

DJ DOLORES: EXPERIMENTATION, DIFFERENCE AND MEMORY OF THE ELECTRONIC MUSIC

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ABSTRACT

DJ Dolores' artistic path (codenamed Helder Aragão) arises during the *manguebeat* movement in the 1990s, in Recife, the capital of Pernambuco state, in northeastern Brazil. In addition to working with multimedia production, in music his work consists of experimental albums of electronic music and also soundtracks for films, theatre play and dance performances. This article analyzes the cultural diversity and mixtures organized by the DJ, which shift the boundaries of hegemonic musical genres articulated by the phonographic industry. Rather, Dolores values underground texts in the memory of media pop music, such as regional traditions rhythms (*embolada*, *coco*, *maracatu* and *frevó*). As of the hybridisms present on the albums *Contraditório?* (2002) and *Frevotron* (2015), respectively first and last discs, otherness and difference policies are identified on the musical language as well as cultural texts and memory, the symbiosis between, on one hand, DJ and technology, and, on the other, tradition and acoustic instrumentation. On the first album, Dolores plays with the Orchestra Santa Massa, which brings together instruments such as *rabeca*, percussion, wind instruments, electric guitar and the Isaar França's voice. On the last one, the DJ plays with Maestro Spok, *frevó* saxophonist, one percussionist and a guitarist.

KEYWORDS

DJ Dolores; electronic music; memory; sampling

RESUMO

A trajetória artística do DJ Dolores (codinome de Hélder Aragão) ganhou força durante o movimento *manguebeat*, na década de 1990, no Recife, capital do estado de Pernambuco, no nordeste do Brasil. Além de trabalhar com produção multimídia, na música sua obra é composta por álbuns experimentais de música eletrônica e também trilhas sonoras para filmes, peças de teatro e espetáculos de dança. Este artigo analisa a diversidade cultural e as misturas organizadas pelo DJ que deslocam as fronteiras dos gêneros musicais hegemônicos articulados pela indústria fonográfica. Ao contrário, Dolores valoriza textos subterrâneos na memória da música pop das mídias, como ritmos de tradições regionais (*embolada*, *coco*, *maracatu* e *frevó*). A partir dos híbridos presentes nos álbuns *Contraditório?* (2002) e *Frevotron* (2015), respectivamente primeiro e último disco, são identificadas políticas de alteridade e diferença na linguagem, assim como textos culturais e memória, na simbiose entre, de um lado, DJ e tecnologia, e de outro, tradição e instrumentação acústica. No primeiro disco, Dolores toca com a Orchestra Santa Massa, que congrega instrumentos como *rabeca*, percussões, sopros, guitarra e a voz de Isaar França. No último trabalho, o DJ toca com Maestro Spok, saxofonista de *frevó*, um percussionista e um guitarrista.

PALAVRAS-CHAVE

DJ Dolores; memória; música eletrônica; *sampling*

INTRODUCTION

Electronic music meant changes in ways of thinking the creation and the music production, and its first manifestations, in the vanguards of the 20th century, later they slipped to the pop music field. Starting with the experiences of the Italian futurist musicians and going through John Cage and the following introduction of magnetic tape as sound capture tool and musical creation, the production reaches computers and softwares (Ferreira & Rabot, 2017). Since then, disc jockeys producers started experimenting synthetic sounds and organizing them in the development of musical pieces in the present scenario. The traditional learning, even the intuitive one (“learn”), based on the knowledge of certain harmonic cadences, characteristic to popular musicians tradition, stopped being the only path to songwriting, after technologies offer new dynamic production tools. Also instrumental learning, founded in training with acoustic or electric instruments, which was the base for the popular musician formation, had suffered repeated modifications, as punk music, for instance, which doesn’t demand skills to be a musician. In electronic music, the apparatus used by the DJ – turntable, sampler, mixer and software – which requires abilities to know how to take the best sound from it, provides other ways of thinking and creating music.

However, we must avoid attention directed solely to the DJ productions to understand that many practices that characterize his work can be seen in a wide historical of the arts in general. Organize scattered content and question certain knowledges are traces of many 20th century artistic movements. Marcel Duchamp had dared to enter the canonical space of Renaissance tradition by reworking the *Gioconda* (Leonardo da Vinci). His rereading, however, added a mustache on the famous woman’s face image, and also accepted the suggestion of his friend Francis Picabia and renamed it under the title of *LHOOQ*, whose reading in French, phonetically, it sounds something like the phrase “she has hot ass”¹ (Ades, 1994). The meaning of a work escapes from the control of its author in the intertextuality gearing. Three movements, in this sense, are value to Dadaism and also fundamental in the sampling culture of disc jockeys producers: 1) the selection and the organization of texts that produce and receive meanings in culture; 2) the questioning to the erudite formation required to deal with art; and 3) the use of non-traditional materials for the work of art production.

