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PERIPHERAL ELECTRONIC MUSIC: AN ETHNOGRAPHIC STUDY OF ROCK DOIDO PARTIES IN NORTHERN BRAZIL

Abstract

Tecnobrega is a peripheral electronic music produced since the 2000s in the state of Pará, in northern Brazil. It is marked by the mix of traditional local romantic music, the rhythms from the Caribbean and electronic music globalized by the spread of recording technologies. In the last decade, the tecnobrega unfolded in several rhythm variants. This work presents an ethnography of parties related to new trend called 'rock doido,' the main current phenomenon of electronic music in Pará, both due to the size of the parties and the reach in digital media. The article presents the results of field research that were carried out in two events that took place in the city of Belém (capital of Pará state) in 2023. The first experience takes place at the Crocodilo Sound System Party, which focuses on the execution of the repertoire of rock doido. The second is a presentation by DJ Lorrán, the main name of the rock doido in Pará today. The research also cross-discusses the spread of Pará production in the context of global-peripheral electronic music, enhanced by digital tools such as YouTube and social media.

Keywords: Popular music, Electronic Music, Sound Systems, Brazilian Electronic Music, Globo-peripheral Music

INTRODUCTION

This article aims to portray, based on an ethnographic report of rock doido parties (a new and accelerated variant of tecnobrega) the current moment of electronic music production in the state of Pará, in the north of Brazil,

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more specifically the production in neighborhoods far from the center of Belém, the capital and main city of the state.

Tecnobrega was the first electronic music movement in Pará that mixed “brega,” a rhythm based on traditional local romantic songs, with computer-produced beats. In that sense, Tecnobrega does not require a band with instrumentalists, focusing on the role of a DJ and a producer. Large sound systems have been relevant at music parties in Pará since the 1950s and, by the 2000s, they also took on a more electronic approach, with DJs increasingly becoming stars in this musical field.

Lemos (2008) coined the term Global Peripheral Electronic Music to encompass movements such as tecnobrega from Pará, which holds significant similarities with others around the world, such as bubblin, which connects Suriname to the Netherlands, and coupé decalé, which integrates the peripheries of Ivory Coast and France. The production of these electronic music brings together creators from all continents, who have in common the use of cheap technologies to create danceable beats with great popular appeal.

In recent years, due to the spread of digital technology, much of the most popular music in the world has started to be produced electronically, with increasingly cheaper and more accessible equipment. This new music livens up the port parties of Rotterdam, the poor neighborhoods of Belém, the “villas miserias” of Buenos Aires, the pirated radio broadcasts of London, not to mention the Canadian (hello Paul Devro) or American (hello Diplo) DJs who surf these waves. The conclusion is simple: it’s all dominated. (Lemos 2008, 1).

In the 2000s, when the musical market was largely based on physical media, tecnobrega was consolidated through the informal sale of pirate CDs, recorded in an amateur way, and distributed by street vendors throughout the state of Pará. From the pirate CDs, MP3 versions were released to the rest of the country. However, when streaming platforms became the most popular way of consuming music, tecnobrega suffered a blow. Considering that a significant portion of the songs used beats or excerpts from famous songs without the authorization from the original copyright holders, the official registration of the songs was either extremely difficult or not possible at all due to property rights reasons. The movement became increasingly restricted to the local commerce of physical media, which was already going through a period of decline. In this context, new generations of local music, such as rock doído, seem to be more

adapted to the digital environment, especially through YouTube, the most popular platform in Brazil for accessing music through the internet.

THE BIRTH OF ROCK DOIDO

The Tecnobrega from Pará emerged in the 2000s. From the end of the decade it began to occupy space in the national media and in the imaginary of popular music in Pará. In 2006 it became present in middle-class environments in Belém, such as the Assembleia Paraense club, and by 2012 in frequent insertions of artists such as Gang do Eletro and Gaby Amarantos on the tv show *Esquenta*, from TV Globo; the main television channel in Brazil. From the second half of the 2010s onwards, production in Pará began to face a process of diminishing impact on the media and a retraction in sound system parties, traditionally celebration spaces between artists and the public, all of this in the midst of profound change of the music market due to the impact of digital media and streaming services. Due to the difficulties regarding legal copyright issues in the digital environment, the production of tecnobrega artists began to face limitations in the sale of their tracks.

