

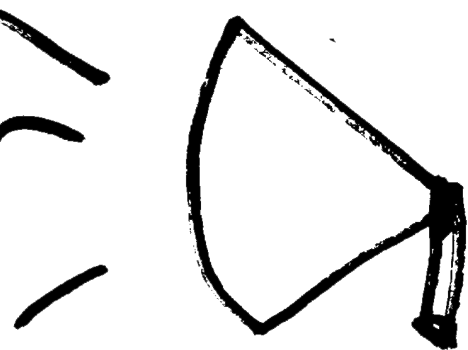
## 4.4. Notes for a historical perspective of the music scene in Porto Alegre

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### **A b s t r a c t**

Porto Alegre is the capital city of the Rio Grande do Sul state, located in the most southern region in Brazil. Its colonisation had an important role played by immigrants from Azores (Portugal), together with people from other European and African countries. This paper has the objective of producing initial notes for a historical perspective of the music scene in this city, and the research question is which facts compose a possible historical perspective of music in Porto Alegre, and how they are related to each other, as well as changes in the city across time. The investigation, considering from the 18<sup>th</sup> century until the end of the 1990s, was conducted based on bibliographic review. As a conclusion, it was possible to identify places, artists, music groups and genres, as well as how the social processes and historical facts had been relevant on the events in this music scene.

**Keywords:** *History of music, music scene, historical perspective, Porto Alegre, Brazil.*



## 1. Introduction

The topic of this paper is a historical perspective of music in Porto Alegre, the capital city of the Rio Grande do Sul State, in Brazil. This is the most southern state in the country, and has borders with Argentina and Uruguay. Porto Alegre is a very interesting place to observe. Immigrants from the Azores (Portugal) had an important role in the colonisation, together with other populations that already lived in the region, such as other people with Portuguese background, from São Paulo, and black people, from Africa, which were slaves. With the passing of time, this city developed a quite interesting music scene, with the arrival of other immigrants and cultural influences. Also, being near to other countries which had been colonised by Spanish immigrants was a relevant fact.

The research observes from the arrival of the Azorean immigrants, in the 18<sup>th</sup> century, until the end of the 1990s. This investigation has the objective of producing notes which make possible to build, like a timeline, a historical perspective of music in Porto Alegre. The research question is which facts compose a possible historical perspective of music in Porto Alegre, and how they are related to each other, as well as changes in the city across time. Concerning the methodology, the investigation was conducted based on bibliographic review. The references are related to the history of music in Porto Alegre, with Arthur de Faria (2017), Luiz Antonio Gloger Maroneze (2007), Marcello Campos (2014), Fabiane Behling Luckow (2011), Luiz Artur Ferraretto (2007; 2013), Adriana Amaral and João Pedro Wizniewsky Amaral (2011), Adriana Amaral, Ivan Bomfim, Marcelo Bergamin Conter, Gustavo Daudt Fischer, Michael N. Goddard and Fabricio Silveira (2017), Mauro Borba (1996), Hardy Vedana (1987; 2006), Alisson Avila, Cristiano Bastos and Eduardo Müller (2001), and Ivan Paolo de Paris Fontanari (2003).

## 2. THE 18<sup>th</sup> AND 19<sup>th</sup> CENTURIES

For the purpose of this paper the historical perspective of music in Porto Alegre starts with the arrival of immigrants from the Azores in the 18<sup>th</sup> century. There was a series of musical activities related to the azorian folklore, such as the dances called *chimarrita* and *pezinho*, and also carnival (Faria, 2017d). In this period the first theatre, Casa da Comédia, opens, which was formerly known as Casa da Ópera. Although the population preferred open air performances, which took place on a stage that was set up on Sundays and holidays. Porto Alegre had, with the passing of time, immigrants of other European countries besides Portugal, such as Germany, Italy, France, England, Spain and Ireland (Vedana, 1987). There are records of musical activities with African rhythms in the 19<sup>th</sup> century, which happened near where we can now find the Lima e Silva Street, in the Cidade Baixa neighbourhood (Faria, 2017d). There was a place called Candombe da Mãe Rita, where robbed slaves played *candombe* with percussion instruments. In this place there were also rehearsals of Christmas acts called *cocumbis*, related to religious syncretism.