The musician we point out in this article, DJ Dolores (codenamed Helder Aragão), is born in Propriá in the state of Sergipe, northeastern Brazil. With his musician father, he met various traditions and musical movements, both local and abroad, such as *choro*, MPB, jazz, rock and *tropicalism*. In adolescence, after the move of his family to Aracaju, the state capital, he was drummer of a punk rock group. In 1984, arrived in Recife, capital of Pernambuco, and met Fred 04, Renato Lins, Chico Science, among others, a group of young people who would later form the manguebeat core, a musical and cultural movement centered in the city, which would stir the Brazilian music up in the 1990s.

The fact that he had played drums in adolescence, if it does not make him a drummer expert, provided an intuitive sensitivity to the rhythms, as shown by his work in

¹ “Elle a chaud au cul”.

composing soundtracks, and his work as a DJ and electronic music producer. It is clear his interest in regional Northeastern rhythms, in the constant presence of a percussionist in recordings and live performances and his way of playing, sampling and mixing electronic beats. On DJ Dolores' first album, *Contraditório?* (2002), the disc jockey manipulates software² alongside the Orchestra Santa Massa, the group that joined him and that brings, in way of playing, many traditional instrumental and rhythmic elements from Pernambuco regions and sound references in diaspora: the Issar França's voice and percussion (former member of the Comadre Florzinha group), the Salú Maciel's rabeca, the Jam da Silva's percussion, Fabio Trummer's guitar (Eddie group member), among other musicians playing wind instruments and percussion and, occasionally, taking part of the group formation. A band and one DJ, electric, acoustic and digitized sounds, local and globalized. This hybridized trace endures in the artist's works, especially on his newer album, *Frevotron* (2015), project in which the stylized frevo rhythm and Spok Saxophonist's melodies meet other synthetic sonorities, percussions and the Yuri Queiroga's guitar riffs.

DJ Dolores' work freely goes through popular traditions from Northeastern Brazil, electronic music and genres like rock and hip hop, diversity that makes up one of the aesthetic aspects of mangubeat movement, to which the artist is inextricably linked. The rhythm sense, developed at the period he was drummer and established along the career, marks one of the features of his compositions. Hybrid language songs – just like those that have arisen with the mangubeat groups like Chico Science & Nação Zumbi – according to the concepts of Semiotics of Culture, organize in their structurality texts from different cultural sources. And this dynamic that tends to mix, in the music or any other artistic language, is typical from texts at the borders between different cultural systems, regions of translation and intense movement of meaning, since they bring together texts as components of memories, sedimented at different levels and triggered according to the interest of the musician or the cultural dynamics in question (Lotman, 1998), as well as texts from diverse origins that represent settings in constantly update.

The purpose of this article is to demonstrate that the DJ Dolores' experimental profile when putting popular cultures and references of electronic music and other musical styles in contact in the hybrid aspect of his works, moves the semantic regimes of music industry, by not fitting within the limits of the musical genres established by the producer and consumer market.

As methodology, the analysis of the songs uses concepts of Semiotics of Culture to understand the musical language. The goal is to identify sonic elements that distinguish such works, thought as cultural texts, from hegemonic productions in pop music, also bringing theoretical contributions of memory studies and Cultural Studies, since these experimental songs articulate new forms of representation in the media. About hybridity in language, we understand such settings as non-adherent to taxonomies that, in general, are part of the management of social life:

² In an interview with Digital Batebit Artesania channel, DJ Dolores told that he uses Pro Tools and Ableton Live programs to elaborate their production and also during live performances. Retrieved from <https://www.youtube.com/watch?v=E2W7ZdnU3H4>

by incorporating dialogism and be polyphonic par excellence, hybridity is a wild breaking process with the theoretical stabilities and with the hopes of semantic unicities; but at the same time, it shows sweetly creative to bring itself potentially the germs of new alternatives for the scariest combinations. (Vargas, 2007, p. 23)

