

## 4.7 **The culture of noise: expressivity in independent musical production in Curitiba**

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### × **Abstract**

The present work, carried out in the city of Curitiba - Paraná, seeks to elucidate the elements that involve the subjective and cultural expressiveness generated from the popularization of the methods of composition and musical production. This phenomenon is perceived from the reality that there is greater freedom in the production of sounds because of such accessibility, which ultimately transforms the creative developments and, consequently, the result of these musical productions. From interviews with different producers, inserted in the universe of independent popular music, it's intended to elucidate how musical objects are produced in this reality, and how such processes influence the expressiveness of the artist. Cultural changes resulting from the development in the independent popular music scene are perceived, as well as possible cultural and subjective paradigms present in such expressivities.

**Keywords:** popular music, independent production, culture, subjectivity, expressiveness.

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## **Introduction**

This article, based on the theoretical production of Molina (2017a, 2017b), Gell (2018), Canclini (2015) and Yúdice (2013), intends to explore how independent musical productions are developed in the city of Curitiba, located in the state of Paraná, in Brazil. Curitiba, as shown by the work of Seus, Mussak and Barros (2014) has a relevant independent production that is still little explored, mainly about its producers, such as their life trajectories and their personal expressions about their work.

As explored by the work of Wisnik (1989) and Picchia (2013), it is possible to explore social objects and their creation as signals about the reality in which social actors are inserted. Nevertheless, as the work of Howard S. Becker (1982) and Richard Peterson (1978) emphasizes, there is an urgent need to analyze musical education beyond a structuralist perspective, as just a reflection of the social structure, needing to understand how the subjects dialogue each other in their own artistic contexts, with their rules and dynamics. This fact is explained by Finnegan (2013), in which, when analyzing phenomena of local musical creation, he highlights how this fact is immensely relevant to analyze creative techniques in contemporary reality.

Because of this, this article seeks to focus a research in a specific context, to understand how the social actors of the reality of independent music producers in the city of Curitiba dialogue and experience their work. Understanding their life trajectory is of sensitive relevance to investigate their productions because, as DeNora (2003) argues, music plays a central role in the development of a self, of a self-conception, this fact being central to understanding the creative processes and artistic expressiveness.

When defining what an independent music producer would be, Junior (2016) is used, who reflects on the concept of 'independent'. The author reports that it is built "in the practices and representations of agents

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and, often, against their systematization efforts” (Junior, 2016, p. 110), in addition to being produced “socio-historically, conditioned both by broader circumstances and by the immediate situations in which it emerges on the discursive surface” (2016, p. 110). For the author, the term ‘independent’ seems to be the most consolidated concept “when it comes to demarcating a dissident or counter-hegemonic ethos of cultural production” (Junior, 2016, p. 114).

## **Central factors in Latin American musical production**

When starting the dialogue about the creative and expressive processes that generate the works of music producers, it is justified to start from their production techniques. For this purpose, the work of Molina (2017a) will be used, in which the author seeks to analyze the paradigms and compositional techniques in popular music after 1967, which marks the release of the Beatles’ Sgt. Peppers Lonely Hearts Club Band. At first, the term “popular music” by the author will be appropriated, characterizing it as “music making that came from ‘popular’ communities as opposed to that of musicians who represented the tradition of written music of European origin” (Molina, 2017a, p. 21).

Molina (2017a) Will argue that, as there is the importance of musical writing in the history of classical music, in the era of assembly music from 1960 onwards, multitrack recorders enabled musicians to “begin to architect overlapping events sound, exploring open areas in the verticality of the registers” (Molina, 2017a, p. 35). The paradigm shift provided, in addition to a visual notion of music from computer monitors that visually transmitted the waves of the tracks, a new idea of music that explored ‘sound over tone’. This means an exploration of a song in which the tone, its compositional melodies, a focus on notes, uses only a small space, being more thought about the potential of sounds and textures in these productions of sounds.

Because of this approach in relation to technical aspects, it is necessary to contextualize them in a field focused on subjective and cultural aspects. Seeking such a premise, it is justified to approach the work of Gell (2018), which understands art objects as “devices that contribute to ensuring the consent of individuals within the network of intentions in which they are involved” (Gell, 2018, p. 10).

