

# Mapping music documentary in post-dictatorship Chile

*Cartografía del documental musical en el Chile postdictadura*

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## Abstract

Based on a database of 194 films made between 1994 and 2019, this article offers an exploratory study of the contemporary Chilean music documentary film, providing analytical categories and research questions. These categories help understand the strategies that filmmakers use to analyze musical matters from a documentary perspective. I argue that music documentary is inscribed within the so-called "turn towards the intimate" of Chilean documentary more broadly as well as within the production on memory in the post-dictatorship both in the fields of documentary film and music historiography.

**Keywords:** music documentary, memory, musical historiography, Chilean documentary

## Resumen

Basado en una catalogación de 194 cintas producidas entre 1994 y 2019, este artículo propone un estudio exploratorio del documental musical chileno contemporáneo y ofrece categorías, así como interrogantes desde las cuales es posible interpretar este corpus y comprender las estrategias que sus realizadores utilizan para leer lo musical desde una perspectiva documental. Se establece que el documental musical se inscribe en el llamado giro hacia lo íntimo del documental chileno, así como también en la producción en torno a la memoria en el contexto de postdictadura tanto del ámbito documental como de historiografía musical.

**Palabras clave:** documental musical, memoria, historiografía musical, documental chileno

## 1. Introduction

Despite the music documentary experiencing significant development lately in Chile, the borderline it inhabits between the world of music and the world of audiovisual often makes it invisible. Film studies rarely consider it, and although the reason for this is difficult to explain, I can propose as a hypothesis that it tends to favor documentaries on topics considered more socially relevant and/or more aesthetically experimental. Even though the articulation of the discourse on Chilean music is primarily done using audiovisual formats, whether they be documentaries, series, or TV programs, only in a few cases has musical research focused on the study of this mode of production.

The objective of this article is to classify some tendencies within the music documentary in Chile during the post-dictatorship era and then propose some perspectives for its study considering different modes of interpretation. For such purposes, I use a bibliographic framework that includes work on music documentary film produced mainly in the English-speaking world, together with studies on documentary film in Chile.

## 2. Methodology

Given that the music documentary in Chile has been until now a rarely explored area, the first step for carrying out this research was to recognize the audiovisual material and organize information. A database of documentaries made between 1990 and present-day was created, including those of any length and focusing on a particular musical practice or phenomenon, a genre, style, band, or solo artist. For such purposes, I consider music in its most general sense, including its contextual, social, political and cultural aspects. Excluded from the database are works that include the tangential participation of musicians or whose object of attention is quite distanced from the musical theme.<sup>1</sup>

Cross-referencing with the databases of Cinechile.cl and the film and documentary catalogue created by In-Edit, plus a constant search and collection of information lasting over a year, 194 documentaries were catalogued, produced between 1994 and

2019. Although it is impossible to ensure that this list includes all the productions, it can be said it is quite representative of the genre's repertoire.<sup>2</sup> The second step in this process is analyzing this production: What are the topics that these documentaries tell about?, What are their narrative strategies?, Do they use chronological order or other time structures?, What is the role of the music and sound?, What type of materials do they use: video archives, soundtracks, testimonials, interviews, tracking?, What audiovisual languages do they use?

Before proposing the axes of analysis of these films, it is necessary to discuss some contextual aspects in order to understand the development of the music documentary in Chile in the last few decades.

## 3. Documentary Cinema in Chile

After the arrival of the democracy, there began a process that De los Ríos and Donoso have called "reconstruction of the cultural production" (2016, p.211). In the cinematographic world, it included the restarting of the Viña del Mar Film Festival, the creation of grants for the promotion of audiovisual production, as well as the creation of organizations to support the dissemination and commercialization of national productions and also a cinema law in 2004. In terms of documentaries, there is the creation of the first Documentary Festival (FIDOCS) and the Association of Documentary Filmmakers of Chile in 1997 and 2000, respectively (2016, p.211).