MEMORY, GENRE AND SEMANTIC REGIME

Another understanding about memory, a little beyond that one of Semiotics of Culture, is the reconstruction, perceived in the DJ Dolores' works, of sonic narratives historically silenced in the media environment. It is necessary, first, not to forget that in the offer of musical styles framed within the limits of phonographic genres there is valuation of certain hegemonic texts unlike other. Even if in the circulation and consumption of media products the meanings can take multiple paths, far beyond the notion of relentless ideology of cultural industries, the media culture is constituted by asymmetrical power relations. In general, when a certain musical label is fixed and offered to consumption – today not necessarily associated with physical or virtual shopping, but measured from clicks and access to streaming platforms –, it is perceived a behavior of harmonized recognition among the listeners. The media memory, in this case, is a narrative and semiotic field in which some texts are widely remembered, decoded, translated and reworked in detriment over others, which are rarely mentioned and, consequently, experienced. The constant reminders and repetitions lead, in most cases, the most immediate recognition, already known identity constructions and more positive replies and affective in musical consumption. Sometimes, as culture is dynamic and moving, some new data interferes in this production and changes the reception with certain strangeness, soon incorporated and translated to a new consumption.

In the case of DJ Dolores' work, the strangeness process is higher. In intertextual language of two albums reviewed here, the intercultural reorganization led by the artist opens up various and unexpected possibilities of meetings, unlike the more defined dynamics of phonographic genres that, the more closed in its semantic and formal structure are, more connected to the enunciation rules of the hegemonic styles in which are linked historically. For this reason, the use of samples in sound mixtures which also highlight local sounds represents movement similar to an archaeologist's work, in Benjaminian sense, able to question long narratives, because it highlights underground subjectivities and articulates other concepts of history (Benjamin, 1987; Pollak, 1989).

In principle and in a general way, musical genre in the popular music is a way of structuring of the song recognized and socially shared by artists and the public and is based on meaning production processes with collective acceptance. We can think of genres, as of Franco Fabbri (1982), as sets of musical elements (rhythm, melody, instrumental training, etc.) accepted socially and culturally in certain communities of producers and listeners. These elements are also structured in external levels of music, but always in relation to it: dance, behavior, speech modes, ideology, etc. Enunciative conventions

are triggered within the community of producers and consumers whose meanings are recognized and shared in a given circuit.

Obviously, following the dynamic notion of the culture that is at the bottom of the Semiotics of Culture, this system always turns with external contagions, translations or internal creations, but always within that “contract” of production and recognition within the community of creators and listeners.

Even though this complex set of dynamic elements is quite sliding and decisive, according to Felipe Trotta (2008, p. 2), there is “a certain primacy of the sonic parameters (technical-formal rules) over others as precondition for establishment of the other genre rules”. And of those sonic parameters, two of them seem to be preponderant: the rhythm and sonority. The rhythm is the basic aspect of cadence and speed that defines big part of the meaning attributed to a piece of popular music, the one that affects the body, which one that mobilizes and makes it gets in tune with music. It is the movement to the dance which, in turn, is built at the shared listening moment and in collective context of the feasts. Since the sound is “the result of acoustic timbres of a particular performance, either in recording (sound or audiovisual) or performed ‘live’” (Trotta, 2008, p. 3). Here we refer to the sounds of instruments and voices, and the way the instruments sound depending on executions. In other words, each genre keeps some central relation with a certain instrumental combinations, timbres and ways of singing and ways to make it all sounds. In rock music, is not enough to have an electric guitar, but it must sound in some specific way to have certain meaning and to be recognized within the music (Baugh, 1994). Similarly, it is not enough a tambourine to there have be samba, but it must be played with a certain particularity for its sound be shared by the public on a music tune recognized as samba. When it says to country music, it is asked to the singer to use the voice following certain parameters and that the prosody also be specific.

There are two possible situations in the processes of change in which difference is highlighted. As well as the established sonic elements of the genres – their stylemes – build identity processes in the culture, any change in the implementation of these parameters, either with exaggeration, reversal or mix with other musical codes, it may result in a change in the semantic regime and a possible breakup in the identification process by the listener. That is, in an extreme situation, the song will be denied by the community as it does not fall in the musical genre parameters, previously defined, anymore. On the other hand, such a change may be accepted and included in the community as part of a new genre setting. In this case, the identity process is extended and reinforced to new meaning levels.

In fact, the recognition/approximation actions on the one side, and the ones of denial/removal on the other, are just two ends of a complex relationship, movable and with multiple results. Songs and genres in the media popular music are nomadic semiotic structures, that is, they undergo more stylistic moves and of consumption than its conceptual definitions are able to circumscribe. These changes may be even the reason for creation and innovation within the genre, with losses or successes in the consumption of novelties.

In the case of the musical genres that are organized by the music industry, there is a tendency to benefit the vectors of recognition and approach. Consequently, it is reiterated up semantic schemes in which the stylemes of genres are more stable and defined, even with some level of transformation and adaptation.

