

11.1 Nomadic singularities, experimentalism and musical post-genre

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A b s t r a c t

The experimentalism in art, since the vanguards, overcomes semantic regimes. From this idea, this article aims to understand the confronts of the experimentalism in pop music, analyzing artists as DJ Tudo, Mashrou' Leila, Tetine and Aíla, which propose communicational experiences different from the semantic stability of phonographic genres and also inscribe emerging debates, surpassing the regimes that capture social life in western societies. The theoretical and methodological approach uses semiotic analysis to study the dynamics of cultural texts (Lotman, 2004), considering the music materialities, and concepts of nomadism (Deleuze & Guattari, 1995) to understand an experimental praxis that claims differences beyond the western *logos*, which may indicate a post-genre moment in pop music.

Keywords: *Hybridity, identity, subjectivities, difference, post-genre.*

GENDER IS
DEAD,
PINK IS 4EVER

1. Introduction

The experimentalism in artistic languages is generally associated with disruptions in the old ways of designing works. The aesthetic limits are exceeded from time to time when artists put into question the discourse of certain standard, a move that generates strangeness and shock since these frames are linked to the much needed – and effective – stability to the current order. It is especially in the communication field that sensory aspects are tested and challenged, whereas in media environment the hegemonic texts relate themselves to the way of life that it is intended to preserve. *Agencements*²⁵⁹ in the musical language of these experiments, therefore, inscribe difference. Marcel Duchamp's urinal, taken to a museum and renamed in 1917 with the title *The source*, is an example of a breakup with the crystallized models in the imaginary of a time. The confrontations with the past proposed by the vanguards of the twentieth century – in art, music, literature etc. – are examples of language which departs from schemes of a certain time. And, if the artist confronts a discursive frame, he also puts in crisis the moral and the tradition of a historical period. Thus, the experimental artist defines language field as a struggle space – since aesthetic standards sediment the stability aligned to the power structures. Pop music is a mediatic product whose meanings are articulated in the field of mediations, it is able to reinforce hegemonic texts and to allow negotiations of new forms of representation – in several decoding possibilities (Hall, 1992). Even linked to the logic of consumption, music is able to bear in its materiality (aesthetic sound elements, poetic and visual) communicational experiences more diverse. The possibilities opened up in the digital age stimulated new singularities, such as the bedroom that now can house a recording studio and the organization of marginal singularities in networks, *becomings* of the emerging differences in global flows – the dialectic amid homogenizing effect and hybridizations, in other words, the “global closing of the West – the apotheosis of its global universalizing mission – is simultaneously the moment of uncertain decentralization, slow and prolonged of the West” (Hall, 2003, p. 62). This moment of change in the social sphere has connections with more experimental music productions, and demands a response to the following question: which aspects characterize the experimentalism in current pop music and their positions on social issues of the contemporary world? This article analyzes, therefore, the musical language produced by the artists DJ Tudo, Mashrou' Leila, Tetine and Aila, born in the so-called Third World countries.

2. Experimentalism: A stir in the language and in the moral values

On the experimentalism in music, Umberto Eco (1970) identified an artistic ethics concerned in discussing, from the musical pieces, also the social context. According to the author, in this attempt to overcome the tonal music – and its consequent expansion towards the experimental electronic sounds – there was a desire to deal with matters related to that historical period, precisely the early twentieth century. However, the break with the tonal system and certain hierarchical order of the notes has exceeded the field of art. It was notably from the work of Schoenberg that the dodecaphonic style proposed series made up of twelve notes of the chromatic scale without a center based on a tonic note²⁶⁰. To give up of privileging one note to the detriment of others,

²⁵⁹ I decided to use *agencement* in reference to Deleuze and Guattari's (1995) concept.