Regarding topics, various studies coincide that lately, the Chilean documentary has shown a turn towards the intimate and personal, although in many cases this does not imply a downturn of the public side, of the social sphere, but rather a symbiosis between both worlds (Ramírez, 2010; Lagos, 2011). De los Ríos and Donoso state that:

In this junction between the personal and the collective, where the memory articulates the fragments, and according to us, where the space of the political arises: this autobiographical turn produces a intimist viewpoint of politics and the official version of history, but at the same time, produces a politicization of the personal,

the intimate and the private: in this articulation of the memory, these spheres are not separate, but rather form part of the construction of the subjectivity. (2016, p 216).

Following this statement, the production of the music documentary forms part of the dialogue between the intimate and the public. Films focused on solo artists or groups also address the socio-political context in which these manifestations appeared, such as *Malditos, la historia de Fiskales Ad-Hok* (Pablo Insunza, 2004) or *Hardcore, la revolución inconclusa* (Susana Díaz, 2011) where the specific band or musical genre become platforms for showing the historical-political processes of Chile in dictatorship and the transition to democracy. It is possible to analyze these films from an intimate point of view where personal experiences and the subjectivities become political not from the grand narratives but rather from the individual and collective actions.

### 3.1. Digital cinema and the democratization of access

Both in Chile and internationally, the appearance and massification of digital technologies in the last years have been vital to the development of cinema production. According to Carolina Larraín, this not only changed the costs of production but also facilitated "the forming of a low-cost digital full-length film production scene that paved the way for a series of new filmmakers, themes, styles, forms of production and exhibition circuits" (2010, p.156).

The development of the music documentary in Chile is profoundly linked to these changes. The vast majority of these films have been carried out with digital technology, many of them with non-professional or semi-professional cameras and are directed by people who are not necessarily linked to the cinema or the audiovisual world. Besides, digital platforms like YouTube and Vimeo house a large part of music documentary production carried out in the country's last 20 years.

A large part of these works are debut films, and, in many cases, there is not continual participation in the audiovisual sphere. These facts confirm the notion of an audiovisual production outside the

professional cinematographic circuit as well as that of training filmmakers. In other words, most musical documentary creators are not filmmakers by trade, nor do they participate in traditional cinema circuits. Once again, Larraín states:

Digital technology as an audiovisual platform and support has a democratizing force in terms of breaking up the elitist profile regarding access to cinema. [...] In addition, digital technology promotes experimentation and reworking of the use of new languages, techniques and modes of work in the process of film creation. (2010, p.156).

The idea of the democratizing force of digital cinema is vital to understand the music documentary, though it is necessary to make the exception that it has not been primarily characterized by a rupture in aesthetic terms or languages, but rather by an economy of means which does not necessarily translate into experimentation or innovation. On the contrary, many of these films reproduce models and narrative structures that are quite proven and that have even been questioned in critics circles and the study of the documentary. For instance, the recurrence of the so-called "talking heads", in other words, films based on fixed camera interviews and expositive stories instead of a narrative more abundant in audiovisual resources.

## 4. Perspectives on the Chilean music documentary

Observing the database for analysis, one of the first noticeable elements, of a total of 194 films, 125 are available online, the majority free of charge via platforms like YouTube, Vimeo, digital film archives and a small number of online sites that charge a fee. These numbers show that the music documentary uses online platforms as its primary mode of dissemination. One hypothesis regarding this situation is that the filmmakers, aware of the barely existing distribution network where one can access this type of film, see the internet as a straightforward platform to distribute their films.

It is also worth noting that the majority of the productions were made between 2000 and 2010. Between 1990 and 1999, only nine films were made,

while in the decade of the 2000s, there were 69, and from 2010 to date, 116. The rise of the music documentary coincides with what Larraín has described as the process of democratization of the technologies associated with digital cinema (2010, p.157). Likewise, this genre, in particular, acquires more strength and visibility thanks to the creation of the In-Edit Festival in 2004 that in the coming years would become the main point of reference for the Chilean music documentary.

Regarding the type of music in the Chilean music documentary, the most common focus is on popular urban music. Meanwhile, a small number of films, close to ethnography in its narrative, concentrate on folkloric music. Only a couple of films focus on that referring to classical music styles. This tendency concurs with what musicologist Víctor Rondón (2016a and 2016b) distinguishes in the sphere of the historiography of music, as we will see in detail further ahead.

