

Funk: A Cry for Boldness and Freedom

Translated text

During an afternoon meeting with the curatorial and consultancy team for this exhibition, Deize Tigrana, one of our consultants, challenged us with the observation that Funk is “a cry for boldness and freedom”. The story we will tell in this exhibition confirms this statement.

Rio de Janeiro boldly welcomed the association of Black people living downtown and on the peripheries, who organized themselves for leisure in clubs and gymnasiums. Entertainment has always been denied to Black men and women because Afro-descendants have been marked only by work. Furthermore, in the post-abolitionist context, Black people have had, and still have, their right to come and go questioned by racist police approaches and by looks and comments that seek to prevent them from circulating in some elite environments. As a result, clubs, gymnasiums, and athletic associations began to host Black parties, which started with the simple transportation of sound equipment to the so-called Hi-Fi parties and then reached the large structures, and the sound walls of today. Like that, from Soul to Funk, there were many stories of Black empowerment, protests, and cries for freedom incorporated into Black Power hair, pimp platform shoes, and, above all, the extraordinary way of dancing and reinventing freedom in body performances. Under the command of great sound teams such as Soul Grand Prix, Cash Box, Furacão 2000, and others, the Black and poor population filled the clubs in the North Zone and peripheries of the city. This is how the influence of James Brown came to permeate the Black movement, which was essential in organizing young people to confront social structures and the military regime with elegance and attitude.

From Soul more movements emerged, such as Hip-Hop and Break, with a strong international influence. However, another geography was drawn, because a large part of the population in Rio de Janeiro who did not have access to the elite areas found a way to entertain themselves. In this way a singular logic for holding bailes emerge, with tents, sound walls, audiovisual projections, and great music and dance stars. The sonority brought a beat generated by Hip-Hop, known internationally as Miami Bass, associated with the African ancestry already experienced by Maculelê and Avamunha beat in the terreiros of Brazil.

FUNK art spreads through fashion, dance, women’s empowerment, and the inclusion of the LGBTQIA+ community. The favela baile begins with the large corridors made up of strong expressions of dance and battle and expands to media produced by the community itself, which launches great personalities, born in the favelas and peripheries, onto the national and international FUNK scene.

The artists gathered here critically reflect on the world in which they are immersed, in which Funk is an inseparable part. Portrayed in paintings, photographs, collages, and videos, we find the universe of Soul, the favela, and Funk, with the dances, the Black style, the bleached hair, the Gang pants, the funkeira women, the party tents, the denunciation of violence, the famous paredão (high-power sound systems made up of several stacked speakers).

Therefore, FUNK in MAR is an exhibition that answers to popular clamor, finding in this museum another of its many sounding board.

Amanda Bonan and Marcelo Campos

Funk, the Rhythm of the City

RHYTHM

1 – regular and periodic movement in the course of any process; cadence.

2 – a succession of strong and weak tempos that alternate at regular intervals.

The terreiro teaches that rhythm is sovereign. “Every kind of work, all things, all sounds, everything is rhythm”, and that is why we first exalt the all-powerful movement.

If ogã does not play, Ògún does not dance, so when we think of God, we think of music. In the massive sound of the drum, in Congo de Ouro, in the cry sung by the berimbau, in the extended bass of the Miami Bass, in the chopped samples of the Gemini PDM 7008, in the bravery of the atabaque sounding out the four tempos of Maculelê. The meeting point between the ancestral and the machine in the heartbeat frequency elevated to its maximum power, 150 BPM.

Everything is rhythm, and the sound of the favela is the pulse of the city, which dances even when it refuses to enjoy the music. It comes from the peripheries, alleys, and narrow streets, the melody that draws the swing in the walk, the ginga (body sway), the beauty. Standing on the street corner, tapping the palm of his hand, the Carioca invents the city, mocks it, frightens it, and transforms it.

It is under a circus tent, in the sacred space of the baile, that the bodies ignite, the wave rises from the sound wall and chills the skin, bursts the joy that lives in the legs, and makes passinho (a dance style) a blast.

Funk is the sound, the baile is the stage, and the favela is the place.

Funk resonates with a collective us, and to police violence, we respond with hits, we enter through the loudspeakers and travel back in time, unifying past and present, love and hate, denunciation and pride, lust and dreams.