²⁶⁰ According to José Miguel Wisnik (1989, p. 79), “the circularity of scale [pentatonic] revolves around a fundamental note, which functions as inlet and outlet of the melodies, or, in a word, as tonic, point foundational reference for other notes”.

putting them on an equal ground, breaks up with a historical period that had been experiencing the first crisis of the capitalist model – the Great Depression that occurred in 1929. The tonalism corresponded to tradition in music and fixed aesthetic schemes, and indirectly contributed to the necessary harmony in the political and economic system of its time. Thus, disruptions and shocks in the standardization of language are generally preceded by a social practice that, beyond producing differences and facing the canons arts, points to socio-political aspects. The experimentalism in current pop music is characterized by cultural *agencements*, as with the technological appropriation by marginal producers that sampled cultural diversity or simply when there is an unwillingness to comply with the protocol of a specific musical genre. Rather, this artistic profile transits through different territories of sound signification and puts otherness policies in acknowledgement. The dissemination of cultural products in the mediatic environment represents a complex gear, which changed in the post-industrial world and its global digitalization, but still is constituted by relations of power. We live in a networked world amidst the paradox between democracy and new mechanisms of social control. The multiplication of screens in social life (computers, tablets and smartphones) accelerated the production and consumption of images, nowadays the spectacle is decentralized from the traditional media's hands, especially TV, and in social networks anyone can be “followed, admired and liked”, there is a multitude of citizen celebrities, now everyone can experience the *becoming-avatar*. However, similar to the cultural form that characterized the mass media in the last century, it is noted that “desires tend to resemble each other, but not all desires have the same conditions to be fulfilled” (Sarilo, 1997, p. 107).

In pop music, musical styles offer sociabilities, organized in phonographic genres²⁶¹, historically constituted in the media. Necessarily, it is not a negative observation about genres but consider them as territorialities²⁶², areas of signification, and any territory that has borders defines its interior from the elements that are exterior from it. This circulation and consumption model is consolidated with the phonography and now extends itself to streaming platforms, reinventing the music industry to contain the crisis caused by downloads. Clicking certain song on Youtube or on Spotify generates information that is intended to capture the personal taste and to suggest to the web consumer a list of possibly adhering songs to his profile, which places these stored datas as a form of mechanic maintenance of musical identities. Biopower operates on the networks with algorithms. The content propounded institutionalizes texts, placing any other aesthetic forms out of this great pop narrative. Subjectivities that escape this framework are generally enclosed under the label world music²⁶³. The effectiveness of the algorithms occurs at the historical time of immaterialities, in which the social body is monitored by the “tracking of consumer habits through passwords, barcodes, clues left on the Internet, cell phones” (Bentes, 2007, p. 7) and the circulation of songs of that socio-technical context is not different. On streaming sites, genres centralize music production in Western culture, keeping in some respects, the circulation model inherited from the mass media.

According to Douglas Kellner (2001), the way how pop music and other cultural products are articulated shows “what is happening in societies and contemporary cultures” (2001, p. 14). Thus, the objective of analyzing more experimental works in the pop scope will present an artist's profile that confronts issues related to movements in the present-day-world by putting otherness in

261 With the advent of phonography, music genres started offering to the phonographic industry the possibility of categorizing the songs recorded on the audio supports (like the shellac disc, which precedes the LP). These labels are important in the logic of selling music as a mediatic product.

262 The concept of territoriality, in this paper, suggests a semi-otic space of meaning, although later this investigation will also show that sometimes these both concepts (space of signification and geographical areas of our relationships with the world and its things) operate *agencements* in the musical language production.

263 The term world music categorizes all productions that are outside the aesthetic standards of western phonographic genres. The British group Joe Strummer & The Mescaleros, for example, even launching their albums by the label Hellcat Records, founded by Tim Armstrong (Rancid), that promotes punk and ska bands, is often labeled in the mediatic environment as a group that makes “world music”. Such imposition happens because of the band's experimentalism, whose sound proposes mixing different genres and rhythms, especially musical features born in the so-called Third World countries.