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For Gell (2018, p. 45), “anyone should be considered a social agent, at least potentially”, with these agencies being attributed to the subjects resulting in “events caused by acts of mind, will or intention, and not of a mere concatenation of physical events” (Gell, 2018, p. 45). The agent, in this context, “makes events happen around him” (Gell, 2018, p. 45), being the original source of these causal events. In addition to people, agents can be “things, animals, deities, anything” (Gell, 2018, p. 54), requiring a greater focus on the relationship in which the agent establishes, acting in relation to a “patient”, which is the “object which is causally affected by the action of the agent” (Gell, 2018, p. 54).

Gell (2018) elaborates that “in any operation in which the agency manifests itself, there is a ‘patient’ who is another ‘potential’ agent” (Gell, 2018, p. 54). Patients are not completely passive and can resist or even fascinate the viewer. As Gell elaborates, “agent/patient relationships form intertwined hierarchies”, in which “the concept ‘patient’ is not, therefore, simple, since being ‘patient’ can be a form of agency” (Gell, 2018, p. 54).

Having the objective of investigating about the expressiveness, understood as how they perceive their own life trajectories, influences, and how they express them in their musical production, of independent musicians, two forms of relationship between ‘agent’ and ‘patient’ will be used previously elaborated by Gell to contextualize and dialogue with the interviewees’ reports. Such relationships help to establish a better panorama for the paths to be followed by the research.

The first relation elaborated by Gell (2018, p. 62) concerns the index (which are “material entities that motivate abductive inferences, cognitive interpretations, etc”) as an ‘agent’ in relation to the Agent as a ‘patient’. In this type of relationship, “the material index determines the artist, who responds as a ‘patient’ to his inherent agency” (Gell, 2018: 62), dialoguing this agency in the material, which believes to “control the artist”, being something that is already present in the material, in which the artist only “recognizes” it, rather than actually creating it.

The relationship is relevant to approach the musician’s relationship with the techniques used and the technologies present in their creative and production development. They manifest themselves from the various elements arranged that are used by being available, showing themselves as pre-disposed to creation according to how they show themselves to the artist.

The second relationship, as expressed by Gell (2018), concerns the artist as agent and patient of himself. This relationship is established when the musician becomes a spectator to his own efforts, perceiving himself and changing his way of doing according to how he imaginatively elaborates the work in his head and how he performs it, both in search of the imagined work and perceiving himself during the process. As Gell elaborates, this represents the “generation and testing” method that “is a fundamental feature of all complex cognitive performances” (2018, p. 85). It is also relevant to approach this relationship through the final product of the work, which is rarely visualized and idealized in advance, helping to understand this complex phenomenon.

When discussing cultural paradigms, in order to understand the expressiveness of ways in a contextualized and localized manner in Latin America, especially in the field of arts, it is essential to approach Canclini's work on *Hybrid Cultures* (2015). Canclini highlights how the artistic world establishes an “interdependent relationship with society, as seen when the modification of artistic conventions affects social organization” (Canclini, 2015: 40). This reiterates the fact that, by understanding the phenomena involved in artistic processes, there is a greater understanding of social phenomena. Canclini elaborates: “analyzing art is no longer just analyzing works, but the textual and extratextual, aesthetic and social conditions, in which the interaction between members of the field generates and renews meaning” (Canclini, 2015, p. 151).

In the case of this investigation, Canclini's (2015) hybridity helps to understand the relationship that current independent musicians establish with local culture and nationality in its expressiveness. As the author states, Latin American countries are the result of “sedimentation, juxtaposition and intertwining of indigenous traditions (...) of Catholic colonial Hispanism and (...) modern educational and communicational political actions” (2015: 73). It is of immense importance to understand how this phenomenon dialogues and permeates the expressions of musicians, and how they relate to their locality, understanding “our origins and our hybrid present”.

Contextualizing such knowledge in a dialogue with the phenomenon of globalization, it is essential to resort to the work of Yúdice (2013), who is one of the most important names in the subject. According to the author, due to the “characteristic dematerialization of various sources of economic growth” (Yúdice, 2013, p. 26) and the occurrence of “greater distribution of symbolic goods in world trade” (Yúdice, 2013, p. 26), the cultural sphere took on a “greater prominence than at any other time in human history” (Yúdice, 2013, p. 26).

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## Method

As previously presented by Pinto (2001), the intention is to address the theme of “music inserted in its cultural context” (Pinto, 2001, p. 251). For that, it is necessary to ask the “why and in what relation to the context music is made” (Pinto, 2001: 252). In order to carry out an investigation that contemplates the proposed topics, the work of Guerra (2013) is based on inspiration, who proposed “a documentary research (statistical sources, written press, audiovisual content, etc.), a fieldwork ethnographic (direct observation, social photography, field diary), life stories and semi-directive interviews” (Guerra, 2013, p. 64). The triangulation of methods, as shown by Burgess (1997), is central to understanding complex phenomena, such as the one in this project.