Returning to the DJ Dolores' work, on the album *Contraditório?* (2002), his partnership with the Orchestra Santa Massa³, consisting of an instrumental combination of voice, guitar, bass, drums, *rabeca* and wind instruments, represents the cultural mixtures of his musical language. The presences and performance of the group, the timbre of voices, of *rabeca* and percussion that set the sound landscape trigger memories from *emboladas*, *cocos* and *maracatus*. But, alongside the electric guitar sound and sample sounds, it is also triggered new and distinct perceptions, building new grammars for innovative readings of the sound that emanates exactly from each material specificity and its execution. The concerning with the presential and instrumental arrangement of the DJ and band's junction sheds light on the importance of materialities in the communicational process, which "means having in the mind that every communication act requires the presence of a material support to be effected" (Felinto, 2001, p. 3). On the homonymous album of Frevotron project, 2015, DJ Dolores, Maestro Spok and Yuri Queiroga begin from the semantic matrix "frevó" to explore other sound fields, with instrumentation that brings together saxophone, electric guitar, bass, synthesizers and software, in addition to special guests Otto, Jorge du Peixe (Nação Zumbi), Marion Lemonnier, Sombra, Lira and Jam da Silva, instruments and technological resources of production are materialities that affect perceptions, because take part of the communication process of sonic transmission, each one in its uniqueness, be the vibrating of string transformed into electric waves or the reproducing of digitized sounds. The guest artist brings an ethos. In other words, performance, voice and physical presence are utterance aspects that inscribe meaning and subjectivity in language.

Contraditório? (2002) and *Frevotron* (2015) will be understood from the complexity of their hybrid configurations, aspects which requires combinations theoretical methodological. We chose to understand the language in the light of the Semiotics of Culture, and the identity policies with the Cultural Studies contributions – understanding that "the social being [consists of] multiple bonds which, in turn, embrace other networks of relationships in a possibly endless process" (Ribeiro, 2010, p. 199) – but without losing sight of the communication materialities that involve the works and artists, able to touch perceptions. Finally, these works brought to the media environment, when producing difference, will be understood as disruptions in relation to the hegemonic frames in the pop music memory, aesthetic boundaries inherent the management of social life. But before entering this analysis, it is necessary to emphasize some points about the use of technology in the contemporary musical production that, in principle, can represent the loss of reference typical of postmodern crisis, and at the same time assume the role of subjective answer to a negative view on the use of technological devices.

³ About the band, see <http://orchestrasantamassa.tnb.art.br/>

DJ AND TECHNOLOGIES: POSTMODERN OR SYMBIOSIS SOCIO-TECHNICAL?

In the pop music field, it was the first experiments of the German group Kraftwerk in the 1970s⁴ that influenced the emergence of electronic music, inspired mainly by vanguards as Suprematism and artistic movements like the Bauhaus. It is not a coincidence that the album covers released by the group mention the Russian Kazimir Malevich (1878-1935) works, for example, an artist who broke with figurative art. The experiment, in the case of Kraftwerk, occurred with the use of electronic sounds, effects that generate robotic timbres sounds, setting in the pop scene human concerns about the use of technology. In the movies, the technological future approach also inspired many films and the relation between the human body and machine, In the movies, the technological future approach also inspired many films and the relation between the human body and machine, either in the figure of the cyborg Darth Vader (*Star Wars*) or in Blade Runner's hunters of androids, revealed often fears and uncertainties.

Somewhere else, in the Kingston peripheries, at the end of the 1960s, experimentalism also determined the use of technologies in Jamaican studios, notably by artists like Lee "Scratch" Perry, King Tubby and Ruddy Redwood, among others. Unlike negative thoughts, in the case of Jamaican producers, the use of apparatus turned to have resistance aspects, when concomitant to the rise of rocksteady (that precedes reggae and dub), allowed local artists the possibility to record their own albums and thus consolidated Jamaican rhythms⁵. Just as Jamaicans reconfigured the rhythm and blues (R&B) in the shaping of ska, decades later, they returned the reggae music to the so-called First World, which pursued a strong influence over the American hip hop and the British drum'n'bass. By taking devices control, Jamaicans have produced changes especially within the gear of political economies and consumption of the songs in a decolonisation sense.