The issue is that the lack of control over copyright and property rights, access to cheap technology and drug trafficking have promoted a kind of regression in tecnobrega. To the point where it went from a mass style that had a chance of leaving Pará to a niche sound, which doesn't grow because it satisfies a very poor section of the population. With the end of copyright and property rights, there was a lack of control in production, as it became common to steal and plagiarize music. As a result, there was a saturation in the market, which was worsened by access to technology. This is because, from then on, making music became easy and (above all) very cheap. Anyone started making music, bands stopped releasing records and the market was falling apart. Nowadays, more than 100 songs are released per week, the majority of bregapop and tecnobrega musicians are unemployed or live on side jobs and gigs and the style has undergone a progressive loss of quality. Gone were the melodies and good choruses, tecnobrega became electromelody, which is based only on beats, programming and the screams of the MCs. (Cunha 2011, apud Barros 2011, 131).

The main artists of the genre faced difficulties in continuing their careers. Gang do Eletro has not released a new album since 2015 and Gaby

Amarantos since 2012, the latter migrating to work as a television host. Artists like Maderito and David Sampler had to seek other activities outside the music environment and considerably reduced their releases and participation in events.

My relationship with music isn't over, but it's not as present as it was five years ago... My cost of living was a little high and I started to feel that music was falling, the scenario was changing. In reality, the scenario is constantly evolving, it keeps changing. I felt like I was falling, I decided to study, I said "I'm going to have another profession"... Before changing the scenario, which is now different, I fell out a little. (Sampler 2021).

In this context, new artists and variants of tecnobrega start to emerge and to create music in a way that considers the issues presented by the digital market. YouTube is consolidated as the main space for consumption and dissemination of production and release strategies begin to focus on the activities of artists, DJs and producers on social networks, such as Instagram and TikTok.

The previous group of producers migrated to eletromelody and a variant called marcantes, which in essence are very similar, but while the marcantes are the already known tecnobrega with a slightly slower pace and lyrics about love, the eletromelody presents a faster pace, but still preserving the tradition of the melodic basis of the songs. The "marcantes" name ("remarkable" in literal translation) comes from the creation of a romantic tradition: the songs that mark, that hurt the hearts of listeners due to their content of love experiences.

Brega has an essence of romantic lyrics. Back in 2007, 2008, there was a craze for lyrics, like romantic music. Then the crowd sang, they closed their eyes, some people even cried because the lyrics were so cool and nowadays you don't see that. But now there are some artists who are coming back with this essence, where you can listen to a song, hear the lyrics and say "mare, I fall in love with these lyrics, I remember so-and-so, I remember so-and-so," then you close your eyes and start traveling with this music. (Sampler 2021).

Simultaneously to the movement towards valuing more romantic production symbolized by the marcantes, other newer variants of tecnobrega were also occupying prominent space in the Pará music scene, focusing on accelerated grooves and themes less dedicated to sentimental appeal.

A central issue in this process of change is also the issue of authorship, since most of these new variants in a producer's repertoire are based on remixing other popular songs. They create a few songs of their own, but the focus largely is on applying creative beats to other songs that already exist.

What is technofunk? DJ producers take the a cappella of a booming funk, or a country song, and put it on a beat that they've just started making, which is a loud hi-hat, with almost no snare drum, a booming bass. So when I said that the scenario changed, that was it. The songs with original lyrics disappeared, practically the versions came... Then everything started to change. The teams, the sound systems were no longer adhering to the lyrical music, the music that had a melody, well-crafted music, no, it was playing randomly. Now in 2021, it seems like things are coming back, people are making more music with lyrics, romantic music. (Sampler 2021).