Six bands were playing in Porto Alegre near 1870 (Vedana, 1987). União Brasileira, Firmeza and Esperança played at the Menino Deus chapel, and there were also others, such as Euterpe, Sete de Setembro and Corporação Musical do João Ferreira Lima. Lídia Knorr, a female composer, publishes in 1881 her sheet music for genres such as polka (Faria, 2017d). There is a lack of more profound information about her. Os Cubanos, a kind of music group called 'rancho', used to play popular music in the streets of Porto Alegre around

1880, between Christmas and Three King's Day (Vedana, 1987). From 1885 on, there were also other "rancho" groups: O Moçambique, Os Benguelas and Os Baianos.

São Pedro theatre was inaugurated during the 19<sup>th</sup> century. At this time, with other people coming from a previous association, José Araújo Vianna created the "Sociedade Philarmônica Porto-Alegrense", which lasted for 20 years (Faria, 2017d). Music soirees were also organised by the "Sociedade Partenon Literário", created by the city's first generation of writers. The concentration of the black population in the region near the current Rio Branco and Bom Fim neighbourhoods was the reason it started to be called the African Colony. At this time, the *batuques* took place there, including open air performances (Faria, 2017d).

### 3. Records, radio and balls

Different popular music genres originated from a synthesis of sonorities produced by African and European immigrants to the Americas in the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> centuries (Faria, 2017d). From this process, genres such as jazz, *tango*, *samba*, *choro*, *marchinhas*, Cuban rhythms and blues came into being, and later made possible the emergence of rock, *bossa nova* and soul, among others. The first record company in Porto Alegre, Discos Gaúcho, started at the beginning of the 20<sup>th</sup> century, and was the second one in Brazil. It belonged to Savério Leonetti, who also owned the Casa A Elétrica, which sold gramophones and needles (Vedana, 2006). Discos Gaúcho recorded genres such as waltz, *dobrado*, *choro*, *polca*, *maxixe*, *habanera* and schottisches, amongst others (Faria, 2017c). The record company also made it possible to record the music of artists like Octavio Dutra, music composer and instrumentalist, responsible for a generation of musicians and the leader of the Terror dos Facões music group.

During the period between the 1920s and 1930s a modernisation process based on European and American influences took place in Porto Alegre (Maroneze, 2007). It had consequences in terms of different urban and cultural aspects. Public meetings begin to happen with streets, bars and coffee shops as protagonists and places. At this time, there is a change in the development of sociality, with the practice of what was called "footing", when people walked in the city centre to meet others and be seen. This behaviour expanded to the night life with music, representing a city which started to have a kind of metropolitan way. The manifestations of a music scene related to the elite began to take place in the city centre.

Cidade Baixa and Ilhota neighbourhoods had the other musical performances in Porto Alegre, and the area was called the "zona boêmia", where the "seresteiros" played (Faria, 2017b). These places were similar to the African Colony, and considered to be a peripheral region. They were inhabited by the population removed from the city centre, mainly formed by black people, who were descendent of slaves. There were no phonographic registers of the music produced by them. At the beginning of the 20<sup>th</sup> century, in 1924, the first radio station in Porto Alegre went on air, Rádio Sociedade Rio-Grandense, but it soon closed because of financial problems (Faria, 2017a). The second one was Radio Sociedade Gaúcha, which started in 1927.

In this period another important place for the music scene opened in Porto Alegre: the cinema theatre Recreio Ideal was the first one in the city

that had an exclusive building (Faria, 2017e). The musicians played live during the exhibitions, as the films were still silent. It was considered an important entertainment, and the best musicians performed at these occasions, such as the piano player Radamés Gnattali. *Tango* was a strong music genre in Porto Alegre at that time, because of the nearness of Argentina and Uruguay and also because of the El Mundo and Belgrano radio stations, from Buenos Aires, whose content could be listened to in Rio Grande do Sul (Faria, 2017e). It made it possible for many *tango* music groups to perform in Porto Alegre.

During the first decades of the 20<sup>th</sup> century, live music could also be found at the *cabarets*, like Clube dos Caçadores, Brazil Club and Club Marly (Luckow, 2011). They were a place for male sociality where the *chanteuses* - female singers - performed, such as Jane Marny and Marcelle D'Orlys. The main music genres were Italian, Brazilian and French songs, and also *tango*, waltz and *habaneras*, besides *operettas*, accompanied by small orchestras. Around the middle 1930s "jazz" or "jazz-bands" music groups were present at the parties, balls and music recordings. They played, except for jazz, music genres such as *maxixes*, *polcas*, *schottischs* and *habaneras*. There were plenty of these music groups in Porto Alegre during that period (Faria, 2017f). Besides the other music genres already mentioned, "jazz" had in its repertoire *tango*, waltz and *milonga* as well (Faria, 2017a). The music for carnival in Porto Alegre was *marchinhas* and *sambas*.