circulation. There are plenty of carefree artists that do not belong to a specific musical style, a subjectivity that, when created places the aesthetic experience in an indeterminate meaning field and from diverse territorialities, that here, at the end of this paper, I will sketch to be something close to a post-gender moment. These artists are nomads of the musical language. The institutional model of language articulated in the musical genres is undermined when the artist puts his work beyond the semantic boundaries, like the nomadic people who do not claim nationality with its own language and thus cancel the state power²⁶⁴. There are some differences between the nomadic organization and the state apparatus. According to Deleuze and Guattari (2008), the nomadic groups, usually associated with banditry, were “metamorphoses of a war machine, which formally differs from any state apparatus, or equivalent, which on the contrary, structure the centralized societies” (Deleuze & Guattari, 2008, p. 16). The experimentalism in pop music does not deny the existence of genres, but crosses them as if, physically, also crosses its territories of signification. On this constant move, nomadic subjectivities incorporate sounds to create deterritorialized works and the criteria that would determine a meaning in the musical language are therefore canceled. The artist, when overcoming language regimes, produces differences in the communication process of pop music, its practice escapes from the imaginary of post-industrial societies, organized under a number of disciplinary measures, such as working hours marked by the clock operation, normative sexuality rules, national identities, etc.

Even in the emergence of technologies such as the internet, there is always realignments to stabilize semantic standards, whose canons emerge from an economic and political center located in the West²⁶⁵ – and the subjects are invited to assume artistic identities linked to this center. Yet in light of Semiotics of Culture, it is possible to consider semiotic marginal regions, away from the rigidity of the center, in which the textual changes are more frequent. Experimental artists put themselves in this space rich in cultural encounters. For Yuri Lotman (1982), “an artistic text is a complex structure of meaning. All its elements are elements of meaning” (1982, p. 23). And indeed, for the Russian author, some texts movements break previous senses in moments of “semantic explosion” (Lotman, 2004, p. 23).

Therefore, there will always be explosions of meaning, provoked by this dynamism proper to culture. There are also political *agencements*, based on cultural flows that are significant in the songs analyzed in this paper. The artist's confrontation with the musical language triggers issues that go beyond the sounds, such as cultural syncretisms, queer politics, feminisms, cyborg aesthetics (bodies and machines), *diasporas*, among others. While the hegemonic legitimacy always at stake in mediatic products takes advantage of a *logos* historically constructed to define territorialities, the semantic uncertainty – more experimental – fights the *logocentrism* to produce difference. Derrida (2013, p. 23), in reference to writing, defended the need to “liberate the signifier from its dependence or its derivation with reference to the logos and the concept of truth or first meaning” and although the philosopher made reference to writing, it is possible to observe in experimentalism a similar role, since its meaning escapes from the frames. Not to say that there's a lack of creativity in phonographic genres, the idea of territory aims to demonstrate certain dependency and maintenance of these formats and their effects in the context of communication and aesthetic experiences, leading to closed behavioral models, such as the *sambista* that does not dialogue with the rock fan and vice versa.

264 According to Giorgio Agamben (2015), the secret slang of gypsies, the *argot*, shifts the concept of people-language, used in the game of national identities as a founding aspect of modern states. Always on the fringes of the political imaginary, the gypsies – historically considered “outlaw nomadic groups” – when use the *argot* put “radically in question this correspondence [people-language]” (Agamben, 2015, p. 66) because they rework it under a new concept: gang-slang.

265 Greco-Roman civilization heritage, rearticulated and expanded by the influence of movements as Illuminism, Renaissance, and Colonization. The concept [Western] was also used to separate the non-European cultures but became complex after the formation of the United States, Canada and countries located in Oceania and the Americas. However, the globalization process, its discourses and hegemonic narratives, structures an economic and cultural centrality in the axis United States/Europe, an aspect which also involves pop music. For example, the song *Despacito*, by Puerto Ricans Luis Fonsi and Daddy Yankee, repeats aesthetic forms set by the American pop and is framed as “Latin pop”. Hence, I opted for the term West in reference to the existence of this frame.