The work was guided by the principles structured by Thompson (1992) and Bourdieu (1996), who defend the use of simple and direct questions, in addition to a previous base about of the topic in which it is being investigated. It is also reiterated the need to perceive the relationship of the interview as a social relationship in itself, not naturalizing it to seek a better collection of data on the topic. Regarding the life history process, Silva et al. (2007) emphasize the importance of its connection in data collection, and how it is an important factor in the investigation as it allows understanding how the subject perceives his own vital development, regardless of the facts being checked or not.

The analysis of the collected material was structured as a Case Study based on the reading of Yin (2017), developing central points of analysis based on previously structured topics that were investigated in all interviews. This choice of his took on account of being a method, the author argues, important for the analysis of contemporary events that have direct access to their social actors, allowing, together, “to expand and generalize theories” (Yin, 2017: 10).

To carry out the interviews, producers were searched based on indications made to the researcher, who then contacted them through various social networks. After contact, the purpose of the project and the interview was explained, and copies of the consent form and the research project were sent. So, it was proposed that the interview take place at the producers' workplace, making it possible to observe and experience how they work, in addition to noting what the instruments and methods in the environment were.

The investigation is characterized as exploratory on account of investigating a previously delimited phenomenon, as defended by Creswell (2014). Three interviews were carried out, in 2019, with three different producers, all of whom were around 24 years old, of white ethnicity and had completed at least high school. All reside in the city of Curitiba, and the interviews were conducted individually, in a semi-structured way.

## Analysis and discussion

About the interviewees, it is possible to characterize them as:

| Interview | Characterization   |
|-----------|--|
| 1         | Gustavo (anonymized name). Music producer of Curitiba origin, of white ethnicity, is 25 years old, works as a producer of bands/musicians from Curitiba and other places in Brazil, such as São Paulo, crossing several genres. In his personal work, he works mainly with instrumental music with an electronic characteristic.                 |
| 2         | Leandro (anonymized name). Music producer of Curitiba origin, of white ethnicity, is 24 years old, works as a producer of bands/musicians from Curitiba, crossing several genres, too. In his personal work, he works mainly with instrumental electronic music, having already participated in an alternative rock band.                        |
| 3         | Lorenzo. Music producer of Curitiba origin, of white ethnicity, is 24 years old, works mainly on his own music, but establishes contacts with several other artists through participation in their work. In his most recent personal work, entitled Resp, he works primarily with a hybrid aesthetic of hip-hop, indie, r&b, and lo-fi features. |

- Table 4.7.1. - Characterization of respondents
- Source: the author.

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Three main axes of analysis were then determined: the technical; the cultural; the individual. The technical axis allows us to perceive the diversity of materials that are part of the music production activity, in addition to the relationship that producers establish with them. In the cultural axis, we sought to deepen both the cultural influences that permeate these subjects, and the intentions of their expression in relation to their perception of the culture in which they are inserted. Finally, in the analysis of the individual axis, a subjective analysis of the producers' processes is proposed.

## Technical axis

In their locations, a difference was noticed, mainly, from Lorenzo to Leandro and Gustavo. In the case of the first two, they had at their disposal a room with soundproofing for rehearsal and recording, as well as various instruments at their disposal, from synthesizers to guitars and basses. The program they used was the same, being Ableton Live 10. Despite this proximity, it was possible to observe some differences, both in types of microphones and in some equipment that had specificities for the sound that the producers were looking for, such as a workstation keyboard in Gustavo's case and a tape recorder in Leandro's case.

Lorenzo differs more sharply from the other two, mainly because his production methods are more 'homemade'. This 'homey' is due to the fact that the production of his songs takes place inside his room. During the interview, he even names the materials: "I use a condenser microphone, an audio card, a guitar, a guitar, a computer". The program he uses also differs from the others, being it REAPER, and that even produces many of the samples he uses for the beats, recording them with the condenser microphone.