The advent of digital simulators that reproduces sounds of a number of instruments, as well as MIDI interfaces (Musical Instrument Digital Interface), simple control of multiple instrumental sources, represent other changes in ways of production. Such tools provide alternatives to the record productions in studios, as the artist can record and edit his work in the room of your home. However, the limitation of the data stored in the software can feature the logic of a kind of semantic maintenance, and its production can generate the repetition of contents already known. It cannot be denied that control, power and consumption unmask any speech that points neutrality in technology, an obsolete mobile device, whose system and applications will gradually ceasing to have updates, is enough to understand the coercions applied by these apparatus. Thus, as a biopower outcome, new techniques to manage subjectivities are imposed in the virtuality of the digital age, in a world of many screens.

By the time the technology revolutionary potential is reduced to the state of dispersion and loss of reference, especially from a look based on postmodern theory, there is a

⁴ One of the first performances of Kraftwerk group occurred in the city of Soest, in western Germany. The record shows the concern of the band sounds exploring hitherto unusual in pop culture. Retrieved from <https://www.youtube.com/watch?v=YF1B4smQL7s>

⁵ The documentary *The history of Jamaican music* addresses the rhythms born in Jamaica. Retrieved from <https://www.youtube.com/watch?v=OJys3sYQmLs>

sense of establishment of crisis in the contemporary world. Reflecting on an increasingly technological scenario, permeated by machines and science, Jean Baudrillard (1991) writes:

current technological beings, machines, clones, prostheses tend in its entirety to this type of reproduction and slowly induce the same process in humans beings and sexual beings. All current attempts, including biological research of vanguard, tend to preparation of this genetic substitution, of linear reproduction sequence, of cloning, of parthenogenesis, of small single machine. (Baudrillard, 1991, p. 13)

The loss of reference and also the exhaustion of the production of meaning – repetitions fulfill this role well – are symptoms of a homogenizing effect that gained strength with the globalization and digital communication. In the case of music, the repetition of certain aesthetic shapes have established in media culture much more than mere genres, but social styles and behaviors, by placing similarities within a semantic field and, on the outside, everything that might be related to difference meanings, strangeness and new experiences.

This dialectic between inside and outside is more dynamic than it is thought, and it does not mean they are worlds tight and apart. The interpenetrations are, in large number, bearing in mind the strong ability of culture industries to incorporate, that ones of recognition and repetition. The concept of electronic music linked with huge festivals such as Tomorrowland, for example, values disc jockeys that figure in mainstream scenarios and the ones that usually are associated with a predictable type of construction, within the expectations of an audience accustomed to the “sound of the dance floors”. Synthetic beats that support modern hits may vary slightly within the event duration, as other symbolic aspects (drinks, hallucinogenic substances and young people) complement the “experience” offered in the feast package. In other words, it is not the simple fact of moving old forms of composition (which ones that use traditional instruments) that puts electronic music as contemporary semantic disruption. On the contrary, most of the time, it is a media product that fulfills the aspect of a hegemonic marketing logic. In these cases, the musical style falls into an exhausting meaning that characterizes postmodern cultural texts, “whose meanings simply communicate themselves, nothing more” (Kellner, 2001, p. 371), just sound dancing, entertaining and be one of the event attractions.

The DJ Dolores work, however, is not confined to operate within the software boundaries and databases (samples) of digitized sounds and rave parties. Alongside variations in the instrumental settings that accompany him, the artist explores different rhythms and the label “electronic music” would not be able to encompass the complexity and diversity of his work. The artist’s experimentalism causes an escape from socio-technical modules, and if his work were presented to a particular audience, accustomed to electronic music clubs, it would sound like something strange, misfit to standards that generate stability. So, that “contract” between musical parameters quoted above and community recognition in relation to genre, in the case of DJ Dolores, it is broken and it

can no longer be accepted and defined as “electronic music” by certain public connected to the mainstream. It cannot say that, as Kellner (2001), there is some exhaustion. Rather, Dolores works with the signs of openness, experimentation and innovation. For this reason, his work cannot be understood in the light of the concept of postmodernity.

The symbiosis between DJ, instrumentation and technology refers to the post-human idea, but differs from configurations depoliticized that integrate the technology discourses of neutrality and progress of present-day. It is a socio-technical agency that produces difference in pop music. Through hybridities in language, the both albums *Contraditório?* and *Frevotron*, put in circulation cultural texts historically ignored in the most popular media environments. *Frevos* and *emboladas*, present in the DJ works, are mentioned in the huge narratives mediatized as elements of national folklore, something obsolete compared to the immediacy of young pop music.