This comeback highlighted by producer David Sampler is precisely the division of the majority of the scene in Pará between the exponents of the marcantes circuits and rock doido (often cited with alternative names such as tecnofunk, tecnomeme or arrocha funk), which today is the variant with the most popular appeal in the state. The two paths occupy a kind of division into parallel paths that, even if somewhat distant, frequently present processes of mutual influence. For this fieldwork, rock doido was chosen as the main focus due to the size of the parties and the relevance of DJs and producers on YouTube.

On Belém's birthday, when the city turned 407 years old, the ethnographic research reported in this study began. Talking virtually with the city's producers and cultural agents who are involved in the process of creating local electronic music, a party by the Crocodilo sound system was suggested, with a focus on rock doido, which would be held on Thursday, January 12, 2023, in a nightclub called Mansão, located in the Parque Verde neighborhood, also informally called Nova Belém ("New Belém" in literal translation), due to the recent expansion of residential complexes and commercial developments.

One of the characteristics noted in the field research in Pará is that the majority of rock doido parties take place in municipalities in the metropolitan region of Belém, such as Ananindeua and Marituba, or in neighborhoods far away from the city's historic center. In the same week, some performances by DJ Lorrán and DJ Méury were scheduled for nightclubs and bars in these municipalities and neighborhoods.

The movement in front of the event entrance only started to intensify after 11 pm, with a queue starting to form. The audience in line was mostly female, appearing to be of a low age range, with girls even possibly underage. Some arrived on motorbikes with three occupants each, with a driver and two girls on the back. The location was right in front of the Augusto Montenegro highway, where the motorcycles traveled.

The queue, which was long around midnight, had already ended at 12:15 am due to the opening of the party gates. The entry process for the event was quick and buying a ticket at the entrance at the time cost R\$20. The Mansão space is more similar to a structured venue for music shows than an electronic music club. It's spacious, with three bars, one on each side of the main sound system and one in the back.

The crocodile-shaped structure of the sound system was set up behind a small stage where a romantic pagode band, called I Love Pagode, had already started the opening show. The public, which at 12:30 was already beginning to cram the space, interacted with the hits of the genre performed by the group, but still in a timid way. It was a "start of the party" process, with people arriving and settling in on the tables, on the dance floor and in the exclusive boxes, which were located in sections of the second floor of the house, with a privileged view of the crocodile-shaped sound system.

The main DJ set started a little after 1 am (Image 1). A person responsible for the house presented the Crocodilo sound system, also giving information on how it works and details of the parties taking place at the Mansion. This specific Thursday event marked the anniversary of a party dedicated especially to rock doído. The host also remained on the sound system stage at the beginning of the set alongside the DJs, making interventions on the microphone during the DJing. Even though the DJs were from the Crocodilo crew, like DJs Gordo and Dinho, the repertoire included well-known tracks produced by famous rock doído DJs, like Méury and Lorrán.

Tracks such as "Joga a Mão e Da-lhe Sal," a partnership between DJ Méury and MC Biel Bh, and "Envolvimento," by MC Loma in a version mixed with DJ Alok's remix for "Sevens," a song by the North American band System of a Down, are almost omnipresent in Pará's current music scene. In addition to opening the night's DJ set, they are mentioned by many locals when asked about the rock doído movement. Audiences at shows featuring other styles, such as country, pop, MPB and rock, tend to



Photo 1. A rock doido party with Crocodilo sound system.

Source: Author

shout both the expression “sal, sal, sal,” from the song that comes from the expression “Dá-lhe Sal” (“to finish someone,” in free translation), and the popular war cry “endoida, caralho” (“get crazy, damn it,” in free translation), in all shows held in Belém, regardless of the artist or genre.