It was possible to notice how there is a great concern with the textures of sounds on the part of the producers, using different mechanics in the programs they use, or in external equipment, to achieve some specific sounds, especially for electronics, as on the part of Leandro, as for organic ideas, by Lorenzo. The manipulation of the audio is permeated by several sequence filters, in addition to the superposition of sound layers, a movement that happens both in Ableton and in REAPER, with several tracks with details that, together, make up the song. These various steps and processes are seen in the work of Molina (2017a), as part of the activity of composition of montage music. The term "song", as worked by Sérgio Molina, can be understood in the excerpt:

*<sup>33</sup>Gradually establishing itself as a musical genre since the second half of the 19th century, popular song with a more urban characteristic invaded the 20th century to, during the 1930s, consolidate itself as a mature practice, occupying a sociocultural territory where amalgamated echoes were recognized, both from elements still virgin of the most ancestral oral culture – such as the rhythmic impairments of more African roots – and from melodic harmonies and contours that reverberated, recontextualized, the fine architecture of European written music. (Molina, 2017b, p. 90).*

The use of programs to work with audio, such as Ableton, also allowed the music to become more visual, understanding the sound waves and also mapping all the components of the song, as presented by Molina (2017a). This is clear from Gustavo's account when he expresses how it works when he starts a project, which creates a file in Ableton to be able to see it, mapping where it is verse and chorus, for example.

It is also in this movement that it is reiterated that subjects, such as Lorenzo, may come to work with music without formal musical education, or melodic and harmonic theoretical notions, as in addition to having a greater timbristic focus, the fact of knowledge within the field is also reiterated. of appreciation in popular music.

The producers converge on there being no rules to start a project, as Gustavo reports: "it depends a lot, because I think it's a mess that has no rules, so you develop your own way of elaborating things, right, like, structuring their creative process like this".

Despite this, Lorenzo ends up following a certain constant model when starting his composition and production activity, which would be to record the guitar at a bpm that he designated and listen to continuously, both for future cuts and for new sequences to appear, such as a chorus. When recording this sequence, he keeps listening to these new elements and tries to continue the production, like writing a lyric that comes up in the process.

This report allows starting a dialogue about the themes previously elaborated by Gell (2018), in which there is a complexification about the artistic compositions, being elaborated from his notions of agent and patient. Remember that, for the author, the agent is the one who causes events to happen around him, being an original source of causal events, while the patient, in this relationship, is the one who is causally affected by the action of the agent. The index, as presented by Gell, is the material entities that motivate abductive inferences, and their cognitive interpretations.

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In the case of Lorenzo, he expresses, at the end of the interview, that he delegates: "guitar, you will guide me", later composing a melody for the voice, after a main idea that "is born" and "does the creative work kind of on its own". It becomes possible to understand, from this account, how there is a movement of the musician becoming a patient, in which the index, the musical techniques, both as an instrument and as a program, end up exerting their influence by themselves in the production of music. This reiterates how technique, and understanding it, is essential for making music, and for understanding what aesthetics emerge from such processes.

With Gustavo, you can see this relationship in: "If you only have Ableton you will produce one way, if you have a guitar in your hand you will produce another, if you have a piano, a synth, you will produce from another." This explains how production and its results are necessarily linked to technique, and how creative developments necessarily emerge from the material availability made possible by the index, located in technical possibilities, acting as an agent.

Finally, in the case of Leandro, about one of his projects, it is possible to elucidate the relationship in:

*<sup>34</sup>It's just that as it's a very long project, so, too, we played all the songs and then we just recorded. It's that process that like, it's cool, but it's only cool for whoever's there, like, you're there recording, 'what if I...' (...) 'What if I put in two more guitars'. So what, wow! Nice! (Leandro, 2019).*

These reports reiterate once again the ideas that arise in the process, and how there is this constant alternation of agents and patients in the musical project. The movement reiterates the need to study techniques to understand aesthetics and expressiveness in musical projects, both for what will be consumed and for how productions can be created, as they play an active role within the possibilities of expression.



# Cultural axis

In this context, Gustavo exposes how he always tries to be aware of contemporary productions, citing, for example, artists such as Anelis Assumpção to the DJ duo DKVPZ from São Paulo. From this account, it is possible to see how there is, on the part of the producer, consumption and connection with the place.