“It is the sound of Black people, of favelado, but when it is played no one stands still”. The language we create moves the daily life, the ombrinho (shoulder), and a lot of money. The motorcycle cab, the hairdresser, the stallholder, the artist, and the creative economy are strengthened by a beat and follow the dance creating fashion and trends.

Twerk is the sound that comes from the hip, the reflection in the form of balls (hairstyle) is the movement of beauty, and the gold chain is proof that nothing can stop us.

We are Funk, the sound of the masses, very fidgety.

This exhibition is a tribute to the transformative power of popular culture, to the inexhaustible creativity of the favelas, and to the music that has united generations of Cariocas. Explore, celebrate, and absorb the essence of Carioca Funk while we delve into the depths of its beats, rhythms, and vibrant culture.

Taísa Machado

WHETHER TWERKING THEIR ASSES, SINGING “DIVE INTO MY PUSSY” OR BEING THE PROTAGONISTS OF AN EXHIBITION, FUNKEIRAS MAKE “NOISE” FOR ALL WOMEN

Funkeiras are disruptive!

Yes, they are disruptive to a part of a sexist society that seeks to repress courageous women who use their voices and bodies to break with the oppressions to which they are subjected.

They are disruptive because they assume the lead role of their own stories and express relevant themes to their own reality and that of their fellow women.

For those who insist on seeing the world under the gray veil of sexism, the expression of funkeiras is like a very bright color that causes an impact, a brilliant light that almost blinds. They are power, they are vitality. They shout, sing, and twerk their asses for freedom and respect.

So here is an invitation: remove the veil and see the funkeiras without limiting blindfolds.

Whether twerking their asses, singing “dive into my pussy” or being the protagonists of an exhibition, they make “noise” for all women.

Tamiris Coutinho

Watching the TV news, one report caught my attention: it was about the alleged sale of a verdict issued by a high-ranking judge in Rio de Janeiro.

But why did trivial news like the sale of a verdict catch my attention? I will tell you.

In 2000, the Rio de Janeiro City Council held a formal session to commemorate the 30th anniversary of the Black Rio movement. Several personalities were present, including Rômulo Costa, Dom Filó, Mr. Paulão Black Power, and Mr. Funky Santos. During a conversation, it was agreed that an event would be organized to celebrate. It would be a Baile Soul. Immediately, Rômulo provided the equipment, and it was up to me to find the venue and promote it. So, we agreed on the Bangu Cassino, we borrowed the turntables from Wilson of the A Torre team, and Rômulo sent the equipment, which was set up by Ciel, the technician from Furacão 2000.

Even before the sound check, a contingent of police officers and agents from the Juvenile Court arrived with a warrant and an order to seize the equipment in the club. On the first floor, there was a Tornado with 40 speakers and, on the second floor, a smaller Furacão sound system, no less powerful. As the producer, I argued with the emissaries and said: “But this is a celebration! You can’t do this!”

The answer was: “Look, my friend, I’m seeing that this has nothing to do with it, but if I don’t take the equipment, the judge will arrest me. Unfortunately.”

All the equipment was seized. In a hurry, Cláudio Lima, my brother-in-law, and Edson, owner of Star Som, found a new place, set up the sound system, and the baile was on.

It was frustrating, not to mention the other consequences. I had to pay for Wilson’s equipment, and I heard a lot of bullshit about organizing the event with Furacão. But time passed, and after five long years, the equipment was released. Rômulo, with all his usual dignity, called me and asked me to stop by the warehouse to pick up the case and the MK2 SL1200 turntables.

Yes, this event has a direct connection to the main suspect in that operation regarding the sale of verdicts: the attendant Children and Youth Court Judge at the time was Siro Darlan. Life goes on.

Dema

The Real Talk of Passinho is virtuosity and creativity in movement. As Dom Filó says, “Tamborzão is the world’s first wi-fi”. Passinho, on the other hand, is one of the dance styles that, today, connects various beats from around the world. Beyond the sound, this dance binds people and other dance styles to its own trickery, which brings to the body a language unique to the favela, one that is direct, strong, and full of irreverence.