In terms of time frames, it is evident there is more interest in current facts and those of the recent past, which is to say from the 1980s on. One of the few exceptions that reconstruct the distant past is *Rosita, la favorita del Tercer Reich* (Pablo Berthelon, 2012) on the singer Rosita Serrano whose career unfolded in the 1930s and 1940s. A pragmatic reason for this could be the problematic access to archive material that becomes an unavoidable problem when wanting to recreate the distant past.

In regards to the music documentary allowing for diverse possibilities and in some cases opposing interpretation, the object of this article is to offer categories to use to analyze the corpus. To facilitate the analysis of the works at first instance, these distinctions are established separately although of course, they are not excluding and are in most cases interrelated.

#### 4.1. Music documentary in the documentary milieu

Despite this type of exclusion from the canon mentioned in the introduction, it is possible to understand the music documentary as a part of the Chilean documentary cinema. There is a reduced but significant number of studies that consider specific

films within this perspective.<sup>3</sup> In general, they are films that address aspects of memory in regards to the most recent dictatorship which have been able to enter the Chilean documentary study's sphere of interest.

Until the creation of the In-Edit Festival in 2004, the presence of music documentaries in film festivals in Chile was rather marginal. The appearance and consolidation of a specific festival for this genre contribute significantly to its development.<sup>4</sup> It is no coincidence that, from its creation until now, music documentary production has increased considerably. Furthermore, it is worth noting that the festival is not limited to showcasing national documentaries but rather mainly to exhibiting foreign films. For some years now, the festival also includes lectures and masterclasses with international instructors. It is possible that this type of action has also influenced Chilean filmmakers. In line with the ideas proposed by Di Chiara and Re regarding the film festivals influence on cinematographic media:

(...) any festival carries out an essential activity of selection. Through a process of inclusion and exclusion, the perceived value of some films can be enhanced and others not. In fact, the selection process entails that only some films are considered or re-considered (also by scholars and historians), and inclusion is often sufficient to attest to their status, authority and interest (2011, p.144).

The process of inclusion/exclusion translates into an appreciation/invisibility that is worth considering in order to establish the type of audiovisual narratives or forms that have predominated and shaped Chile's music documentary production. The mediatizing role that the festival provides in terms of showcasing works that would otherwise have limited media coverage reinforces the need to analyze its selection process. Likewise, the dissemination of international films together with master classes and associated events contributes to shaping a canon of the genre.

In a review about the In-Edit Festival, the critic and programmer Jaime Grijalba (2018) values films that are not focused on specific musicians and can go beyond the mere portrait of a musician, being, according to the critic, the typical characteristics

of the “classic In-Edit documentary”. This comment shows indifference towards films that focus on musical aspects, reproducing a prejudice that this topic is not sufficiently relevant. Thus, the exclusion of the music documentary from the canon of Chilean documentary would occur unless the film talks about something that the critic and the programmers consider more important than the music itself.

## 4.2. The music documentary as a historiography of music

In 2016, the musicologist and historian Víctor Rondón presented the results of a research project on music historiography in Chile. Although the project did not contemplate the study of audiovisual productions, its conceptualization might be extended towards the sphere of the musical documentary. Is it possible to interpret the Chilean music documentary as a piece of history?, and if the answer is yes, What is its role in this music historiography plot?, Which stories have the music documentary told and for what reasons has it done so?

In his study of the history of popular music, Tim Wall establishes that these stories can be found in books as well as websites, television, and documentaries and indicates that the audiovisual formats have been predominant thus far in the 21st century (2013, p.15). Wall establishes a distinction between the explicit efforts to record the history of popular music and the productions that focus on specific artists considering that, although the latter gives certain historical information, their main focus is the narrative about individual artists (2013, p.11).