Due to this contextual issue, it is necessary to make a parenthesis in the narration of the field research to dive deeper into these two expressions contained in the first songs performed by the Crocodilo sound system. They are responsible for movements of identification of the people of Pará with the local musical experience and valuable to understand what happens in the production of new repertoires based on manifestations from the people of Pará.

Producer David Sampler remembers hearing the expression “endoida, caralho” at sound system parties in the 1990s, in a phenomenon called Mid Back in national electronic music, which was not about reviving hits from the 1970s, as the Flash Back movement became known, but return to playing relatively recent hits, which broke out in the previous decade, the 1980s, hence the name Mid Back, related to going back in time, but not to such a distant time.

This “endoida, caralho” thing has been a going on for a long time now. Here in the Mid Back time at parties, as far as I remember, right. So, I can’t tell you how it came about. It’s difficult for someone to tell you how it came about, if someone tells you “it came about on such a day,” I think they’re lying to you, but that goes back to the Mid Back era, in the 90s, when people shouted “endoida, caralho” in the Mid Back, at the time of the Tupinambá, Rubi. (Sampler 2021).

The oldest mention on YouTube of the expression “endoida, caralho” is from the Distrito Folia event, held during the 2017 carnival in the Industrial District of the municipality of Ananindeua, in the metropolitan region of Belém. In the video, the crowd follows a sound car and shouts “endoida, caralho.” The first track with the expression was recorded by DJ Méury, in partnership with MC Dourado, and titled “Endoida Carai 2017.” The video with the track’s audio was published in June 2017 and has been little seen until today, currently having around 1,850 views only. In the lyrics, the term used is “carai” and not exactly “caralho,” but the form of the rhythmic division of the scream was already the same as that used today.

The “endoida, caralho” is as follows: when things are on fire there, when the sound system is booming, the DJ says “go crazy, damn it!” And the crowd responds, the crowd responds with “endoida, caralho”... And this expression is necessarily an expression that is very peculiar to a moment..., to a very specific context. (de Melo 2021).

About two years ago, the world-famous Brazilian singer Anitta recorded a music video for YouTube in partnership with the Crocodilo sound system. The song “No Chão Novinha” was recorded with the participation of DJ Pedro Sampaio in the Vila da Barca community, in the Telégrafo neighborhood, in Belém, which is largely made up of houses built on stilts. Anitta gathered a large audience for the recordings and included the audience chanting “endoida, caralho” in the final credits of the video. The singer also went viral with some posts on Instagram Stories with the catharsis of the audience’s reaction with the words “endoida, caralho” and the subject circulated a lot in posts on social media.

Taking advantage of Anitta’s impulse of the expression from Pará, local artist Leona Vingativa released a track entitled “Endoida, Caralho” in December 2021. She was one of Anitta’s guests to dance in her music video and also took the opportunity to use audios and videos of Anitta in her own video for “Endoida, Caralho.”

The music video of Anitta and Pedro Sampaio's song was recorded in Belém and Leona was invited (alongside influencer Ruivinha de Marte) to participate as a sound system dancer in the video. Despite not singing on Anitta's track, Leona took advantage of the opportunity and released her own song called "Endoida Caralho." During the recording of her video Anitta discovered this expression, which is common in Pará, especially on the walls, and indicates that the public is very excited, enjoying the party, "going crazy." The artist liked it and made some posts about the subject that week, becoming one of the trending topics. (Stoffels 2022, 105).

The other example of an expression that is on the lips of people from Pará when it comes to music is "sal" ("salt" in literal translation), which can appear in a few different ways. Whether in the format "sal, sal, sal" being repeated several times or "sal e dá-lhe sal, sal e dá-lhe sal." "Sal" is directly linked to DJ Méury due to the song "Joga a Mão e Da-lhe Sal" which seems to have, in fact, popularized the theme. A video from the Apenas Dance channel on YouTube teaching the song's choreography has already surpassed 200,000 views.