Donna Haraway (2000), facing in her *Manifesto cyborg* the technological future, preferred to establish a different theoretical discussion than that Baudrillard’s one. For her, there is a liberating power in the post-human, always thought-provoking theme in the academic and fictional literature, in which the symbiosis human-machine subvert, among other Western frameworks, gender possibilities, multiplying the sexes and overcoming the male/female binarism. About the cyborg, Haraway writes that:

a cyborg is a cybernetic organism, a hybrid of machine and organism, a creature of social reality as well as a creature of fiction. Social reality means lived social relations, it means our most important political construction, it means a fiction able to change the world. (Haraway, 2000, p. 36)

Her answer to the technology that is thought under the positivist logic, of a progress that crosses subjectivities to reinforce textual limits and stable communicational linearities, is the production of a dialectic language, political and of plural identities positions. As *Diaspora*, track from *Frevotron* album, that puts the post-human in situations beyond the semantic boundaries of a specific genre, with delay effects similar to those of Jamaican dub, electric guitar phrases (Yuri Queiroga), wind instruments (Spock) and excerpts sung by Dolores, mentioning “Congo, Angola”. Percussion boxes and synthesizers, transnational meanings of musical signs in diaspora.

HYBRIDISMS, COMMUNICATION AND DIFFERENCE IN POP MUSIC MEMORY

The mix of aesthetic and cultural elements that makes up the albums *Contraditório?* and *Frevotron* refers to the diversity of contemporary metropolis and gains communicational velocity in the virtuality of connected world, producing differences in the media environment. Technologies, rhythms, cultures, genres and artists connect each other in the language production.

On the album *Contraditório?*, the Orchestra Santa Massa’s⁶ acoustic instrumentation, composed of musicians that know Recife musical strands, is crafted in line with

⁶ The band is composed, on this record, by Isaar França (singer and percussionist), Fábio Trummer (guitarist and vocalist), Jam (percussion), Maciel Salu (*rabeca*), Deco (trombone), Parro (sax) and Yuri Queiroga (bass).

a software manipulated by DJ Dolores. The DJ meeting with the group, in this case, results polyphonic effect and traditional rhythms occupy the same space of the synthesizer frequencies and samples within a complexity of materialities that bear meanings. Such presences are fundamental to the understanding of hybrid language that is set, either in the phonogram or in the unpredictability of live performances.

The track *Que som é esse?*⁷ sounds provocative in its interrogative name, inviting the listener to unravel its sonic elements. Software allows the insertion of samples, spoken phrases in loose verses – as the expression “tune the electric guitar” – as if it rescued recording environment talks to an update of the past, that is, a sampling is never a repetition, but production of difference and resignification, another *becoming*, an apparently displaced fragment that produces meaning by the cultural concept or of origin that confines in itself or by the friction which it causes the semantic discourse to which it belongs. According Conter and Silveira,

the sample is as a bibliographic citation without reference (unless the listener recognizes it immediately). It is not a criticism of the zeitgeist, but an update of the past. A process of differentiation. [...] Each sample [...] is not like a written text, a speech, but a concept. If the proper name does not belong to the language, the sample did not belong to the musical language, since it cannot be transcribed in a score. (2014, p. 56)

The song also uses the triangle from *baião* in the context of the electronic pulse beat, in a sound field in which the only connection is the rhythmic interaction. No wonder that Recife city of DJ Dolores and Orchestra Santa Massa is a place of the creative freedoms of the complex mangubeat horizons, place and time in which groups like Chico Science & Nação Zumbi, Mundo Livre S/A, Mestre Ambrósio, Comadre Florzinha, among others have arisen. In metropolis, all of them, there are proximities between traditions and globalized cultural texts. The mangubeat is an example of such contact, especially by its elements composed by Pernambuco instrumentation and global African American musical genres, and the emerging identities of these contexts are in constant relationship of otherness (Hall, 2003 p. 74; Vargas, 2007, p. 17).

The fact of dealing with digital sounds, instead of having to undergo learning in musical conservatories, also places the DJ in constant relationship with the cultural changes of the post-industrial era. The rupture of the post-human limits, the DJ-machine symbiosis, produces in the musical language the simulation of practices inherent remix culture, phenomenon based on the constant information reworked. On the album *Contraditório?*, for example, Dolores signs two versions of *Catimbó*, and the second one adds at the title the term remix as indicative of reissue that got new arrangements. Despite being widely practiced, as remakes of movies or sharing various content on networks (memes, mash-ups, gifs, etc.), it is required to expand the historical time understanding and point out that this kind of intertextual production was recurrent in the visual