Breaking away from this immediate reading, or first meaning – the slide of the significant (Derrida, 2013) –, changes the aforementioned kind of sociability and intensifies otherness. Another perspective which is also involved in semantic disruptions is that the artist's attitude towards the language also criticizes moral values of his time, emphasized Umberto Eco (1970), in a study on the experimentalism of the musical vanguard. The author considered that the tonal music, for example, was associated with the sociopolitical moment of that period, and this art “helped to maintain a certain system of social conventions” (Eco, 1970, p. 237). Works that escape from a stability represent a creative path that will put in evidence underground signs, different from the ones that are generally articulated to manage subjectivities in a specific period. This text, therefore, will be thought as the exteriorities that escape from the institutionalization – similar to *deleuze-guattarian* assert about nomadic war machine (Deleuze & Guattari, 2008) – to understand DJ Tudo, Mashrou' Leila, Tetine and Aila's works. These artists place their productions in the space of indeterminacy, outside the pop music regimes. Genres establish certain aesthetic demarcation, consolidated by its historical relationship with the mass media, from this context came the term massive popular music, characterized by its “production conditions and recognition inscribed in [and by the] cultural industries” (Cardoso Filho & Janotti Jr, 2006, p. 3). Rock, soul and country music, for example, have symbolic effects, as a pre-territory of signification, and they precede the music to be produced, the performance expected of the artist and the type of clothing that the consumer of these genres will use.

To deal with this phenomenon, this paper adds to the concern about musical language some issues inherent of the materialities that complement the meaning of the songs production process. The artist and their work will be understood as a symbiosis that offers in media other communication experiences because they produce differences. There is a suggestion of otherness in these works that precedes the production of meaning. The mere mention to a particular artist would not be the enunciation that marks, in advance, some different? In this respect, it is worth to mention Hans Gumbrecht (2010, p. 38), in an attempt to demonstrate a “production of presence”. The Lebanese group Mashrou' Leila blend Western pop elements with Arabic music and some of their lyrics are about LGBTI thematic, an artistic proposal that made the band being banned from playing in Egypt. The group's mobility in the Arab world or in the Western context demands new perceptions, thus “the body will therefore become an important element of ‘materiality’ in the reflection on the communicational acts” (Felinto, 2001, p. 6). It is understood that the genres' readings are marked by rhythms, instrumental arrangement and performances, all institutionalized criteria. The marketing strategy that uses these aesthetic elements to manage the phonograms works as discourses that define social life, and the Foucaultian theoretical and methodological path tried to dismember them and thus identified many of the spaces whereby the discourse is articulated. As noted by Judith Butler (2015, p. 17), our “ability to discern and name the ‘being’ of the subject depends on regulations that facilitate this recognition”. The communicational phenomenon in more experimental works proposes rearticulations in pop music that authorize new recognitions. They are subjectivities that create from sonic nomadisms and thus change the territoriality of the genres.

3. Nomadic singularities, the threshold of the post-genre in pop music

The act of forcing the aesthetic limits in diverse artistic languages expanded creative possibilities. The academicism and communication linearity suffered successive shocks since the vanguards. Just visit a *Bienal internacional de arte de São Paulo*²⁶⁶ to interact with works, installations that literally affect the public, in complex sensory relationship situations. In music is no different, and the festival *Música estranha*²⁶⁷ demonstrates that this field of sliding meanings, indefinites, including what this paper call post-gender – I'll discuss this term in pop music later –, today is recurrent in musical productions. Although it has been rearticulated constantly in successive art movements, from the last century to the contemporaneity, experimental art always arises as a generator of tension, its presence in the global media environment causes strangeness and, depending on the social context and the socio-historical phenomenon, also awakes ancient moralisms²⁶⁸. Pop music is usually read as of the hegemonic narratives that organize a spontaneous thought that brings up some aesthetic profiles in the musical language: certain timbres and instrumental formations, rhythms, lyric structures and forms of singing. Mentioning the term pop music is to consider a myriad of genres, artists and audiences, each one within its territory of signification. The consolidation of such limits is based on the rhythmic specificity of a rock or a *tango*, for example, and their subsequent circulation in media. Added to this “act of narrate the song in the media” the selectivity of an approach that, from the boom of the phonography in the LP times to the contemporary platforms of streaming, gradually will celebrate the musical styles born in the Western World.