These were the main music groups in the city until the 1940s, when the orchestras known as "big bands" came into being (Faria, 2017f). They were inspired by music and films from the United States, which relate to the idea of modernity from this country that increased during Second World War (Maroneze, 2007). In this period, Porto Alegre had two more radio stations: Difusora started in 1934 (Ferraretto, 2013) and Farroupilha in 1935 (Faria, 2017a). There were plenty of music programmes, with hired artists that performed live. Difusora had the main audience during the 1940s, and in the 1950s Farroupilha becomes more important than the former (Vedana, 1987). Between the end of the 1950s and the beginning of the 1960s the repertoire on the radio stations in the city was mainly international (Faria, 2017a). They played Caribbean music, *bolero*, *salsa*, Paraguayan *guarânia* and American pop, as well as *tango* and some hits of what was considered as Brazilian music, which was the one produced in Rio de Janeiro.

There was no place on the radios for the music from Porto Alegre that already had, at that time, its own identity (Faria, 2017a). It happened because of the national unification policy by Getúlio Vargas, who governed the country from 1930 to 1945 and from 1951 to 1954. He had forbidden the state's anthems to be played and commanded its flags to be burnt. There was a strong usage of radio as a centralising communication media. During this period, *samba* was the music genre established as a national symbol, broadcast by the state radio Nacional, from Rio de Janeiro. What started to be considered as the regional music was the one produced in the inland part of the state of São Paulo and in the Northeast of the country.

There were no record companies in Porto Alegre since the closure of Discos Gaúcho in 1923 (Faria, 2017a). Consequently, the artists that have not left Rio Grande do Sul did not record albums at that time. After Vargas left the government some actions that had the objective of valuing the cultural manifestations in the region took place (Faria, 2017a). The *Departamento de Tradições Gaúchas* (traditions department), in the Júlio de Castilhos school's

student union, started in 1947. The next year, the traditions centre CTG 35, created by Barbosa Lessa and Paixão Côrtes, began its activities. During the same period, *O Tempo e o Vento* (The Time and the Wind) a book trilogy, by Erico Verissimo, started to be published, and “Contos Gauchescos” (Short stories from Rio Grande do Sul), by Simões Lopes Neto, is republished.

A generation based in a night life behaviour came into being in Porto Alegre between the end of the 1930s and the beginning of the 1960s (Faria, 2017a). Lupicínio Rodrigues, a black singer and composer, who was born in Ilhota neighbourhood, became famous for his *sambas* (Campos, 2014). During the same period, Túlio Piva started to compose *samba* as well (Faria, 2017g). New musicians, especially the ones who had just arrived from the inland part of Rio Grande do Sul, used to perform at the Public Market, where they were evaluated by the more experienced ones (Faria, 2017a). They usually got donations after playing. These presentations made it easier for the musicians to get a chance to work at the radio stations in Porto Alegre, which had live programmes as theatres, soap operas and music performances.

During their golden years, the radio stations held an expressive cast of singers (Faria, 2017a). Considering different generations, it is possible to mention artists such as Fernando Collares, Guilherme e Gilberto Braga, Roberto Giannoni, Edy Polo, Sérgio Dias, Vaine Dutra, Renê Martins, Zé Bode, Francisco Lopes, Valdir do Carmo, Alvaiade, El Chamaco, Heitor Barros, Armando de Alencar, Alcides Gonçalves, Johnson, Sady Nolasco, Carusinho; and the female singers Horacina Corrêa, Teresinha Monteiro, Gessy Dávila, Neusa Teresinha, Lucy Natália and Maria Helena Andrade. The latter was one of the few of her generation to record an album, accompanied by the music group *Primo e seu Conjunto Melódico*, in 1957.