Rondón proposes a broader perspective, given that at the time he began his search he defined a contribution to music history as: “all publication that would address a topic, problem or event that would indicate a specific time, describe or interpret some process, declare its sources and propose a narrative in respect” (2016b, p.118). According to this definition, we can think of the music documentary as a contribution to history, although it focuses on specific artists or genres. For example, I learned about the career and relevance of composer José Vicente Asuar thanks to the documentary *Variaciones*

*espectrales* (Carlos Lértora, 2013) and probably many other people learned about the contribution made by this composer this same way. Until the release of the film, Asuar was known almost exclusively among a limited group of specialists in composition and electronic music. Likewise, *La cueca brava de Nano Núñez. Bitácora de Los Chileneros* (Mario Rojas, 2000) has been fundamental both for giving value to that genre and its most emblematic musicians, as well as its revitalization in the Chilean musical milieu during the last few years, as Daniel Muñoz and Pablo Padilla state in their book on cueca brava (2008, p.133). Indeed, the director in a recent interview seemed surprised by the impact that his documentary had on contemporary cueca circuit (in Alarcón, 2018).

Although Rondón, contrary to Wall, is not explicitly contemplating the audiovisual production, his proposal is more integrating, establishing three main types of story: i) general histories, that cover extended periods of time, as well as diverse genres and repertoires; ii) thematic histories that focus on a type of music practice or repertoire and; iii) the micro-history that “studies any event, character or process that has gone unnoticed by larger stories, establishing a minor scale” (2016a, p.49). According to Rondón, these micro-histories are the majority in proportion to the general and thematic stories, appearing particularly from the 90s to the present day. Although their themes are diverse, their focus is mainly popular music (2016a, p.49).

The notion of micro-history describes quite well the majority of Chilean music documentary production both in terms of the format and contextual aspects. Documentary, due to its length and narrative strategies, tends to focus on specific cases more than on grand narratives and timeframes. These films are primarily dedicated to groups, solo artists, and in a limited number, to genres and scenes. An example of the first would be the abovementioned *Variaciones espectrales* on composer José Vicente Asuar, or more recently *Quién pronunciará por última vez mi nombre* (Guillermo González, 2017) about saxophone player Carmelo Bustos. Meanwhile, a rather small group covers broader aspects that we could classify in what Rondón calls thematic histories like *Hardcore, la revolución inconclusa* (Susana Díaz, 2011), *Punk, orígenes del punk en Chile* (Martín Núñez, 2010) whose titles immediately reveal their focus on a specific genre, just like *4 RAMAS 4*

*ARMAS* (Katharin Ross, 2015) on the hip-hop scene in Santiago.

The reason for this focus on a small scale does not respond exclusively to aspects of format but also to what Rondón has called the turn from history to memory, in which after the military dictatorship, the cultural agents have tried to reclaim a collective memory that the state was not able to undertake after Chile's return to democracy (2016a, p.62). It is no coincidence that a large number of films address aspects related to the military dictatorship and diverse musical scenes in this context. The mentioned *Malditos* tells the story of the *Fiskales Ad Hok* emphasizing the forming of the band in the context of the dictatorship, and it makes a point to explore how the musicians make up part of the countercultural scene during the regime. Here we see on screen not only the members of the band but also the announcers, plastic artists, and performers linked to the scene. Similarly, films like *Redolés, las hebras de un poeta* (Len López, 2015) and *Toque de queda* (Tomás Achurra, 2015) offer reflections on the repression and the difficulties that musicians faced in the context of the dictatorship. One of the most emblematic cases is *Quilapayún, más allá de la canción* (Jorge Leiva, 2015) in which the exile of the band after the 1973 military coup largely determined their future. Referring to the corpus of books on music written in post-dictatorship times, Rondón states that this is not only a period of increased production and diversity but also reflects on:

[...] pulses of our culture and society in recent times that result in decentralizing and democratizing the music historiography produced in the mid-20th century by the general and thematic music histories in Chile, and with it the concept itself of music and history, which is no longer defined by the academia or the specialists. Thus, the itinerary of our musical historiography seems to be the journey from history to memory. (2016a, p. 66).

The development of the Chilean music documentary mostly follows this exercise of memory. It is no coincidence that two of the iconic works of the period are dedicated to two of the most relevant artists in Chilean music from the second half of the 20th century such as Víctor Jara and Violeta Parra.

Their lives are depicted in the documentaries *El derecho de vivir en paz* (Carmen Luz Parot, 1999) and *Viola Chilensis* (Luis Vera, 2003) respectively. The work of Parot constitutes one of the most concrete efforts to recover the figure of Víctor Jara after the end of the dictatorship in 1990.