Establishing the meaning of any genre in the popular imaginary requires media exposure and commercial boost, especially to relate the work of a particular artist to a label. But the point that perhaps shows that this is also a creative historical process is that the sound structure of a musical genre is composed of mixtures from different matrices, a work isn't born pure and without reference to other productions. Blues and *samba*, for example, are children of the African diaspora, arising amid syncretic processes that took place in the whole continent of the Americas. It can be considered, in the light of Semiotics of Culture, that culture operates in several *semiospheres* and different texts inevitably will be in each other's boundaries. The route to dismember these roots of genres is lengthy and is beyond the scope of this article, but it proves that there is no purity in musical genres – only founder discourses –, they are just a definition of “how to deal” with certain sonic elements (tones, rhythms, instrumentation). The West, by arising in modernity as an economic and political center (result of a historic process), had its artistic productions valorized in the flows accelerated by globalization and the pop music readings became more centralized. This hegemonic configuration reflects on the circulation of songs, silences some sonic fields and, because of that factor, productions that can't be framed into these western categories are considered “world music”. Another proposal of representation is noted in the hybrid music, in which the language forming elements are highlighted and related as the concept of difference. The hybridization process is not harmonized by an institutional effect, similar to the phonographic genres. Rather, in these languages, there are tensions caused by different sound aspects in dialogue, moreover it

266 The organization published on the web recently its historical archives that gather data from 32 biennial already done. Retrieved from: <http://www.bienal.org.br/post.php?i=4299>.

267 The festival reached its fifth edition last year. Retrieved from: <https://www.musicaestranha.me/>.

268 *La Bête* performance, by choreographer Wagner Schwartz, displayed at MAM (São Paulo Museum of Modern Art) in 2017, inspired by the sculptures series titled *Animais*, by Lygia Clark, was under attack of reactionary groups in Brazil. The repression against the work, however, does not only involved hate speech in the social networks, but mobilized all a political and legal apparatus against the artist and the museum in a clearly authoritarian moment.

operates on a sharing semiotic surface which constitutes in the language a radical otherness. Similar to Giorgio Agamben's idea (2015, p. 32) that claims to overcome the nation state towards extraterritoriality, whose position of citizens would be movement, a "being-in-exodus" to "rediscover a political sense, counteracting decidedly the one of the nation", experimentalism is always external, because it does not claim membership in a territory of signification, but it is exodus, it is fugacity in language.

The tune *Sid Moussa Iemanjá*²⁶⁹, from DJ Tudo's album *Gaia music: Brazil/Marrocos vol. 2* (2017), evokes distinct religiousness in its syncretic proposal, citing the sea god Sid Moussa and goddess Yemanjá. The African origin of the Brazilian *Candomblé* and *Umbanda*, its percussive instruments (*zabumba*, *congás*), is mixed in the language with the *Gnawa* tradition²⁷⁰, popular in Moroccan regions. Traditional culture elements, however, are translated to the context of pop music by an artist that calls himself "DJ" and who uses guitars, wind instrument and editing software that usually characterize contemporary works. The nomadism goes beyond the institutionalization of an aesthetic form, assuming sonic aspects from religious and mixing *materialities* from different cultures²⁷¹. Like a nomadic machine, DJ Tudo uses *Candomblé* percussion and *Gnawa*, recording with musicians from various European cities, North Africa and Brazil, and the result of this practice is a hybrid language that breaks with the territorialities of pop music, and, at the same, assumes its modes of production. There is also a territoriality that comes from the physical field – geographical – which in many ways can be considered generator of meanings because sound aspects are born in specific locations and cultural contexts and thus have a strong influence on language production. Therefore, the move by certain places changes rhythms, identities, arrangements and new sound experiences.

The Brazilian singer Aíla, on *Em cada verso um contra-ataque* (2016) album, explores references from her state (Pará), as *tecnobrega*, and mixes it with punk, reggae and funk. Felipe Trotta (2008) noted that changes in the stiffness of the genres are associated with the artists' creativity and it represents a "movement of individuals, groups, values, thoughts and visions of world" (Trotta, 2008, p. 11). Added the issue of hybrid language of Aíla's work, there are also thematic policies inherent in today's world, worked with the sonic experimentalism – LGBTI issues, feminism and Anti-racism. This rebellion against the frameworks and taxonomies (Vargas, 2007, p. 21), typical of the hybridization processes, is driven by the social life. This aspect can be seen in songs such as *Lesbigay*, *Escola de Luta* and *Melanina*, works that generate rhythmic mixtures and that claim minorities policies. Aíla, when crossing the pop music territories of signification, also questions the current society and its emerging demands. There's a regime of identification in the phonographic genres that embraces song, artist and audience, a territory of signification.