Celly IDD

Funk is one of the most played and consumed musical genres in the world. As an electronic dance floor music (MEP), this musical genre is made up of rhythmic and melodic ostinatos, in which the pounding of the Tamborzão, the frenetic beats, and the daring samples promote schemes of transgression, liberation, and emancipation. Funk amplifies the sound diversity of the hood and diasporic bodily plurality in the act of constructing and reconstructing individual and collective memories to combat racism, sexism, and recently, LGBTQIAPN+phobia. Aesthetics, sound, and anti-racist politics are the paths that the genre travels on, especially in the Baile Funk scene, a movement from the favelas and communities. Among Funk Melody, Proibidão, Brega, and Ostentação, this genre, created and recreated by funkeiras and funkeiros, confronts the standard of the white-heteropatriarchal-bourgeois-Christian society because when the sound of Black and favela reaches the ears, no one stays still.

Leonardo Moraes

Funk is a favela culture and, that is why, it is so resistant and powerful.

Even though Funk has reached unlikely places, there is still prejudice against the genre. Some say it is because of the lyrics, or even its dance steps that sexualize the rhythm, the strong lyrics that portray the favela experience, the so-called Proibidão! However, because of its resistance, it is irrefutable that Funk is a social and political movement that has fiercely reached the asphalt through the voices of favela’s artists, previously silenced by society. Some artists, who fight for the genre, have even been arrested for singing Proibidão.

I was slapped in the face by the police for going to a baile in the favela, and today Funk is taken to the asphalt and to the world because of its resistance and because society sees Funk as a unique form of capital. Today Funk is part of the visual arts. Today Funk feeds the digital platforms, the phonographic market.

Funk moves the world.

Deize Tigrone

The role of the DJ

In the Funk movement, the DJ plays a very relevant role. At times in history, he has taken center stage in this manifestation. In the universe of the genre, the DJ does much more than accompany the MCs at shows. He is the one who runs the baile, brings musical novelties, launches trends and sound elements, creates new ways of mixing songs, communicates with the public, and often takes on the role of showman. Changing the beats, creating increasingly fast-paced tracks, and always keeping up-to-date with musical research are all skills found in a Funk DJ.

The mixing techniques, sampling, melôs (melodies), remixes of songs from other styles, mashups with Arrocha, the Rave music, and Brega are the result of several DJs' musical research. In Funk, the originality of the technique guarantees prominence, and the vast majority takes the risk of producing their own beats to play at the bailes. In the history of the genre, several DJs have played a significant role in popularizing and consolidating the style, such as DJ Marlboro, who released the LP Funk Brasil (Funk Brazil) in 1989. We can also mention DJ Cabide, who stands out as one of the creators of the Tamborzão beat, popularized in the 2000s. This is a beat that combines the Miami Bass with drums from religions of African origin and features the beatbox to mark the rhythm. Currently, we have names like DJ Polyvox, one of the creators of the 150 BPM rhythm, and DJ Renan Valle, both from Complexo da Maré. Other highlight names of this scene are DJ Zullu and DJ Ramon Sucesso, both of whom excel in their performance, originality in mixing and in the dynamics of their sets. In São Paulo, we have DJ R7 as one of the creators of the Funk beat that became popular throughout the rest of the country. DJ K stands out among the new generation. Recently, he released an album with a new creation from the flows of São Paulo, introducing the genre Bruxaria (Witchcraft). The album, titled Pânico no Submundo (Panic in the Underworld), caught the attention of the international music press, receiving good reviews.

Funk is a cultural ecosystem wherein all the elements align and work together for growth. The dancers have a prominent role in popularizing and creating the *passinhos* (movements that become a dance style) and dance steps that take over social networks. The MCs stand out for their lyrics and create hits that mark generations. The DJs, on the other hand, represent a key foundation for sound creation and for the popularization of the *bailes*, bringing a constant flow of innovation and keeping the style always refreshed and ahead of its time.

Glau Tavares

BLACK ORCHESTRAS

At the end of the 19th century, Choro was born, created by groups that brought together European and African instruments and elements of European ballroom dancing. Its birthplace was the dive bars of Cidade Nova and the backyards of Rio's suburbs, and in the final years of Empire, the rhythm became popular at the high society ballrooms. It was the ideal scenario for the appearance of the *Oito Batutas* group in 1918, exclusively formed by Black men: the original members were Pixinguinha on flute; Donga, Raul Palmieri and China on guitars; Jacob Palmieri on *pandeiro*; Luís de Oliveira on *bandola* and *reco-reco*; Nelson Alves on *cavaquinho*; e José Alves on *mandolin* and *ganzá*. The orchestra became an attraction in the lounge of *Cine Palais* as soon as the cinema reopened after the Spanish Flu pandemic. They were the first to bring Brazilian music abroad, performing in Buenos Aires and Paris in 1922, where they were enthusiastically received after their tour through Brazil. In the French capital, they had contact with Black orchestras and the US jazz groups, which influenced them profoundly – above all, they influenced Pixinguinha's compositions in the following years.