During the 2022 presidential race, the expression was used to attack the re-election candidate Jair Bolsonaro, being adapted to "The people are with Lula and told me to give the message. Now it's salt, salt for Bolsonaro."² The version was made by DJ Méury herself in partnership with MC Dourado. A publicity video was also produced for social media where MC Dourado danced near Mercado Ver-o-Peso, one of the main popular tourist spots in Belém. The piece was widely broadcasted on Tik Tok.

The version of the expression "sal" gained public debate when sociologist Rosângela da Silva, wife of the then-candidate Lula, went viral in a video recorded at the home of Helder Barbalho, re-elected governor of the state of Pará, dancing and singing alongside MC Dourado. The video ended up being used to spread fake news about Rosângela da Silva calling for the death of Jair Bolsonaro and that the "sal" expression would be a term associated with the murder or a synonym for "kill" in the dialect of

² Bolsonaro is a far right politician elected president of Brazil in 2019, that, on the 2022 presidential election was running for the second term. Lula was the left wing president of Brazil from 2003 to 2011. During his term, Lula invested on wealth distribution programs that made him one of the most popular Brazilian president of all time, especially in the northern and northeast regions of Brazil. On the 2022 election, Lula was elected president of Brazil for the third time.

crime. Fact-checking agencies such as Projeto Comprova and media outlets such as SBT and the newspaper O Popular produced journalistic material denying the fake news, which originally spread from a post by jiu-jitsu fighter Renzo Gracie.

The dancer next to Janja, as Rosângela is known, is funk artist Wagner Sabino da Silva, based in Pará and known as MC Dourado. He, who does not have any criminal record, explained that “now it’s salt in Bolsonaro,” mentioned in the video’s song, is used, in Pará, to refer to someone who loses in a competition. Other sources found by Comprova support this statement. (Comprova 2022).

The textual examples of “endoida, caralho” and the chorus of DJ Méury’s song that says that “the DJ is playing, the rock is going to be a thousand degrees, only the crazy guys throw their hands and give him salt” are allusions that fit well in the context of rock doido parties. The DJ plays and the audience goes crazy (the very meaning of the word “doido” is “crazy” in a literal translation). This is rock doido in essence, a symbiosis of euphoria between those who DJ and those who listen that drives everyone crazy at that very specific event.

Resuming the report of the experience at the Crocodilo sound system party, another track performed at the event that deserves to be highlighted is “Abre a Boca do Animal” (“open the animal’s mouth” in literal translation), which represents a direct tribute to Crocodilo (“crocodile” in literal translation). The track is derived from “Faz a Boquinha do Animal,” originally released by MC Dourado in a music video produced by producer KondZilla.

In February 2022, MC Dourado published a new track praising the Crocodilo sound system, now in partnership with DJ Méury. The two together are responsible for several current creations that are on the lips of young people from Pará. The lyrics of the new composition praise the importance of the Crocodile sound system for Pará in lines such as “It’s the surreal Crocodile of Pará, with Anitta it became international, now that the Crocodile is famous, everyone is following the animal.”

A relevant issue to highlight is that the interaction of rock doido parties also happens virtually. Before, during and after the parties, the sound system’s production team posts content to engage fans and foster their relationship with the rock doido environment also on digital media.

Crocodilo, in addition to publishing photos of the event on social media, also broadcast live the DJs’ set on its official Facebook page. The public

of the sound system actively participates in the posts, producing memes and jokes that are shared internally by regulars. In one of the photos, the image of a woman selling sweets at the door of the event was used to create jokes among the regulars. Other photos, of other regulars, were also cropped and started to be used in the comments of the post for comical effect.

After the event, the taxi driver who drove us back to the São Brás neighborhood, upon hearing the expression “rock doido” said he was a big fan of DJ Hud and immediately searched YouTube for a set by the artist which we heard, at full volume, throughout the rest of the trip.