⁷ Retrieved from <https://www.youtube.com/watch?v=xFfjWej8nKs>

arts, especially in the Dadaist vanguard and later in pop art. And in the case of music, the remix logic of versions as *Catimbó* is also related to the experiences of the Jamaican producers that create dub music. King Tubby, Lee “Scratch” Perry and Augustus Pablo, with few technological resources, began to reuse discarded materials in recording sessions (sound garbage) and the albums recorded in Jamaica were usually released with repeated tracks. The second track recorded generally was called “dub version”, which had in its structure the bass and drums sounds emphasized, in addition to other effects such as echoes and overdubs (various additional sounds). Thus, on *Catimbó*⁸ remixing, percussion and electronic beats are maintained and highlighted, there are delays (echoes) moments and the Isaar França’s voice is omitted, just remaining a robotic voice that pronounces the word “*catimbó*”. The various layers of instrumental timbres point to the relationships of different texts developed by the arrangement. If the song’s title refers to indigenous religious rituals, the sounds texture seeks to rebuild a mantric sound environment with instruments from different origins, at time and space: Isaar’s black singer voice which refers to traditional singers from *Sertão*, the *xequerê* of rhym tone in relation to the body, the ancestral Maciel Salu’s *rabeca*, percussionist making to sound with two *vassourinhas* a *derbake* from Arab origin, the more rhythmic electric guitar and with specific few melodies, all this surrounded by Dolores’ samples. The instrumental arrangement maps times and distant places and hybridizes their sonorities in porous layers, as in a border area where sounds from external systems penetrate and are translated into new syntax elements in relations with the regional music. What is noticeable is that *Catimbó* sounds electronic, *sertanejo*, rocker and Arabic in only one acoustic and rhythmic text, a text framed on cultural diversity.

In Sigfried Zielinski (2005, p. 56) archaeological propose, there is the theoretical and methodological suggestion to “dig up secret ways in the history, which could help us find our way to the future”. The recurrence of this practice of remixing, following an archaeological vision, helps us to understand that these reissues are not unique to contemporaneity, but demonstrate the concerns that art develops from time to time, when the artist wants to change something in his finished work, shifting some elements in assembling a new version. Thus, although we realize the recurrence of reissues in present-days (Reynolds, 2011), and the web contributes to this phenomenon, it would be wrong to consider it as something exclusively assigned to present, without looking at the understanding of an extended historical time and in constant relation (past, present and future).

The *Frevotron* album, latest chapter of the DJ Dolores’ work, is set by the partnership with the musicians such as Maestro Spok (saxophones) and Yuri Queiroga (electric guitar, bass and synthesizer). The work opens up with the track *Invocação #2*⁹ with sax and percussion (box), characteristic elements of the traditional *frevó* runs in Pernambuco, but that sound in the same soundscape of the synthesizer and its simulated effects. The musician Queiroga’s participation adds to the language guitar chords that,

⁸ Retrieved from <https://www.youtube.com/watch?v=a86BKp4IAmg>

⁹ Retrieved from <https://www.youtube.com/watch?v=dNFhY3tUOUk>

at certain time, shift the rhythmic cadence of *frevo* to something closer to the reggae, whereas synthetic sounds fill the acoustic space with delay effects. In light of Semiotics of Culture and the concept of *semiosphere* which establishes the existence of communication spaces where there is semiosis (production of meaning), the song *Invocation #2*, just as *Catimbó*, has its emerging coding points where different *semiospheres* touch each other. In other words, their language arises from border regions between *semiospheres* of *frevo*, reggae and electronic music. What Dolores, Spok and Queiroga do in gathering these cultural texts (the sound elements typical from these rhythmic fields), until now dispersed, is to model them into the hybrid configuration of the *Frevotron* album.

For this reason the semiotic experience offered by the albums *Frevotron* and *Contraditório?* produces difference in the media environment. Their compositions, structured in sophisticated acoustic materialities, differ from the “effect constituted as different” as written Derrida (1991, p. 39), over the constant slide of the term *differance*. The physical arrangement of the sampler, the guitar, the drums and synthesizers does not fit in decoding determined by the hegemonic narratives of pop music. When DJ Dolores meets the Orchestra Santa Massa, on *Contraditório?* album, or meets Spok and Queiroga, in the *Frevotron* project, the musical language tends to move and get into intense contact with the *semiospheres* borders. In these peripheral regions, away from the pop nuclear context, other texts emerge (*frevo*, *maracatu*, dub, reggae, *carimbó*). Although these texts are producers of difference in pop music mediatic memory, the re-articulation of memory, in the writings of Iuri Lotman (1998), it is signic substance inherent in complex languages. For the author, “the more complex is a language, the more adjusted for transmission and production of more complex information, more depth must have his memory” (Lotman, 1998, p. 155).