The Porto Alegre Symphony Orchestra was created in 1950 by the Hungarian conductor Pablo Komlós (Faria, 2017a). Its members were mainly part of the cast of Rádio Farroupilha. In the 1950s, when the evening programmes were broadcast, 92% of radio were on in Porto Alegre (Faria, 2017a). At this time, the music group *Conjunto Farroupilha* and the female singers Elis Regina and Lourdes Rodrigues started to perform. Bars, balls and *cabarets* were the places for live music (Faria, 2017a). Balls were the major opportunity for musicians and artists who performed on the radio, and consequently were well-known. Orchestras played at the balls and, during the break, the *conjuntos melódicos* (melodic music groups) performed. These melodic music groups were instrumental. Its repertoire were *bolero*, *mambo*, *samba-canção* and Italian, French and American songs (Faria, 2017b). Music was played softly, so people at the balls could talk and dance at the same time. These music groups recorded albums and performed at balls such as the *Baile da Reitoria*, which took place at the Federal University of Rio Grande do Sul Weekly. The most famous among these music groups were *Conjunto Melódico Norberto Baldauf*, Flamboyant and Flamingo (Faria, 2017h). The first had a contract with Rádio Gaúcha, and the second, with Rádio Farroupilha. Both played on the first television broadcast in Rio Grande do Sul, by TV Piratini, in 1959. Flamboyant, which played *samba-jazz*, was very important for the development of Elis Regina as a singer, and performed with her at the inauguration of *TV Gaúcha*, in 1962. *Renato & Seu Sexteto* was also an important music group during this period. These groups' repertoire was partly authorial.

## 4. Rock and TV

The first groups that played rock in Porto Alegre, *Poposky e Seus Melódicos* and *Stardust*, came into being in the end of the 1950s (Faria, 2017h). They had the formation of *conjunto melódico* and played instrumental music. During this period, the balls started to have also the rock groups, as well as the orchestras and the melodic music groups. According to Glênio Reis's account (as cited in Ávila; Bastos; Müller, 2012), at the beginning of the 1960s, there were around eight presentations of rock groups each night at the balls. The clubs hired them by the hour. The bands were *Os Incendiários*, *Bulls*, *Os Monges*, *Thunderballs*, *Os Morcegos*, *Os Jetsons*, *Os Brasas*, *The Bachfools*, among others, according to *Mutuca and Cláudio Levitan's Report* (as cited in Ávila, Bastos & Müller, 2012).

In the 1960s, the rock band Liverpool was formed. They recorded the album *Por Favor Sucesso* (Please Success) in 1969, released by Equipe Record Company in Rio de Janeiro, according to Fughetti Luz's account (as cited in Ávila, Bastos & Müller, 2012). Liverpool lasted until 1973 and some of its members formed the band *Bixo da Seda*. When TV broadcast companies started in Rio Grande do Sul, all programmes were live (Faria, 2017a). This brought a change for the radios, and by the end of 1966 there were no longer radio programmes with an audience at the studio. Videotape started to be on TV in 1963, and the local TV stations received the tapes with the recorded programmes from the other TV companies they were associated with. These companies were located in Rio de Janeiro and São Paulo. Consequently, it was no longer needed to hold a huge cast of artists, and many musicians lost their jobs (Vedana, 1987).

Musical TV programmes such as *O Fino da Bossa*, *Jovem Guarda* and music festivals with competitions, from the TV channel Record (São Paulo), which were widely important during the 1960s, are an example of the broadcast use of videotape (Faria, 2017a). Local programmes, produced in Porto Alegre, were not able to compete with them. TV Gaúcha, for example, was purchased by TV Excelsior, which produced programmes in Rio de Janeiro and in São Paulo, and whose owners also owned the air company Panair (Faria, 2017a). This made the videotapes transportation, which was by airplane, much easier. After TV Excelsior's closure, in 1968, TV Gaúcha associated with TV Globo, from Rio de Janeiro.

This period is the end of what was called *anos dourados*, the golden years, and modernisation actions then took place in Porto Alegre. Because of interventions in the urban space in the 1960s, another urban imaginary begins (Maroneze, 2007). There is a conflict between the promised benefits of these actions and the negative effects that derived from it, that were not considered previously. Expectations of a future, which were positive, then transformed into nostalgia in a context of tension between tradition and modernity. Modernisation of urban space between the end of the Second World War, in 1945, and the beginning of the military dictatorship in Brazil, in 1964, had later developed in social tension (Maroneze, 2007). It is possible to point out that decadence of sociality in the urban environment was brought about by the military coup. This decay can also be explained with public works commanded by authoritarian governments, centred on viaducts, tunnels and the extension of avenues, to improve the rapid circulation of vehicles. An example of consequences for this transformation in sociality relates to security problems, as it happened to the city centre in Porto Alegre (Maroneze, 2007). At the same time, television starts to be central for entertainment and for themes for social conversation.

