

Editor's Note

When considered as separate filmic entities and schools of thought, MUSIC and DOCUMENTARY have each attracted a wealth of research. Both categories can be easily mapped: aesthetic, theoretical, and technological foundations take root, experimentations with form may flourish from those foundations, and the evolution of a film or musical composition can be traced back chronologically. Once these topics overlap to become the less-studied Music IN Documentary, that concreteness dissipates into abstraction; evidence of generic or stylistic movements associated with documentary, musical, or musicological traditions decomposes, giving way to an anti-movement that encompasses the more fluid history of music's interaction with documentary at large.

While Music in Documentary is a narrow area of study, the technological innovations associated with both "music" and "documentary" effectively open it up. The once-crank operated 16mm camera that could capture and expose grains of truth is now a palm-sized device that can shoot, edit, and broadcast high definition music performances on the fly. We can barely remember a time before nature documentaries had lush orchestration, before the talking heads of expository documentaries became the 'bobble heads' of reality television, or before self-made music videos, mashups, and audition tapes flooded YouTube. The proliferation of these new platforms and the dawning of the do-it-yourself user have in some ways unleashed the true power and reach of "music" and "documentary" across the burgeoning global village.

In this regard, the topic we have chosen reconciles a virtually uncharted zone of film studies with the 21st century everyman's metanarrative. Evidence of mediation, which occupies such a complex position in documentary discourse because of its long-held insistence on providing audiences with objective views of their filmic subjects, becomes a compulsory facet of discussion. The self-reflexive position of the camera and sound equipment, as well as the felt presence of the director, are authenticating elements in documentary practice, rather than components that encourage a distancing effect between the filmmaker, subject, and viewer. This distinctly contemporary outlook is now being applied to films from decades past, which ignites new interpretations of the texts that comprise the vast and varied canon of documentary, from the conventional to the experimental. Thus, the various intersections of "music" and "documentary" are interdisciplinary, multimedia-oriented, and ubiquitous. With this issue of Cinephile, it is our goal to provide a sanctuary for those intersections.

Michael Brendan Baker's piece, "Notes on the Rockumentary Renaissance," surveys rockumentary's history

and picks apart its industrial trends, arguing that while rockumentary technology and distribution platforms have changed, its iconography and representational strategies have not. Robynn J. Stilwell's essay whisks readers away to the realm of the informational television documentary, introducing BBC's Scottish geologist Iain Stewart as a 'charismatic teacher' whose methods of teaching both acknowledge and build upon those of Sir David Attenborough and Carl Sagan. Stilwell uses a series of close musicological analyses to explore the ways in which Stewart's enthusiastic methods of explanation rely on music and ambient sounds to illustrate audience understanding. Philip Hayward and the late Rebecca Coyle's co-written piece on Canada's government-funded National Parks Project asks the reader (and active spectator) whether a nature documentary aesthetic combined with musical performance holds any productive cultural currency when it is situated outside of ecocinema's morally charged impetus. Maurice Charland's essay orients viewers within the world of 1930s American jazz, using Ken Burns' extensive television documentary series *Jazz* as his subject matter. By transplanting the theories of Ben Winters onto the realm of documentary film, Charland complicates the usual dichotomy of diegetic and non-diegetic music in favour of positioning the music we hear within a timeless space. Illuminating the potential for soundscape research on a local scale, Randolph Jordan uses an archival film from 1961 entitled *City Song* to resuscitate a bygone era when folk music in coffeehouses and neon signage were staple ingredients of Vancouver's topography. He argues that the soundtrack of this performative documentary not only conveys the growing pains of a city in transition, but that the city itself is a stage.

To our contributors, a variegated team with kaleidoscopic interests, we extend heartfelt thanks. We also owe gratitude to the members of our editorial board: Claire Davis, Kevin Hatch, Molly Lewis, Will Ross, Kelly St-Laurent, and Angela Walsh. We acknowledge the support of our faculty advisor Ernest Mathijs, Lisa Coulthard for inspiring this issue's topic, and the fundraising efforts of Joshua Ferguson. Profound thanks to our visual artist Nova Zheng, who expertly combines the documentary-style realism of the photographic medium with colourful embellishments to signify music. Her imaginative use of multiple exposure ensures that one can never be certain about what is seen or heard, which makes the depth of these pieces bottomless. Finally, we would like to thank Soo Min Park for her willingness to take on the full weight of the layout work for this issue of Cinephile so enthusiastically.

— Adam Bagatavicius & Paula Schneider