THE REPRESSION OF FUNK

Because it was a phenomenon that at first reached almost exclusively young people from the favelas and peripheries, Funk hardly appeared in the media until 1992. When it began to gain more space, most of its mentions were in police reports. A landmark of this period was an alleged mass robbery on Arpoador Beach on October 18, 1992, on a sunny Sunday. The media reported the riot on the beach with great exaggeration, blaming the youngsters attending *Bailes Funk* for the confusion. It was precisely when the Funk started to expand outside the favelas and peripheries, gaining visibility beyond the places where the *bailes* took place, that repressive measures became more frequent.

By the end of the 1990s, Funk was already a phenomenon known by the middle and upper classes, and the public authorities. However, it continued to be discriminated against and often criminalized. In the book *O funk na batida: baile, rua e parlamento*, the author Danilo Cymrot explains that the criminalization of Funk did not occur in the same way as capoeira's at the end of the 19th century, when it was, in fact, prohibited. The repression of Funk and the funkeiro began when the style was unfairly framed in criminal offences that already existed, such as drug trafficking, incitement to crime – it is necessary to take into account that incitement is considered an open concept under the law, which allows for many interpretations –, or minor offences. For this reason, the bailes were banned, with the justification of noise pollution and lack of proper authorization from public authorities for holding open-air events.

EXPOSURE TO RISK AND VIOLENCE

Actions often labeled as “vandalism” by the media are often motivated by the desire to mock and the pleasure of causing discomfort to others, by the necessity to prove, for example, that a beach in the South Zone is not the property of those who live there. Another point that can be added to this discussion is the taste for risk and competition. It was the case, for instance, with the train surfers. Putting themselves in danger in an exhibitionist way ends up expressing a feeling of social exclusion and indifference to trouble, since these are acts practiced by people who are on a daily basis subjected to the risks of urban violence.

FUNK IS MEDIA

It did not take long for the Funk to extend beyond the boundaries of the Bailes Funk. The sound gradually spread with the help of radios and TV programs and the release of CDs and DVDs. Its popularity reached every corner of Brazil, even giving rise to regional subgenres, such as Brega Funk in Recife and Funk Ostentação in São Paulo.

The Funk became part of the soundtrack for soap operas, movies, and TV series. The song “Baile de favela”, by MC João from São Paulo, was played at the Tokyo Olympics in 2021, accompanying the performance of gymnast Rebeca Andrade. The rhythm has become practically obligatory at birthday parties and weddings and has become the most listened-to Brazilian musical genre in foreign countries. Clearly this diffusion was the result of the popularization of the internet, which securely played a fundamental role in this process. If online distribution of MP3 songs (and, more recently, streaming) has made Funk echo throughout the country and beyond, the music videos and the recordings of live performances, available on platforms such as YouTube, consolidated the image of Funk and the funkeiro.

Media platforms, more than mere intermediaries, shape Funk according to its specificities. They play a role in adapting the vocabulary to radio and broadcast TV and in promoting the dances and mixes through, for instance, TikTok. Funk is everywhere and in constant transformation, proving to be as diverse in its style as it is in its range.

HI-FI PARTIES

Hi-fi parties are part of the cultural identity of the Rio suburbs, social events that have been present since at least the 1950s, and which, from the 1970s onwards, were influenced by rhythms such as Soul and Funk. Its name is associated with the popularization of home audio devices that promised to deliver high fidelity sound. Actually, the emergence of hi-fi parties in the United States took place through advertising events. Sellers of new stereos were encouraged to hold demonstration events in their homes in the American suburbs, inviting the neighborhood to witness the technical capabilities of the devices. The seller's neighbors were invited to bring their own vinyl records, to understand the differences between the new hi-fi devices and the old ones, such as the gramophone. These small commercial events, where snacks and refreshments were also distributed to participants, may have influenced the name of what we know here as a hi-fi party or American party, whose participants brought food and drinks and danced to the latest U.S. music inside their homes and in playgrounds of suburban buildings in Rio de Janeiro and, sometimes, even on the streets in front of their homes. If at first these informal parties, animated only with the use of a record player and a set of vinyl, contrasted with the bailes that took place in clubs with the sound of live orchestras, later they grew so much, to the point of leaving the domestic environment and occupy suburban clubs. These clubs and bailes, previously only set to sound by live groups, began to receive mechanical sound, opening a new chapter in the history of dancing events.