## 5. The 1970's

Many projects began to take place in Porto Alegre in the 1970s, with the objective of creating spaces for the local bands and artists to show their work. The 1.<sup>a</sup> *Mostra de Música de Porto Alegre* (first exhibition of music) happened in 1972 according to Kledir's account (as cited in Ávila, Bastos & Müller, 2012). The event was not competitive, and wished to recall Woodstock Festival and be against the military dictatorship with a solidary process and the creation of a new world of peace and love. Another project was the *Rodas de Som* (Circles of Sound) at *Teatro de Arena* (a theatre that recalls an arena, with the audience seated around the stage) in 1974. The event, according to Kledir, was always crowded, and took place on Fridays at midnight. Three or four artists and bands performed in each gig. Some of them were *Bixo da Seda*, *Os Almôndegas* and *Hermes Aquino*.

During this period, *Rádio Continental* was the radio station which gave visibility for this music scene. Júlio Fürst, according to his own account (as cited in Ávila, Bastos & Müller, 2012) presented a programme where soul and funk records were played. From 1975, sponsored by the denim brand Lee, he started to present a programme called Mr. Lee In Concert, initially with country music. After attending the music festival Musipuc, that took place at the Pontifical Catholic University of Rio Grande do Sul, where he could see artists such as Nelson Coelho de Castro and bands like *Inconsciente Coletivo*, he noticed the strenght of the local music scene. So he proposed to sponsor to play more music by the bands and artists from Porto Alegre, which is what actually happened, and the idea succeeded. Some artists brought him their own recorded tapes, and other ones, like *Os Almôndegas*, recorded at the radio station. *Rádio Continental*, according to Nelson Coelho de Castro's account (as cited in Ávila, Bastos & Müller, 2012), also broadcast the audio recorded at the music festivals.

From this moment, a series of concerts, sponsored by Lee, started to happen, called *Vivendo a Vida de Lee* (Living the Life of Lee), according to Júlio Fürst's report (as cited in Ávila, Bastos & Müller, 2012). These events took place at *Teatro Presidente*, a theatre, with bands like *Bobo da Corte*, *Byzzarro*, *Palpos de Aranha*, *Cálculo* and *Inconsciente Coletivo*, and also the artist *Hermes Aquino*. Three thousand people attended the first occasion of this event, and the police had to close the traffic in the street in front of the theatre, Benjamin Constant Avenue, because the place had the capacity for one thousand and five hundred people. In three years, twelve editions of this event happened.

Between the end of the 1970s and the beginning of the 1980s, Porto Alegre had many artists and bands that played Brazilian popular music (*Música Popular Brasileira*) and rock (Borba, 1996). During this time the city started to have a record company again: ISAEC. It made it possible to record the album *Paralelo 30*, produced by Juarez Fonseca in 1978. This record contained the first register in vinyl of MPB artists such as Beбето Alves, Carlinhos Hartlieb, Raul Ellwanger, Nelson Coelho de Castro, Nando D'Ávila e Cláudio Vera Cruz, and became an important milestone for music in Porto Alegre. In 1981 there were seven radio stations in Porto Alegre (Borba, 1996). The same year, *Radio Bandeirantes* went into air, wanting to be an alternative station which aimed to make the local music scene more visible. This radio station received cassette tapes recorded independently by musicians and bands. It kept going on when *Bandeirantes* replaced on the dial *Difusora* station and, from 1983, had its name changed to *Ipanema*, which played primarily rock, but also local MPB.

Besides that, Ipanema radio also broadcast live concerts by landline phone, according to Kátia Suman's report (as cited in Ávila, Bastos & Müller, 2012). Consequently, a culture of valuing local musicians and bars with live music came into being at that time, according to Ricardo Barão's account (as cited in Ávila, Bastos & Müller, 2012).

The first independent album recorded in Porto Alegre, *Juntos* (Together), by the artists Nelson Coelho de Castro, Beбето Alves, Totonho Villero and Gelson Oliveira, was produced in 1981 (Borba, 1996). It was financed by selling coupons, so the record was purchased by supporters before it was made. The artist Nei Lisboa also used bonus to produce its first album, *Pra viajar no cosmos não precisa gasolina*. They were all MPB artists, who formed a music scene with others such as Kleiton e Kledir and Vitor Ramil. During this time, they were considered as popular music from Rio Grande do Sul, under the acronym MPG (*Música Popular Gaúcha*), according to Arthur de Faria's account (as cited in Ávila, Bastos & Müller, 2012). With the passing of time, the rock scene had increased, and MPG artists started to lose their visibility in the city.