Although musical research has mostly overlooked the production of music documentaries, these often include voices of the world of musical research such as essential figures that showcase specific genres, processes, or musicians. The inclusion of these 'authorized voices' works as legitimizers of the topics addressed in the documentary. We can see in various films academics like Juan Pablo González and Rodrigo Torres, as well as musical journalists like Marisol García or Sergio 'Pirincho' Cárcamo, among others. It is perhaps the copying of a television formula in which the journalist reverts to authorized people in order for them to tell the story or legitimize it.

It is worth asking the extent to which these figures influence the narratives the documentary filmmakers depict. For example, in two documentaries on cueca, the presence of scholars is central. The pioneer *La cueca brava de Nano Nuñez. Bitácora de Los Chileneros* not only includes the ethnomusicologist Rodrigo Torres as part of the production team but also as one of the main characters in the film. Similarly, in *También es cueca. Cueca chilena tan joven y tan vieja* (Leonel Retamal and Fabián Valdés, 2011) researchers Felipe Solís, Araucaria Rojas and Christian Spencer play a central role on screen. Considering that these academics have written significant texts on the history of the cueca, one possible approach would be to analyze how their research guides the documentary. The case of *Al unísono* (Rosario González and Pablo Muñoz, 2007) that depicts the then beginning careers of Javiera Mena and Gepe includes three recognized musical journalists: Marisol García, David Ponce and Gonzalo Planet. Here something interesting happens: Planet reflects onscreen in regards to the role Ponce has had as a journalist in the promotion of Javiera Mena. Beyond the usual testimonials of experts, the comment works as a kind of self-reflection on the role of music journalism in the present-day music industries.

### 4.3. The music documentary as record

A large number of music documentaries are based on records of presentations instead of more conventional audiovisual narratives. In other words, they do not try to tell a story but rather show the bands playing. Early examples of this type of production in the English-speaking world are *Monterey Pop* (Donn Pennebaker, 1968) and *Woodstock* (Michael Wadleigh, 1970) in which we mainly see shows of bands in the context of two of the most celebrated music festivals. These, together with other similar films, have shaped a recording style of the musical *performance* that can be traced to the present day. Thomas Cohen proposes that this so-called “concert film” is often looked down on by critics and audiences due to the lack of a narrative, of motivations of the characters and psychological complexity. (2012, p.10). These characteristics could be considered another reason for the exclusion of the music documentary from the Chilean documentary canon.

Kevin Donnelly distinguishes this type of concert films of the rockumentary indicating that they “make more sense as live albums with images added” (2013, p.173). Its influence on the music documentary has put a spotlight on the audiovisual record of the concert, however. A considerable number of Chilean documentaries include a live performance of bands or solo artists as a significant part. The film becomes a space to show footage of the music show. The non-representational logic of these sequences is in sharp contrast with the conventional documentary where the story of the events and the development of a story arch are emphasized.

Within this category, there are different levels. There are cases in which the focus is practically all on the concert such as in *Bolero, has sabido sufrir* (Sergio Castro, 2010) that documents the live recording of the eponymous album by Carlos Cabezas. What we see on screen is primordially the presentation of the songs intertwined with brief extracts of an interview with the musician. Similarly, *Las ruinas del oro* (Simón Vargas, 2014) portrays Camila Moreno and her band playing at the ruins of an old mining camp in Cajón del Maipo which was used as a concentration camp during the dictatorship. With clear reminiscences of *Pink Floyd: Live at Pompeii* (Adrian Maben, 1972) which records the

British band’s concert on the ruins of Pompei, the film shows five songs intertwined with images of singer and her band with shots of the landscape and the road leading there. Both cases respond to the concert film model where no conventional narrative is found. However, despite films like *Supersordo, historia y geografía de un ruido* (Susana Díaz, 2009) and *Johnny Blues* (Pepe Torres and Pepe Bustamante, 2012) having a structure closer to a classic documentary, they show musicians playing onscreen as one of their main aspects. In Díaz’s film, the archive material collected is itself a valuable recording of a band from the 90s of which today there is little material. The documentary becomes a device for showcasing these materials and give the audience the chance to see Supersordo playing live. Meanwhile, Torres and Bustamante focus on a street musician, where the record of his music works to preserve a performance that is fleeting by nature.