Regarding the influences of one of your projects, it is possible to go even further in relation to the hybrid processes:

*\*That's all, like, electronic stuff is that Four Tet, DJ Shadow in the beginning was a lot, nowadays I don't know, there was a time when a friend of mine gave me a flash drive with gigs of African music, and then I I listened a lot, but it was like, field recording, recording from the 60s, 70s, it wasn't a very incredible quality, but it was an absurd experience (...) Another logic, exactly, and then I was blown away like that and at the time I didn't even think about it, I just put it on, and after I was like, man, I have to think about it better, right, especially if it's going to be released to people. But at the time I only put it on because, wow, these super European electronic things with some super rich and chaotic stuff (interview with Leandro, 2019).*

It is noticed, in the creative process, a clearer form of cultural hybridization based on music, which becomes a continuous experimentation of sounds originating from different cultures, together with the experience of Brazilian musicality, generating continuous realities that transmit different paradigms prevailing in the culture. There is even a certain clarity and intentionality in this movement, as can be seen in Leandro's expression, when referring to the use of samples of African music previously mentioned:

*\*Not that it's Brazilian influences, but I was like, as Brazilian music comes from African music I was freaking out about African music, about polyrhythms. (...) not consciously, it was just like what happened, and then something that was really cool (interview with Leandro, 2019).*

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In conjunction with this notion, it is possible to relate Lorenzo's account of what he recognizes as typically Brazilian in music: "I think making noise, like that. Speak loudly, make noise, sing loudly, play loudly (...) So I think there is a mixture of that, then the Latinity, from the Portuguese too, which was more erudite."

From this expression, one can perceive the clarity about the processes that make up Brazilian music, such as the origins of Brazilian rhythms coming from Africa, and how, through reflection, no matter how unconscious, it is produced traditionally Brazilian cultural movements in independent production. This logic can be seen from Canclini (2015), when the author emphasizes how contemporary Latin American artists, even with advanced technologies, still look back, seeking the historical density of the region, generating stimuli that allow for the imagination.

It is also possible to observe how personal experiences change the notion of the culture in which the subject is inserted, as demonstrated by Leandro's account of a trip he took to Acre, a Brazilian State:

*\*I felt very much that, after the trip, our contact with the idea of Brazil, what Brazil is in our minds, changed completely (...) I think the idea is more, because, oh, that thing very annoying for those who grow up in rock'n'roll like, "rock is much better than samba", you know? "Samba, geez, toqueira", and then, like, valuing Brazil in a way (...) it's not just listening to a song, when you're there everything makes sense, people talk in a different way (interview with Leandro, 2019).*

From this notion of a Brazilian culture experienced in a different way, new forms of expression and intentions of the works, and aesthetics that make up Brazilian perspectives, are transmitted. Independent production becomes a place where subjects like Leandro, with all his experience and perspective of Brazil, both as the origins of African music and his travels and contacts, can express a cultural notion through the experience of culture, without crossing censorship or limitations of the cultural industry, making it practically an intangible heritage of the Brazilian cultural dimension.

This clarity about the bases and structures that form a cultural expression, on the part of Leandro, becomes explicit in perception about culture. By elaborating that he believes that thought is linked to language, this thought about music is linked, and how throughout Brazil, the samba language has its own identity and way of thinking.

In addition, Lorenzo reports how the independent production scenario is related to the events of common Brazilian reality, and how reality directly affects how the subjects who make up this experience of independent music relate, in which there must be union, as in the case of hardcore, because that's the only way that there is greater disclosure and less precariousness.

Realizing this, together with Leandro's reports, echo Canclini's (2015) logic in how the artistic world establishes an interdependent relationship with society, with one continuously affecting and transforming the other.

Finally, regarding the differences between national and international independent productions, despite differences in investment and material quality for production, Lorenzo expresses how independent production in the United States generates much more money, enabling a quality of life that is not possible in the United States. Brazil. However, he emphasizes that, as it generates more money, he believes that this foreign production does not seek to innovate so much through its financial link, while the Brazilian production, because it does not have this intrinsic link, allows for more experimental ideas.

It becomes possible to relate the views of producers with notions with what Canclini (2015) points out about Latin American countries being the result of indigenous traditions with colonial Hispanism. Going further, the author highlights how the musicians' expressions relate cultural origins and hybrid presents, constantly reinventing contacts with different cultures that make up the Brazilian cultural reality. In addition to explaining the importance of these productions to understand the Brazilian experience, the notion of what would be Brazilian today, as music, is problematized, since external productions are continuously consumed, in which, Yúdice (2013) reiterates, culture is no longer a 'national office'.

## **Individual axis**

Regarding individual experiences, even following different future paths, such as formal music education or not, all producers reported having a premature contact with music, while they were still very young. All had either pictures playing toy instruments or singing, being encouraged, from an early age, by their parents.

Gustavo and Leandro started in music by learning to play the guitar, while Lorenzo with drums. Only Leandro kept formally studying music, being in the last year of the course at UFPR. Despite this, everyone took a class, even if briefly, at some point.