## 6. The end of the 20<sup>th</sup> century

In the 1980's, many bands had started and finished in Porto Alegre (Borba, 1996). *Replicantes* was a punk rock band; *Taranatiriça*, *Urubu Rei*, *Garotos da Rua*, *TNT*, *De Falla*, *Atahualpa y uns Pânques*, *Prisão de Ventre*, *Fluxo*, *Bandaliera*, *Júlio Reny e Km Zero*, *Engenheiros do Hawaii*, *Nenhum de Nós* and *Prize* played rock; *Astaroth* and *Leviaethan* were heavy metal bands. They performed in places like Ocidente, a bar, and Auditório Araújo Vianna, an auditorium - which still exists in the same place, in Bom Fim neighbourhood - and *Terreira da Tribo* - that was located in Cidade Baixa neighbourhood at this time; *B 52's*, *Danceteria 433*, *Crocodilos* and *Taj Mahal* were other venues, also in Bom Fim, but these ones no longer exist. Because of this music scene's growth, another record company in the city, ACIT, launches a compilation album with rock bands, *Rock Garagem*, in 1984, and *Rock Garagem II*, in 1985.

The "1º Festival de Rock Unificado", a rock festival, took place in 1985 and was organised by Unificado, a school which offered preparation for undergraduate courses admission exams (Borba, 1996). Ten thousand people attended the concerts of ten bands at Gigantinho sports arena. Four bands signed contracts with RCA record company, from Rio de Janeiro: *Replicantes*, *Engenheiros do Hawaii*, *Garotos da Rua* and *TNT*. *De Falla*, another band, did not perform at the festival, but it was also hired by the same company. The other bands at the festival were *Taranatiriça*, *Júlio Reny e Km Zero*, *Astaroth*, *Banda de Banda*, *Os Eles* and *Prize*.

RCA then launched the compilation album *Rock Grande do Sul* in 1985, with the bands hired, which later their individual albums had recorded in the company. One of the producers had the idea of creating a record label for rock, called *Plug*, when he came to Porto Alegre to attend this festival, according to Claudinho Pereira's account (as cited in Ávila, Bastos & Müller, 2012). In 1986 Vórtex was created, a record and video production company, which launched *Replicantes*'s second album (Borba, 1996). This company also made videos for the bands in Porto Alegre, as well as producing the cassette tapes that were used to show their music, in compilation and individual albums, according to Carlos Eduardo Miranda's account (as cited in Ávila, Bastos & Müller, 2012). It was a period, nevertheless, in which that rock scene started to decay.



Rock in Porto Alegre features three specific characteristics: a strong inspiration from the United Kingdom; an aesthetic that shows a carelessness regarding excellence when playing and singing music, called *estética da chinelagem*; and a hermetic humour, based on inside jokes and nonsense (Silveira, 2014). What is called *chinelagem* could be also defined as a sense of improvisation in music and concert production (Amaral A. & Amaral, J. P. W., 2011). These could be considered as fundamental elements for the constitution of an identity of rock produced in Porto Alegre. During the 1980s, this music scene had some visibility on TV because of the TV show *Pra começo de conversa*, presented by Cunha Júnior and later by Eduardo Bueno (Borba, 1996). The TV programme had interviews and was broadcast by *TVE – TV Educativa*, the public channel of the State of Rio Grande do Sul.

The electronic music scene began in Porto Alegre in the 1980s and developed also in the 1990s, in venues such as *Ocidente*, *Taj Mahal*, *Elo Perdido* and *Fim de Século*, which was later called NEO (Amaral et al., 2017). *Cidade Baixa* and *Bom Fim* neighbourhoods were considered as the underground of this music scene, and *Mainhos de Vento* neighbourhood was seen as a place for mainstream electronic music. DJ Nando Barth, DJ Fabrício Peçanha and DJ Double S were some of the DJs that played in electronic music parties, starting with dance music and later with other electronic music genres such as house, techno and trance. In the end of the 1990s projects such as *Fulltronic*, a rave, and *Mix Bazaar*, a clothing and accessories fair that had a party as well, were part of this scene (Fontanari, 2003).