Nearly all the Chilean music documentaries include some performance, whether it be recorded live by the production crew or coming from archive material. In any case, we can analyze them from the same perspective as scenes where the narration of events is the focus. The questions here do not have to do with the narrativity but rather with the type of record being used: Are there more long shots or a high number of short shots?, What is the camera(s) focused on in these sequences?, Is it direct sound or post-produced?, Where is it filmed and what meaning(s) does that place have for the film’s general discourse? The response to these questions will shed light on these strategies instead of trying to analyze them from the classic narratives to a type of production (or scenes within a film) that do not contradict these logics.

### 4.4. The music documentary as a marketing product

The compilation *The Music Documentary* (Edgar, Fairclough-Isaacs & Halligan, 2013) offers an exploration of the music documentary from different flanks, and although its articles focus on the English-speaking world, we can extract some of its points of view because they are equally valid for the Chilean case. In their introduction, the authors diagnose an institutionalization of the genre and

how it has spilled into commercial aspects (Edgar, Fairclough-Isaacs & Halligan, 2013, p.xi). From the local repertoire, a group of films that work fundamentally as a tool for dissemination and marketing can be distinguished, similar to how the disc and other types of merchandise associated with music operate. Some films are financed by the record label as communication and sales strategies of the musician's image, as in *Retrato 10 años* (Pablo Toro, 2015) about Manuel García, funded by Chilevisión Música, the record label (and part of a television Channel) with which the singer-songwriter released his double album *Retrato Iluminado* (2014). The TV Channel broadcasted the film and later uploaded it to YouTube as a kind of gift to the artists' fans. In this case, there is an evident marketing strategy with an entire production on behalf of the record company to promote the signing of this recognized artist. By making this point, my intention is not to devalue the quality of the documentary or its possible merits as an audiovisual piece. It is necessary to consider its objectives when analyzing it, however. Some questions surrounding this type of production are: what are they trying to say about this musician, how does the production depict the musician and what aspects of him and his music are emphasized in the film. A similar case, albeit with a different dissemination strategy is *Nicole, 20 años* (Nicolás Orion and Francisca Versluys, 2010) which records preparation for a concert by pop singer Nicole celebrating her 20 years artistic career. The film was included as a bonus track in the CD+DVD with the concert's audio and audiovisual recordings. Here appears what some scholars have described as "backstage" or "behind the scenes" in which the film gives us a look into the singer's private life, rehearsing and preparing all the details for her show. This type of record works as a means of showing the complexity of the characters that the filming of the musical performance tends to leave aside. Romney indicates that this private space revealed backstage would contain the supposed "very being" behind the artist (1995, p.86). Along this same line, Harbert proposes that said space is critical for the development of biographic stories and explains that:

In the neoliberal market, consider the backstage to be *anything* that a musician does offstage. A photo, quote, or rumor about a star can constitute the backstage through an article, television show or film. When mediated, anything that

a star has done can be redeployed as promotional labor. (2018, p.212).

This point of view is significant in order to read a part of the production that focuses its efforts on the promotion of determined artists and invites us to use a critical eye when watching these stories of supposed intimacy and authenticity. From a more general point of view, any music documentary might be understood as a marketing product on a larger or smaller scale. The visibility these films generate for a band or solo artist should not be overlooked.

#### 4.5. Places and Events

Within a corpus dominated by biographical stories, there is a small group of films that have other focuses and carry out other types of narrative operations. Some examples of this are *Piedra Roja* (Gary Fritz, 2011) and *Cachai Cosquín* (Guillermo Adrianzen, 2016) that focus their story on music festivals where musicians share screen time with the audience and the producers of these events. These two films are quite different from each other both in terms of style as well as time frame, though in both what is central is not the story of an artist in particular but rather the production of an event and what this means for a group of people.