PERSECUTION BY THE DICTATORSHIP

Reports issued by the armed forces during the military dictatorship attest to the persecution suffered by the bailes and the Black movement. Some accuse the infiltration of "leftist groups" in favelas and associations in proletarian neighborhoods, or even denounce the actions of young black people with an "above average intellectual level" who were creating a climate of racial struggle between whites and blacks in Brazil. What these reports called "the spread of Black culture in Brazil" was understood as a threat to the country and labeled as a violent movement, even using the term reverse racism (that is, the supposed racism of blacks against whites).

In police actions, even a Black hairstyle was a reason for young Black people to be searched, with the argument that they were hiding drugs and illicit objects in their hair. Looking at the daily life of the suburbs and the leisure activities of workers, still neglected in most narratives about the military dictatorship, allows us to understand how this regime reinforced racism in Brazil.

LACRAIA

A transvestite, born and raised in Jacarezinho, was one of the biggest icons of Funk Carioca in the 2000s. Dancer Lacreia achieved national success when she formed a duo with MC Serginho, after having worked as a chambermaid, hairdresser, makeup artist and drag queen. In a period when the cultural environment and society were much more hostile towards LGBT-QIAPN+ people, especially towards transvestites and transsexuals, Lacreia, in her partnership with Serginho, scored hits in 2002 such as “Vai, Lacreia” and “Eguinha Pocotó”, reaching record-breaking audiences in her appearances on TV programs on major broadcasters. The dancer passed away at the age of 33, in 2011, from pneumonia, but she opened doors and left a legacy that is followed by new names in the LGBTQIAPN+ scene.

BAILE AND GOVERNANCE

As with the financing of samba schools by bicheiros (jogo do bicho’s bookies), since the rhythm became popular, the financing of bailes Funk by drug dealers is a way of gaining respect and support from the community. This causes some people, mistakenly, to directly associate Funk with drug trafficking, ignoring the complexities that exist in both the identity of the funkeiro and the drug dealer. To mention an example, with the advance of neo-Pentecostalism in Rio’s communities, which face vulnerability and abandonment by the Public Power, it is common for drug dealers to create support networks for churches, finance paintings of biblical messages on walls and be seen listening to or singing Gospel music. This does not mean that Gospel is labeled as “thug music”, contrary to what happens with Funk.

THIS IS NOT A RIFLE

Produced on Afro-Latin and indigenous soil, this work walks through plural metaphors that are found in a kind of Opaxorô (an instrument used by Oxalá that represents orality and the foundation for keeping culture alive).

In addition to the axé we managed to absorb a sip of sarcasm that points to The Treachery of images by René Magritte, 1929.

However, Novíssimo Edgar walks through the history of art again and assimilates it with the contemporary umbrellas used at bailes Funk in São Paulo, or in any other Brazilian periphery where any doll, skateboard, drill, or a simple umbrella can be mistaken with a rifle even without an exchange of fire or a police operation taking place. The problem is the social myopia intrinsic to the lack of preparation of the country's police.

Novíssimo Edgar makes the hunting and hunter alert glaring through the designer brand logos alternated by targets and weapons, creating a small hyperopia on top of the apparently dichotomous images, because what holds this entire staff/column suspended, creating the tension between falling and floating, is a miniature rifle. So we do not to forget the evil that sustains us and also remember that the Opaxorô represents orality itself (from the Yoruba – scepter that speaks), also meaning tradition. This tradition that will rule the world through transmission, through the voice, through the body and through the wisdom of the ancestors – this is not a rifle, this is FUNK.

In the beginning, body and spirit.

That longing for home, for the Motherland...

In the strength of the stories passed on orally by Griô's voice, the songs that purged also praised the Gods, and the rhythm of their dances marked the Black rebirth, at the end of each day.

Songs and rhythm were present in the various daily activities; in washing clothes, cooking, harvesting, working, and dancing. Capoeira played a primordial role as an instrument of resistance and identity. Rhythms, chanting, litanies and ginga, united.