In the 1990s, in *TVE – TV Educativa*, there was a show called *Radar*, where rock bands and artists performed live, had their videoclips shown and were interviewed (Borba, 1996). Another programme was *Tele Ritmo*, presented by Clóvis Dias Costa, where videoclips were exhibited, in *TV Guaíba*. Regarding radio stations, besides Ipanema, that kept on supporting the local music scene, there was also Felusp, which went on air in 1988 and belonged to the Lutheran University of Brazil – ULBRA. This radio station was later called *Pop Rock* (Ferraretto, 2007). Between the end of the 1980s and the beginning of the 1990s, there were still bands such as *DeFalla*, *Engenheiros do Hawaii*, *Bandaliera* and *Nenhum de Nós*, according to many accounts (as cited in Ávila, Bastos & Müller, 2012). During this time, other bands came into being, such as *Graforrêia Xilarmônica*, *Cidadão Quem*, *Acústicos e Valvulados*, *Barata Oriental*, *Space Rave*, *Maria do Relento*, *Walverdes*, *Rosa Tattoada*, *Tequila Baby*, *Papas da Língua*, *Os Cascavelletes* and *Ultramen*. Some of these band's members had belonged to other ones that stopped playing. MPB artists like *Bebeto Alves*, *Nei Lisboa* and *Vitor Ramil* were also still recording albums and performing concerts.

In the 1990s, the main venues where the bands played were *Porto de Elis*, *Ocidente*, *Rocket88*, *Megazine*, *Garagem Hermética* and *Fun House*, according to many accounts (as cited in Ávila, Bastos & Müller, 2012). In Porto de Elis, many concerts under the name *Segunda Sen Ley* (Monday without law) took place weekly and generated a compilation album in 1995. In this period, the rock music scene starts to be located in Independência neighbourhood, and the local record company ACIT launches a specific label for rock, called *Antídoto*. From the middle to the end of the 1990s, rock bands such as *Cowboys Espirituais*, *Tarcísio Meira's Band*, *Os The Darma Lóvers*, *Tom Bloch*, *Comunidade Nin-Jitsu*, *Bidê ou Balde*, *Cachorro Grande*, *Video Hits*, *Identidade* and *Fresno* – this one representing what was called emocore –

came into being. *Nei Van Sória* and *Flávio Basso* (also known as *Júpiter Maçã*), both former members of *TNT* and *Cascavelletes*, and Wander Wildner, former vocalist of *Replicantes*, started solo careers, according to many accounts (as cited in Ávila, Bastos & Müller, 2012). During this time, heavy metal bands *Híbria* and *Hangar* also started. In the transition between the end of the 20<sup>th</sup> and the beginning of the 21<sup>st</sup> centuries, the popularisation of the internet, which had its usage open to the population in Brazil in 1994, brings many changes to the music scene, according to Mini and Gaby Benedict's account (as cited in Ávila, Bastos & Müller, 2012). From this time, producing, promoting and distributing music becomes easier than before.

## 7. Final remarks

This research reveals that Porto Alegre had an interesting development of its music scene, related to many different music genres. As a matter of conclusion, this paper made possible to identify places, artists, music groups and genres, as well as to understand how the social processes and historical facts across time had been relevant for the events and changes in this music scene. An important influence of immigrants of Europe and Africa could be noticed on the cultural manifestations in the city. The effect caused by the nearness of Uruguay and Argentina could be perceived mainly in the first half of the 20<sup>th</sup> century. After the Second World War, the impact of the cultural habits of the United States has increased in Porto Alegre, bringing a modification in social behaviour and in the music genres that became more important in the city.

This research also made possible to perceive changes in the city's urban space which affected the music scene with the passing of time. These changes were related to politics and policies from different governments. It was also possible to notice how the different authoritarian governments of Brazil brought a negative impact to the music scene, as well as to other aspects of the cultural and urban environment. A lack of more detailed register of the music produced by the black population and by women in Porto Alegre is an issue that was evident during the process of this bibliographic review. As a suggestion for future research, these aspects could be investigated, in order to enable more visibility for these people's role in the music scene. This paper had the intention of producing initial notes for a historical perspective of the music scene in Porto Alegre. It is possible to say that this objective has been reached. This research has the purpose of being useful for other studies and to inspire deeper sights of the music in Porto Alegre, including, for example, more information regarding cultural manifestations such as carnival.

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