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When reporting about his experience on the trip to Acre, which was previously commented by Leandro, Lorenzo expresses, in a more personal way, that he felt that he had changed the way he lives with other people, paying attention to them. This experience purely transcends his way of experiencing and organizing the spaces he permeates, but also in his expressiveness and intentions as a producer, both as a composition and in presentation, which began to feel closer to those who perform.

This allows us to understand these intentions to externalize the transformations within themselves based on their experiences, expressing these everyday experiences in a performative way. The impetus to express in the production the will of a different being as a subject can be seen in Lorenzo's speech, who reports that he perceives his past projects as very serious, trying to bring ideas that he still has in a lighter way, even in composition, such as "chord intent".

There is an intention, both in the chord progressions in the compositions before and in his impetus for a change in the way he currently produces, which conveys these feelings and this subjective charge on his part in these works. The experiences, as demonstrated before, are related in a complex network in relation to their subjectivity and their social reality, which, together, are expressed in compositions and productions.

Then, there is a need for each artist to do their own business, which occurs because, as Leandro reports how the music industry is orphaned by authorities, what is positive about freedom of production, but there is a negative about lack of investment. He reports: "I think music nowadays is independent even in these things, personal social networks are a great vehicle, so this is also kind of independent, marketing the person who does it".

In relation to Lorenzo, he explains the strategic responsibility for how to sell, reporting how he does not know if there is still demand on the purchase of records. Throughout the interview, he reflects on whether to release songs individually, following a new demand, instead of the classic format of the records, perhaps even creating a playlist at the end with the released songs.

The difficulties regarding this category are presented by Lorenzo when he reports the need to do "business".

In this context, he explores how he has to relate to people who have influence in the environment, even with ideological differences, for his work to permeate these spaces.

After these reports, it becomes clear how, despite all technical and cultural notions, they are still individuals who live the expressed experiences, with all their feelings, insecurities and desires, who must constantly negotiate and permeate spaces. This directly affects the production of their work, since, while they express their feelings and experiences, they must also dialogue with the external reality in order to be heard. It is highlighted, then, how musical reality is inseparable from social reality, in different instances and layers, and how independent production expresses this notion in a more intrinsic way.

## Conclusion

After previous analyses, it becomes possible to understand some processes and phenomena that constitute Brazilian contemporary independent popular music. In this context, new production techniques, both from programs and more accessible materials, allow the occurrence of a phenomenon of composition and recording of popular music in an accessible way in everyday contexts, being more present in common reality and, on account of this, expressing intentions more linked to this everyday reality.

The techniques used by the producers also showed an active role in musical composition, and their technologies allowed results not previously thought of by them, modifying the final result of the song. As much as there is a greater limitation of materials, the producers consider Brazilian works to be more technically inventive.

It is reported that, on the part of the producers, there is an awareness of the role of music as a cultural expression, considering the Brazilian musical aesthetic developments. This was present in reports such as believing that “noise”, as expressed by Lorenzo, is one of the great Brazilian aesthetic components, of samba as a form of language and of the process of consolidation of Brazilian music starting from African music. Noise can be perceived as an aesthetic that distances itself from minimalism, with a great overlap of musical elements, mainly of a percussive character, and how this can currently be characterized, also, by distorted timbres and a high degree of manipulation in contemporary productions.

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It is also possible to point out how because all the interviewees had a premature initiation into music, it can be noticed as a more natural expression of themselves, facilitating subjective expressiveness (understood from the social actors' own and individualized experiences) and cultural (belonging to the identity dimension generated from the groups in which the subjects are inserted and identify themselves) in their works. In relation to subjectivity, it was also possible to observe how it plays a fundamental role in compositional intentions, communicating the musicians' feelings and ways of being, both as they are and as they would like to be.

The works are no longer centered on the major labels and record labels that release musicians, who were considered the greatest representatives of Brazilian culture, resulting in the possibility of independent productions becoming cultural heritage. This arises from the fact that they express, more closely, several elements that make up contemporary Brazilian culture and reality. The culture of noise is expressed exactly as these points shared between independent producers, who experience this cultural reality and express it through their productions, noise being exactly the expression of lo-fi, represented by the lower quality of technologies compared to professional studios, in their work. The expressiveness of the producers, both for the work and for the intentions (what they want to be expressed and perceived in their work) and their perspectives on their reality, is intrinsically important to understand this musical and cultural phenomenon.

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