DJ LORRAN IN ACTION

After a rock doido party with the Crocodilo sound system, what was missing was the on-site experience of a clubbing set by one of the three main DJs of the rock doido movement. The chosen one was DJ Lorrán, who on the night of January 14, 2023 would perform in two locations, starting a set at 11 pm at the Bloco do Ouriço, a pre-carnival event, held at Açaí do Biruta, in the Cidade Velha neighborhood. Lorrán’s second performance of the night would be held at 3 am, in the municipality of Ananindeua, in the metropolitan region of Belém.

The first performance was chosen and the event began at 4pm, with a procession from Bloco do Ouriço through Cidade Velha to the party space. Arriving at the Açaí do Brituta around 10:30 pm, a band that played hits from different musical genres, from axé to rock, performed.

The space at Açaí do Biruta is very large, with some bars spread across strategic points and several boxes located in the center and corners of the space and some tables also on the dance floor. In terms of organization, it is very similar to the Mansion, the first location for ethnographic recording of rock doido in this research, with the capacity host more than 1000 people per event.

DJ Lorrán came to the stage about 50 minutes late. At around 11:50 pm, he was announced by the party organizers and sent the public into a frenzy. He entered the scene carrying a cannon that fired dry ice and, at the same time, some structures fixed to the stage spat shredded paper towards the audience. The structure of the presentation is very well produced and focused on the impact of the DJ’s arrival.

Right at the opening, Lorrán plays one of the highlights of the repertoire. The song is “Passinho do Tararau,” which works as a kind of symbol of the DJ’s work. The lyrics begin with the anticipated chorus: “Oh, my God, I’m feeling sick, I’m shaking all over with the tararau step.” The “tararau” is repeated several times and also returns as an insert or remix in other songs.

The music video for “Passinho do Tararau” was recorded featuring singer Keila and DJ Junior Sales and was set in Vila Container, a hip, youthful space in the city of Belém that houses bars, restaurants and shops. Vila Container is a symbol of the new local entrepreneurship and is located close to the Basilica Santuário de Nossa Senhora de Nazaré, which hosts the nationally known religious festival Círio de Nazaré. The clip has currently surpassed the 460,000 views on YouTube.

The entry of singer Keila in the middle of the track adds a change to the lyrics, which now contains “tararau, no passinho dos marginal” and also highlights the phrase “tô passando mal” (“I’m feeling ill,” in literal translation) linked to a repetitive siren effect, which alludes to the aid a doctor provides to a patient in need of care. The Kit de Tecnomelody channel on YouTube presents the original “Passinho do Tararau” project in FL Studio, helping to dissect the track’s production.

Like most rock doido songs, “Passinho do Tararau” is built from a beat repeated in a loop format, which in this specific case, emulates funk and piseiro³ more than the traditional brega beat. The track focuses more on percussive elements and bass and does not include instruments recorded in the studio by musicians, such as guitars or keyboards.

Following the performance, Lorrán performs “Chama o Sapinho,” a track that already contains a guitar solo played repeatedly, which is not very usual in rock doido instrumentation. The beat and text of the song also follow the funk trend of Rio de Janeiro. DJ Lorrán, contrary to what Hud and Méury do, is the one who works most on rhythmic material from the funk of Rio de Janeiro, hence perhaps the DJ’s tendency to call the music he produces technofunk, avoiding the use of the expression rock doido.

With Lorrán’s production bringing many funk elements, it is the one that most escapes the Pará tradition, since the element that seems to bring together all generations of brega in Pará is precisely the type of rhythm used. The DJ also uses the classic brega beat that was adapted for rock

³ Piseiro (or pisadinha) is northeast Brazilian rhythm that mixes the traditional forró with the keyboard and electronic beats.

doido, now more accelerated, but always introducing different electronic rhythms in his sets, something that demonstrates an influence from Brazilian DJs connected to the world's electronic music scene, as is the case of Alok, who became a celebrity DJ.

It's the place Lorrán seems to be aiming for. Both the production of his sets for YouTube and his presence on social media are focused on giving the public the image of a lifestyle full of parties and financial ostentation, with expensive drinks on the disco table and photos on beaches and resorts.