Mestres Pastinha and Bimba are in the pantheon of Afro-Brazilian culture, of a culture that went from the slaves' quarters to the favela hills, in a social confrontation until its collapse.

In Bahia, under the influence of Afro-based religions and a Black population from numerous parts of Africa, it was possible to bring together such rich cultural traits, shaping a robust part of our culture. Jongo, Coco, Maracatu, Congado, Tambor de Crioula, Baião and many other Afro-Brazilian cultural representations were generated from intersections in Brazilian cultural and historical processes.

In the same peripheral and discriminatory context, Samba, which has its genesis in Bahia de Todos os Santos, grows and flourishes in the Candomblé terreiros of Rio de Janeiro, in the regions of Estácio, Praça XI and Pequena África, at the beginning of the 20th century, having as pillars such characters as Pixinguinha, Donga, Tia Ciata, Heitor dos Prazeres, to name a few.

Just like all Afro-Brazilian representations, Samba was legitimized through many struggles... these struggles were also observed in the path of other Brazilian and global Black cultural representations, such as Rap, Soul, and Funk.

Samba opened doors for new discussions but faced a leaden period following the military coup and the nebulous period of dictatorship. In parallel, Frente Negra Brasileira and Teatro Experimental Negro reinforced a new moment in the fight for the rights of the Black population and the necessary reaffirmation of their identity.

Returning to the beginning of the 1950s, bands and orchestras emerged, spearheaded by the Orquestra Afro-Brasileira, conducted by maestro Abigail Moura, who emerged bringing a sound based on the mix of rhythms for the orixás with elements originating from Western Culture, such as saxophone and clarinet. Another extremely relevant Black maestro who leaves us an exquisite legacy for Brazilian music goes by the name of José Prates. His arranging work with Companhia de Dança Brasileira, which toured more than 80 countries, presented shows based on Afro-Brazilian culture.

Prates' work became cult later, when Jorge Ben Jor inserted phrases from the song "Nãã Imborô", from the 1958 album Tam...Tam...Tam! by José Prates in his 1963 song "Mas que Nada".

In a timeless bridge, we recognize the Orkestra Rumpilezz by Bahian maestro Letieres Leite as a direct descendant of the sound aesthetics of the arrangements based on percussion and wind instruments, created by Abigail and Prates.

Just like North American Blues and Jazz, Samba has gone through a century of mutations, mergers and experiments, being the catalyst for changes and breaks in social, cultural and marketing paradigms.

With the need to point to other issues, a new visual, behavioral and sound aesthetics emerged

new watchwords,
self-esteem in vogue,

Say it Loud – I'm Black and I'm Proud – sang James Brown in the late 1960s and echoed in the words of “Sou Negro” (I'm Black), from 1970, by singer Toni Tornado, and “Uma Vida” (A Life), by Dom Salvador and his group Abolição.

The moment arrives for the height of Black pride with “Black is Beautiful” and the Black Rio Movement! An avalanche of people at bailes spread across the North Zone of Rio de Janeiro who met to dance, and which had its “ground zero” in November 1969 at Astória Club.

From then on, the movement “gained momentum”, invaded the radio, and record companies began to understand that that sound full of groove, coming from the USA, had “wood to burn”. In a short period of time, names like Banda Black Rio, Tim Maia, Carlos Dafé, União Black, Copa 7, Gerson king Combo, Cassiano, Diagonais, Simonal, Hyldon, Sound Teams like A Soul Grand Prix, Dynamic Soul, Furacão 2000, Equipe Black Power, Modelo, dragged thousands of people to clubs in the North Zone and West Zone of Rio. Considered Brazilian Intangible Heritage, the Black Rio Movement recently completed 50 years in 2019.

When looking carefully, we can identify a series of cultural and social developments, arising from the Black Rio Movement, which, in the same surprising way that it emerged, saw the market recalculate its route by bringing Disco Music to be the new niche of the industry.

In a chameleonic way and with the advent of technology, new formats appear. Disco Funk, Electro Funk, and Miami Bass came to shake up Black music and pave the way for melôs and samplings, a reality that begins to shape and pave the path opened for Funk Carioca.

Marcello Bogo "DJ MBgroove"

A roda (The Circle)

Circle of Samba, Capoeira, Jongo, Ciranda, Baião, Maculelê, Rhymes, Poetry slam, Religions of African matrices, Taba...