Depending on the level of affection in this communicational experience, coercive actions arise against non-adherent meanings. Examples seen in festivals demonstrate the strength of a semantic regime, such as when the Bahian musician Carlinhos Brown was targeted by objects thrown by the public during the Rock in Rio 2001, in which the headliners were the rock bands Guns N 'Roses and Oasis. So, the percussionist, and his image linked to local sounds, was unauthorized to show his work on the same stage that would guest rockers. This effect that closes the territoriality of a genre is similar to the regime of signs concept in Deleuze and Guattari (1995). According to the

²⁶⁹ Retrieved from: <https://www.youtube.com/watch?v=x0Xy736M0LI>.

²⁷⁰ Muslim confraternity of sub-Saharan origin, characterized by the use that its members make of songs, dances and rituals.

²⁷¹ The teaser of the tune shows images of the musicians, from different locations, who took part of the record sessions. Retrieved from: <https://www.youtube.com/watch?v=I0xxphCrR4M>.

authors, “it [the regime] must ensure incessantly the expansion of the circles or the spiral, supply the center again with the signifier to overcome the entropy inherent to the system (Deleuze & Guattari, 1995, p. 53).

The *logocentric* circularity of the significant (Derrida, 2013) is overcome by the *praxis* over the language, as the duo Tetine (Bruno Verner and Eliete Mejorado) does with their electro-punk hybridized with funk. The lyrics explore sexuality, alternating between the blasé attitude of European indie and body shake similar to Rio de Janeiro dancers, there is, as well, *queer* attitudes and cyborg aesthetics – synthesizers and the Verner and Mejorado bodies. The Brazilian duo who currently lives in London takes the funk to the English electronic scene, as in the track *L.I.C.K my favela*²⁷², in which the simulated sound wall on the equipment refers to German digital punk group Atari Teenage Riot. The phrases sung do not claim a linear narrative, they sound as funk *carioca* inviting the audience to the dance. The strategy of mixing confuses the harmony of genres, systems configured in the social scope. And the chaos of meaning operates as a semiotic offensive, as the singer MIA does, according to Fabricio Silveira (2017, p. 80), when she uses “urban art, street culture, the critical incorporation of brand visuality, addressing and political deconstruction of media spectacle”.

If Rock in Rio setting was unfavorable to Carlinhos Brown, these contemporary hybrid configurations use digital platforms to enhance the difference, a new artistic ethics from the so-called Third World. Tetine's song *Zero zero five five (se vende)* mixes dispersed elements of the funk and post-punk to question the aesthetic boundaries of pop music, it is a profile that demonstrates, through experimentation, the presence of singularities not institutionalized that reconstruct the mediatic memory of pop music (Carvalho, 2017). There is a world narrated in the mediatic environment filled with stereotypes that centralizes readings, even not being an invincible ideology, this configuration suggests frames unable to handle the diversity of the global scenario. And this hegemonic logic prioritizes Western representations, as in the concept of world music, which can classify any rhythm that is out of phonographic genres rules. The Lebanese group Mashrou' Leila pushes the maintenance of the stereotypes by showing Arab world aspects that usually go unnoticed. Nonetheless, the band does not claim a traditional place in Arabic music, but just expresses some elements, such as tone of voice, combined them to Western pop. The members of the group, for example, dress up as indie rock hipsters. Openly related to LGBTI theme, the corporeality of the band's performances²⁷³ reveals the sensuality of a gay scene from the Arab world, often hidden from mainstream media. The instrumentation similar to the pop (electric guitar, drums and keyboard) is accompanied by lyrics sung in Arabic which crosses the territorialities of western pop.