Other documentaries that stray from the biographic format are *Buenos Aires por la capital* (Cristian Molina, Eileen Karmy and Javier Rodríguez, 2011) and *Galpón Víctor Jara, Historia de una contumaz actitud de rebeldía* (Camilo Carrasco and Daniela Miranda, 2016). The first, made by a group of musicologists, explores a circuit of tango clubs in Santiago, understood as spaces for sociability where tango brings together a diverse community of musicians, dancers, fans and people involved. The second offers a discussion around the relevance of Galpón Víctor Jara, a venue located in Plaza Brasil in Santiago, as the hub of the alternative music scene up until its closing. In these cases, what is at play are not the specific musician's stories but rather the meaning of a physical space for the development of an artist circuit and its communities.

These types of works offer different ways of thinking about the music documentary and show some-

thing that appears to a certain extent in all films, which is the complexity of the musical phenomena in its link to Chilean society and its specific communities. Both these films on spaces of sociability, like those of the counterculture in the dictatorship or the rock and pop stars biographic stories, shed light on Chile and its history from different points of view and with different narrative strategies.

## 5. Conclusions

In this article, I have presented an overview of the music documentary in Chile, together with some distinctions and themes for its analysis. Located in the intersection of documentary and music, this type of film is characterized by a series of particularities to consider for its study and interpretation. Here I have emphasized that the music documentary can be analyzed from a variety of perspectives and that these categories of analysis are, without a doubt, a starting point towards a more in-depth analysis of this corpus that, until now, has been barely considered within both cinematographic and musical studies in Chile.

Considering the number of films produced, it is possible to state that the music documentary in Chile is a quite prolific genre. Its substantial presence on the internet via free-access media confirms a vocation to disseminate the films and their themes not only in specialized circles and festivals but rather mainly to the general public. In terms of its themes, there is a strong predominance of the biographic model that portrays bands or solo artists. These are mainly popular music, in line with the proliferation of micro-histories of popular music in the sphere of publications in book format.

Some genre particularities are its power to create a musical historiographic discourse in dialogue with music journalism and academic research via the presence of these 'authorized voices' onscreen. On the other hand, this type of film uses the recorded musical performance to different degrees, straying from the narrative structures of the classic documentary. Meanwhile, some films work as marketing strategies to promote determined bands or solo artists.

The music documentary is subject to the so-called turn towards the intimate of the Chilean docu-

mentary, where music, as the documentary's focus, strays from the grand narratives in favor of subjectivities and shared experiences on a micro-level that result in the politicizing of the personal sphere, in line with what De los Ríos and Donoso (2016) have indicated. These films comprise part of the discourse articulation on memory in the context of the post-dictatorship both from the sphere of documentary cinema as well as musical historiography.

The changes in the production brought on by digital technologies and the internet have facilitated the development and the distribution of the music documentary in Chile. However, only a few films explore experimental languages while most films are characterized by a conventional audiovisual language and expositive-type narratives.

Hopefully, this exploration and the categories proposed will provide theoretical support to both future works that go further into the analysis of music documentaries as well as, in a more general sense, contributing to tightening links between film and musical studies that until today tend to take separate paths.

## Notes

1 For these reasons, for example, I do not include in the corpus films like *Trapananda: en la Patagonia Occidental* (Ignacio Aliaga, 2012) that explores the history and landscapes of the Patagonia or *Latemiletra* (Javiera Carrasco, 2012) about Parkinson's disease that affects the director's mother. Both films include musical elements, though it is not the main focus of these films.

2 The Cinechile.cl database is available at <http://cinechile.cl/catalogo-de-cine-chileno/> and the In-Edit Chilean Musical Documentary and Film Catalogue is available at <http://www.inedit.cl/catalogonacional/>

3 For example, see the discussion on some music documentaries in Urzúa (2015) and Ramírez (2016). García, Pinto & Vergara (2016) offer a compilation on the links between music and rock that sheds light on these cinematographic connections and different time frames. Notably, Díaz (2016) offers a discussion of the rockumentary in Chile analyzing a group of films produced in the last years about local bands and scenes. In my analysis proposal, I prefer to avoid this concept because I consider it to exclude an important part of the production that does not address genres or rockumentary narratives.

4 The In-Edit Festival began in Barcelona in 2003 and a year later was recreated in Santiago. The same festival has been copied in various countries like Colombia, Brazil, Mexico, Argentina, Peru, Germany, Holand and Greece. Some of these only lasted a few years while others have continued to be held. In-Edit Chile has continued uninterrupted to this day.

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