The roda takes us back to our ancestry, to a moment of joy, dancing, fraternization, but it is also a place of dispute, a battlefield, a place of decision-making.

On a random Saturday night in 1976, the Grêmio Social Esportivo de Rocha Miranda, located at Av. dos Italianos 282, in the Rocha Miranda neighborhood (with its red, blue and white colors is also known as the Palácio do Soul) would host another meeting of sound teams, the night of the most stylish Pisante (shoe) and the best dancer in the Roda.

In the hall the teams are Cash Box, A Cova, Soul Grand Prix, Petrus, Furação 2000, Black Power and the guests Big Boy and Monsieur Limá (attractions of the night). The equipment takes up the stage, stands and the side walls. With their powerful speakers, the night promises, after all, the most stylish Pisante (shoe) and the best dancer will receive a savings account worth 500 cruzeiros as a prize.

In Rocha Miranda square, hundreds of young people gather from all corners of the suburbs of the newly created State of Rio de Janeiro; they rehearse choreographies, show new steps and comment on their favorite teams and nightclubs. They are often searched by the Invernada de Olaria, police officers that stopped the black and white Veraneios cars and go down addressing the young people, always in an intimidating way; they search them, they entangle their hair (previously lined up), confiscate the forks made of wood and bicycle spokes, at the end, get into the car and drive away.

At the door of Grêmio, a long line at the box office shows the greatness of that night. Little by little the hall is occupied while the first team plays and warms up.

Soon the hall is full. In front of the teams there are human barriers of young Black men with their denim jackets, t-shirts, vests, all painted with the name and symbol of the team they are following. It's already 10pm, the room is completely packed. A mass of people is trying to get around, others are trying to find a place to dance – which is almost impossible. Getting to the bar or the toilets is not easy at all.

In the center of the room, it is possible to dance. It is in the center of the room that the masters form the rodas, spaces disputed by excellent dancers: Ligeirinho, Piolho, Jornal, Lurdinha, Rejane 2000, Ângelo Branco and many others.

The roda is a true arena, there the competition takes place and on this night the performers were shining as there was a prize of 500 cruzeiros for the winner.

The roda is a magical arena. There the master chooses who will be the next to occupy the center and show their steps, their choreography. Walking sticks, a wide-brimmed hat, sunglasses, colorful tunics, a coat, a pipe to add charm, tight-fitting trousers with tight flares that make the person stand out.

We're at a festival of big teams; the dance floor is buzzing; someone steps on someone else's foot and a commotion starts. The DJ takes the microphone and says: "calm down, guys! It's about peace over here, instead of fighting with the girl, stick to the side with her". And the baile goes on. To the sound of the first chords of Miss funky Fox, screams can be heard in the hall; the master closes the roda with everyone holding hands and opens the roda in the center. Piolho, with his skillful legs and spectacular waist movement, dances splendidly. There, the DJ just nails it and the ancestral Soul spirit passes through the roda and enters the room. This is Soul, this is Black Rio.

Dema

SMALL MONKEYS

The monkeys in the works of art are, originally, ornaments from Kipling brand bags, which are present in the fashion and behavior of the favelas and peripheries.

The reference to the brand symbolizes fun, irreverence, and adventure.

For Tainan Cabral, it goes back to her childhood memories and her desire to carry an icon highly coveted by the homegrowns of her generation. The people popularize the use and consumption of the brand by purchasing and circulating replicas of the original.

It is an allegory that holds aesthetic strength in the artist's work, which provides direction and materiality to the research, the study of color, the shapes and symbols of peripheral and suburban territories that repeat and multiply in everyday life.

Room 1 – Black Is Beautiful

PREAMBLE 0 – RIO, A DANCING CITY

In 1906, poet and chronicler Olavo Bilac wrote: “Rio is the city that dances”. The statement is still relevant almost 120 years later, and in it, we find evidence that the phenomenon experienced today in the Bailes Funk has an ancient origin and is at the foundations of Rio de Janeiro’s culture. Between the end of the 19th century and the first decades of the 20th century, a variety of dance clubs and societies were founded, primarily formed by associations of low-income workers. Bilac called attention precisely to the fact that among Afro-descendant workers, the “fever” for dancing was strongest, and in the neighborhoods with predominantly Black workers, with scarce money resources and precarious structure, such as Cidade Nova, new and surprising rhythms emerged.