Following the presentation script (Image 2), DJ Lorrán presents his version "Mega do Vestibular," created using Pinduca's voice as a basis taken from "A Marcha do Vestibular." This is the DJ's appeal to the Pará tradition in every sense, as he recycles a song already consolidated in Pará's popular songbook and, at the same time, uses the standard local brega beat, abandoning funk or piseiro.



Photo 2. DJ Lorrán in action at Açaí do Biruta stage.

Source: author

Lorrán continues in the field of versions and surprises by presenting "Ana Júlia," a track by the rock group Los Hermanos that was a hit in 1999. The choice is unusual in the context of rock doido, as the vast majority

of the audience is in their 20s and the track was released 24 years ago by a band from a completely different context. He uses the entire initial part of the song reaching the chorus, which is played twice, which already means an abrupt rupture to the next track in the set.

The abrupt rupture between tracks, using only specific excerpts from each one, is very characteristic of rock doído, in an approach that is very reminiscent of the dynamics of the social network Tik Tok, where short videos are prioritized so that the viewer's attention is not lost and the viewers can jump sharply from one to the other. The DJ sequences short excerpts and keeps the audience tuned into the innovations presented at all times, without the need to keep them listening to a song for as long as it was commonly adopted for radio play, which is around 3 minutes long.

De Carvalho (1999) has already pointed out the creative possibility for DJs to manipulate the isochronous rhythm of sequencers in favor of a deconstruction of the linearity of the repeated time of loops and electronic bases. The breaking, cutting, reprocessing and mixing are characteristics of the DJs' creative process in creating something new from something that already exists. It is the space for construction from various previously constructed materials.

... an innovative musical response to isochrony is articulated in techno music, in which the DJ precisely intervenes deconstructively on the isochronous rhythm by breaking it, fractionating it, dividing it into minimal pieces in order to improvise beats and metric feet always irregular, surprising and constantly changing. Hip hop DJs also intervene on bases that start from isochrony to generate stable, albeit idiosyncratic, structures. In this way, these techno and rap artists make float what was designed not to float and this game of denial of denial reaches levels of great creativity and virtuosity, responsible even for the rise of the DJ as a star of the system. (de Carvalho 1999, 72).

DJ Lorrán's presentation ended after a selection of several tracks of varied popular music played in just short excerpts, as is usual in his YouTube sets, with quotes ranging from "Prisão Perpétua," written by Biju do Piseiro and MC Theuzyn, to even much older songs like "O Cheiro da Carolina," by Luiz Gonzaga.

The party continued with other attractions after Lorrán's appearance and the DJ then headed to the next party, scheduled for 3 am. The pace of Lorrán's activity is intense. The night before, Friday, the DJ posted on Instagram about his return home at around 5:30 in the morning, almost at dawn.

FINAL REMARKS

What can be concluded from the ethnographic incursion into rock doido parties is that electronic music in Pará is going through a moment of transformation driven by younger people. Rock doido is the sound of Pará's youth from peripheral locations and this is confirmed by the parties with great attendance. The DJs that play rock doido focus on a dialogue with the public that benefits greatly from the use of the internet for promotion and consolidate an imaginary of dances with very fast and fun electronic music. The traditional rhythm of the levada from Pará is still there, but now more accelerated and mixed with different influences from the global pop universe.

DJs Méury, Hud and Lorrán not only master a specific aesthetic style to audiovisual, but also innovate impressively by releasing a large audiovisual production of a filmed clubbing set almost monthly. These three mainly seem to be pointing a way towards the formalization of new music produced in Pará by combining consistency in the production of videos for YouTube and, at the same time, an increasing relevance as digital influencers. With the digitalization process, musical transformation is underway in the state of Pará. Rock doido currently represents an offshoot of tecnobrega that is more accelerated and adapted to the context of social networks.

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