In another angle of understanding, memory is the act of organizing a narrative that values some representations over others. The memory would be this constant dialectic rearticulation of remembering and forgetfulness. On the song *Samba de dez linhas*¹⁰, from the album *Contraditório?*, the language of accelerated beats undergoes a rhythmic break that opens the way for a *concioneiro*'s voices. The change proposes the displacement from a sonic territory set in electronic music to another territoriality: the sample that simulates the Northeastern singer, the accordion chords, the *responsorial* singing, the *rabeca* and the wind instruments followed by electronic beat that simulates the *maracatu rural* percussion. Such a sonic assemblage emphasises the meanings of a possible electronic *maracatu* and claims for more diverse presences in the media when inserting voices that are generally absent from the genres frames of the music industry, centered in musical styles offered in the West as the pattern of consumption in the new global order. The diversity of the analyzed albums, in this paper, however, does not place the local in opposition to the globalized, but suggests a radical alterity, rich in coexistence, and at the same time, fricative that is established in the production of difference and in the distance from the regimes that limit aesthetic fields.

¹⁰ Retrieved from https://www.youtube.com/watch?v=A1_ss9cjdGs

Concerning the regimes of signs, Deleuze and Guattari (1995) identify the existence of other semiotic configuration able to break semantic standardizations. The philosophers use the example of nomadic peoples and their constant migratory status as a problem for the state bureaucracy, in which the moving plurality would set a war machine against the state apparatus (1995, p. 58). Similarly, and in fact, the translational force of aesthetic moving turns up problematic whenever puts itself to face the very delimited frameworks situations. Thinking on the discursive form of phonograph genres, there are no limits to categorize the album *Frevotron* that, besides putting several sound matrices, instrumentation and their original cultural indexes in contact, the album gathers guests as the French singer Marion Lemonnier and Jorge Du Peixe (Nação Zumbi) on *Soufle et son* and *Travessia* tracks, respectively. Both different *ethos* which enunciate subjectivities that mark meaning, working in the field of perceptions, since the voices are also materialities that, in their apparitions, communicate something: the act of putting the voice in action is contextualized in territorialities and its *agencements*, the singing in French and the *Pernambucano* vocalist.

Historically, it is created a delimited field that values Western musical styles. This standard imposes itself in the circulation and consumption practices, and operates especially in the narratives that set the pop music memory. The albums *Contraditório?* and *Frevotron* suggest semantic variations, they both are composed of different cultural texts whose the reading demands otherness, because the “subject forms himself and transforms himself in the speech communicated to the other” (Kristeva, 1988, p. 12). The choice of each sonic element (timbres, rhythm) and equipment (instruments), therefore, is related to a transformation claim.

Inherent to the change is the idea of reviewing the memory to value subjectivities excluded by the forgetfulness, in concerning the pop music narratives in the media. This movement sounds like echoes of silenced voices, as Walter Benjamin (1987, p. 223) writes, when he defends in his theses on history a redemptive and revisionist view to the past. We suggest, therefore, that the difference production and its communicational developments, in pop music, plays this role of putting underground narratives highlighted in memory to face regimes that act over the musical language production (Pollak, 1989; Carvalho, 2017). The experimental artist, as DJ Dolores, places himself in the field of such changes by proposing new narratives in pop music scene.

FINAL CONSIDERATIONS

The attentive listening of the two DJ Dolores’ albums, as proposed in this article brings some conclusions. First, the disc jockey’s experimental tracks, when articulating elements from different musical genres, trigger new listening positions, so the listeners have the opportunity to reorganize the meanings placed on the agenda by the hybridities. It is requested here an attentive listener who observes these data, the one ables to capture, as an archaeologist, the regimes of meanings, and rebuild the musical narrative and its significant elements on the whole of song.

Second, Dolores' experimentalism redefines the very notion of electronic music and its compartmentalisation according to its specific beats. Here, the move and translations of musical genres place the musical pieces in a constant nomadic state, sliding genre over genre, instrument over instrument and timbre over timbre. A moving regime of indetermination, full of filters which translate, is what characterizes best this cultural manifestation.

Finally, these works get a radical proposal of questioning the defining instances of the music industry, guided by recognizable semantic regimes and of easier assimilation.

Rather, Dolores' music suggests a radical openness in the definition forms of musical works. Either, beyond the stratifications, this music indicates a way to a truly universal music, susceptible to be appreciated for everyone by not bear all the easily recognizable elements.

Translation: Nilton Faria de Carvalho

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