On one hand, the group strengthens its ties with pop, but on the other puts together a number of aesthetic and visual elements from the so-called Middle East – as in the video *Roman*²⁷⁴. The group moves its work as the dynamic of artistic texts, that according to Lotman (1982, p. 69) are historically formed and “corresponds to the sphere of extratextual relations”, transiting between from one culture to another, a relational *praxis* that is always inner and outer. Phonographic genres fixate ways of recognition that embrace certain expectations, such as the *tamborim* presence in *samba*, the electric guitar riffs in rock and so on. Artists related to these styles belong to a territory of significance, it is not just a strategy of the market, but ways to play and make

²⁷² Retrieved from: <https://www.youtube.com/watch?v=AG7qf0m2gLM>.

²⁷³ During the European tour to promote the latest group's album *Ibn el leil - deluxe edition* (2017), Mashrou' Leila performed in places like the Barbican. Retrieved from: https://www.youtube.com/watch?v=yGEX_Wbq5EE.

²⁷⁴ Retrieved from: https://www.youtube.com/watch?time_continue=3&v=NF__cpsDmZk.

music that were established in the culture by artists and after organized by culture industries. At the moment that these aesthetic frames are brought to the media flow a sonic structure is fixed, similar to the rules set in an encyclopedia, the “*logocentrism* against the disruption of writing” observed by Jacques Derrida (2013, p. 22). For that reason, the experimental creation is a dialectical movement that acts on the sonic material and subsequently changes the communication process of music in the media. The Muslim woman’s body in Mashrou’ Leila videos blurs eastern and western meanings in a difficult configuration, outside the stereotypes. DJ Tudo puts *candomblé* percussion and gnawa music together in a transnationalized syncretic sound. Aíla mixes punk and *tecnobrega* meanings, connecting São Paulo and state of Pará, and adding political lyrics of feminist claims. And the duo Tetine subverts the technology discourse of neutrality to express a high-tech-sexuality: guitars, synthesizers and stylish shaking of funk. There is in these experimental settings an ethos that does not fit the hegemonic artistic standards discourse of identity and behavior, but there are presences and materialities that tangent new insights, a production of difference.

For Hans Ulrich Gumbrecht (2010, p. 38), the idea of presence production – what exclusive preoccupations with the meaning do not account for – would be “the tangibility effect that arises with the materialities of communication”. A look toward the experimentalism in pop music, this creative force that pushes the significant to the indeterminate field, reveals artists who overcome the semantic regimes of phonographic genres and claim policies inherent to current demands. The subjectivities in these media products demonstrate that media culture is an environment that, according to Douglas Kellner (2001, p. 34), represents a “land of dispute that plays at the cultural level the fundamental conflicts of society”. Thus, this research has identified works not linked to a territory of signification, but a nomadic *praxis* artistic who embraces differences, cultures, places, policies of representation, and is a radical suggestion to legitimate other voices. These artists put their works in a space “between” phonographic genres, what here may be thought as post-genre field, it would not be a new category of pop music, but a radical freedom for the creativity. The various *agencements* offered by the meetings of the global scenario tends to show texts that are born apart from the semantic regimes, the post-gender, thus, would host the diversities that the aesthetic frames popularized in the media can’t bear, a constant artistic move through the pop music territories.

4. Ending considerations

The understanding of experimental songs within pop music is a theoretical and methodological effort which aims to deal with a diverse communication. The fact that the artists put an unexpected sonic element – one *sample*, guitar phrasing or percussion – changes the harmony of a particular genre set in the culture. It doesn’t mean to observe the phonographic genres as something negative, since all of them are the result of creative processes and at some point went through a laborious organization, such as the ways to play an instrument and so on, but to consider that western genres can’t encompass all the differences that are originated, especially in world peripheries – because West is not the whole world but just a part of it (Mbembe, 2018, p. 265). This forgotten music invites us to more diverse communicational experiences. Overcoming

the institutionalization of readings is to recognize that there are other artistic settings possible, singularities produced and alternatives to discourses that try to capture social life. The mode of being of culture and its mobility characterizes the state of constant change, therefore there will be circulation of texts and inevitable mixtures of different matrices. Nomadic artists search references in this cultural wealth, embracing different territories without fixing a home in one of them. The experimentation shows the threshold of a post-gender *becoming*, something that overcomes semantic regimes, and, on another front, launches political issues facing moral values, adhering to the demands from this historic time – in which plural representations claim more space.

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GENDER,
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