<i>Porka vida**</i>
	<i>Una buena chica de la mala vida**</i>
2005	<i>Cuando el cielo es azul</i>
	<i>Mañana te cuento</i>
	<i>Piratas en el Callao</i>
2006	<i>Un día sin sexo</i>
	<i>Chicha tu madre</i>
	<i>Dragones: Destino de fuego</i>
	<i>Good bye Pachacútek**</i>
2006	<i>La prueba</i>
	<i>Madeinusa</i>
	<i>Mariposa negra</i>

2006	<i>Peloteros</i>
	<i>Talk show</i>
2007	<i>La Gran Sangre</i>
	<i>Muero por Muriel**</i>
	<i>Una sombra al frente</i>
2008	<i>300 millas en busca de mamá**</i>
	<i>Amazónico soy</i>
	<i>Dioses</i>
	<i>El acuarelista</i>
	<i>Mañana te cuento 2</i>
	<i>Pasajeros*</i>
	<i>Sin sentimiento: El último amanecer**</i>
	<i>Un cuerpo desnudo</i>
	<i>Valentino y el clan del can</i>
	<i>Vidas paralelas</i>
2009	<i>Cu4tro**</i>
	<i>El delfín: Historia de un soñador</i>
	<i>El premio</i>
	<i>La teta asustada</i>
	<i>Máncora</i>
	<i>Motor y motivo</i>
	<i>Tarata</i>
2010	<i>Contracorriente</i>
	<i>Ella</i>
	<i>Illary**</i>
	<i>La vigilia</i>
	<i>Octubre*</i>
	<i>Paraíso</i>
	<i>Rehenes**</i>
	<i>1509, Operación Victoria**</i>
2011	<i>Bolero de noche</i>
	<i>El guachimán*</i>
	<i>El inca, la boba y el hijo del ladrón**</i>
	<i>El último guerrero Chanka**</i>
	<i>Lars y el misterio del portal**</i>
	<i>Las malas intenciones</i>
	<i>Reshinn, sangre de anaconda**</i>
	<i>Y si te vi, no me acuerdo</i>
2012	<i>Casadentro</i>
	<i>Cielo oscuro</i>
	<i>Coliseo: Los campeones</i>
	<i>El buen Pedro</i>
	<i>Lima 13</i>
	<i>Los ilusionautas</i>
	<i>Quiero saber**</i>
<i>Rodencia y el diente de la princesa</i>	

2013	<i>¡Asu Mare!</i>
	<i>Cementerio general</i>
	<i>Chicama*</i>
	<i>Cuchillos en el cielo</i>
	<i>El espacio entre las cosas</i>
	<i>El evangelio de la carne*</i>
	<i>El limpiador</i>
	<i>Quizás mañana</i>
	<i>Rocanrol 68</i>
	<i>Sigo siendo (Kachkaniraqmi)</i>
<i>Sueños de gloria**</i>	
2014	<i>Trampas de tu lado oscuro</i>
	<i>A los 40</i>
	<i>Buscando a Gastón**</i>
	<i>El demonio de los Andes**</i>
	<i>El elefante desaparecido</i>
	<i>El mudo</i>
	<i>El vientre</i>
	<i>F-27*</i>
	<i>Gloria del Pacífico**</i>
	<i>Japy ending*</i>
	<i>Joe Pecado</i>
	<i>La amante del libertador</i>
	<i>La cara del diablo</i>
	<i>Loco cielo de Abril</i>
<i>Perro guardián</i>	
<i>Secreto Matusita*</i>	
<i>Viaje a Tombuctú</i>	
<i>Viejos amigos</i>	
2015	<i>¡Asu Mare! 2</i>
	<i>Al filo de la ley*</i>
	<i>Atacada: La teoría del dolor</i>
	<i>Avenida Larco: La película**</i>
	<i>Blanquiazul, el sentir de una nación</i>
	<i>Cementerio general 2</i>
	<i>Climas</i>
	<i>Como en el cine*</i>
	<i>Desaparecer</i>
	<i>Dos besos (Troika)</i>
	<i>El beneficio de la duda</i>
	<i>El cascanueces</i>
	<i>El cebichito**</i>
	<i>El pequeño seductor</i>
	<i>Ella y él</i>
<i>Encadenados**</i>	
<i>Hija de la laguna</i>	

	<i>La entidad</i>
	<i>La herencia</i>
	<i>La navaja de don Juan</i>
	<i>Lusers</i>
	<i>Macho peruano que se respeta</i>
2015	<i>Magallanes*</i>
	<i>Muerte en los Andes**</i>
	<i>Niñachay**</i>
	<i>NN: Sin identidad</i>
	<i>Planta madre**</i>
	<i>Poseídas</i>
	<i>Yo mismo soy**</i>

\*These films include traditional Afro-Peruvian or Peruvian creole music, but its presence is not relevant to the soundtrack, so they have not been analysed.

\*\*These films were not watched because they are not available.

## Table of illustrations

<b>Figure 1:</b> Theme A and its variations.....	53
<b>Figure 2:</b> Theme B and its variations.....	53
<b>Figure 3:</b> Marinera norteña cajón pattern (top) (Morales, 2011, p. 39) and cajón pattern in the cues Pescadores, María, María 2, El mar, Buscando a Juan, Buscando a Juan 2 and Buscando a Juan 3 (bottom) .....	54
<b>Figure 4:</b> Comparison between a traditional bass line in festejo (Morales, 2011, p.24) and the bass line used in La primicia.....	60
<b>Figure 5:</b> Comparison between the festejo clave (Morales, 2011, p. 24) and the rhythmic patterns played by the woodblocks in Primer puesto and in Partida. ....	60
<b>Figure 6:</b> Comparison between the cajón pattern in zamacueca (Morales, 2011, p. 37) and in the cue Ritual. ....	66
<b>Figure 7:</b> Chord progression in the cue Festejo .....	76
<b>Figure 8:</b> Rhythmic patterns in the cue Festejo.....	89
<b>Figure 9:</b> Festejo clave variations in the cue El rescate .....	98
<b>Figure 10:</b> Number of films that include traditional Peruvian music as an important part of their soundtrack between 1996 and 2015.....	100
<b>Figure 11:</b> Number of films that include Afro-Peruvian and Peruvian creole music in their soundtrack compared to the total number of commercially released films in the same time period .....	101
<b>Figure 12:</b> Number of times specific traditional musical styles appear in the analysed films..	105
<b>Figure 13:</b> Musical functions accomplished by the analysed cues and the number of films in which they are present.....	105