The writer also observed that “Botafogo does not dance like Catumbi, and Tijuca does not dance like Saúde”, pointing out peculiarities and singularities such as those that we demarcate today by differentiating the Baile of Egito (in Chapadão) from the Baile of Paris (in Jacaré), located in Rio’s North Zone. As well as ensuring the recreational rights of the workers, the bailes (dance events) of yesterday and today constitute Rio’s multiple identities and our cultural diversity. Unique musicalities emerge in these places of entertainment that are also spaces for self-identification, belonging, and the construction of a sense of community.

PREAMBLE 1 – SOUL AS A STARTING POINT

Before we speak about what we know today as Funk, we must remember the importance of the Soul wave and the Bailes Black of the past. If Soul was the soundtrack of the Black population fighting for civil rights in the United States between the 1960s and 1970, here, in Brazil, it arrived during the military regime, having to dribble authorities’ persecution who saw, in the Black movement, the power to mobilize the masses and feared a supposed threat to the order, that was represented by the ideals of the movement.

Dance events, such as A Noite do Shaft (later Soul Grand Prix), Cashbox, Santos Brazilian Soul (later, Mr. Funky Santos), Black Power, A Cova, Furação 2000, Uma Mente numa Boa, Dynamic Soul, Modelo, JB Soul, Tropa Bagunça, Apoluisom, Vip, Alma Negra, Petrus, Revolução da Mente and Baile da Pesada, were the main disseminators of Soul music in Brazil, being venues of leisure to suburban workers and, at the same time, of awareness and Black representativeness. Foreign influences predominated in music, fashion, and vocabulary.

A Noite do Shaft, which took place at Renascença Club (in Andaraí), was inspired by the film Shaft (1971) by the director Gordon Parks, one of the best examples of blaxploitation – given name to the cinematography movement started in the 1970s in the United States, characterized by films starring or directed by Black people.

PREAMBLE 2 – DISCO WORLD

The late 1970s were marked by the success of the Disco music genre, which was very well represented by the Brazilian soap opera Dancin' Days, the music group As Frenéticas, and the US film Saturday Night Fever. With the new Disco wave, Soul lost ground on the dance floors and phonographic market, overshadowed by a more commercial and predominantly white movement.

The Disco had the support of the mainstream media and developed into television products. In addition to the previously mentioned soap opera Dancin' Days, the rhythm was also present in the soundtrack for Te Contei? at the end of the 1970s as well. Meanwhile, the Black movement was stereotyped on TV, especially in comedy shows. This scenario proved favorable to the dictatorial power that was still in force at the time and had been trying to silence the Black movement for years.

PERIPHERY PARTIES: BAILES, BLACK PARTIES, CHARME PARTIES

The success of Bailes Black contributed to the beginning of a new chapter with the era of the sound teams. The bailes spread further and further into the suburbs, occupying clubs and samba school square compounds thanks to the work of teams such as Soul Grand Prix, the first to enter the phonographic market, who released their first LP, a commercial success in 1976, and the Furacão 2000, who at the time was surfing in the Soul wave and releasing its first records. The sound teams usually had a main DJ in charge of the record player and assistants responsible for the amplifiers and pickups. As well as setting up the stereo and making up a discotheque, they also implemented a professional lighting setup in the rooms that hosted the parties.

The clubs and samba school square compounds occupied by Bailes Black were mostly located on the route of the railway line: Grêmio de Rocha Miranda (well-known as Palácio do Soul), Olaria Atlético Club, Madureira Esporte Club, Cascadura Club, Guadalupe Country Club, Botafoguinho (Guadalupe), Renascença Club (Andaraí), Casino Bangu, among others. The Sport Club Mackenzie, in Méier, hosted Rio's first Baile Charme. This event was followed by the Baile of Portela square compounds, even before the Baile of Viaduto de Madureira. The Bailes Charme of Disco Voador, in Marechal Hermes, was also outstanding.

We must put aside the idea of partying as something futile or mere fun. Rio's historian Luiz Antonio Simas often says we do not party because life is easy but precisely because life is hard. In this way, the bailes are events of well-deserved leisure for the working class and often of empowerment and awareness. This spirit is unfolding in the actual days in Bailes Charme and parties aimed at LGBTQIAP+ and Afrocentric publics.

FUNK RHYTHMS

What we know today as Funk carioca builds up its own characteristics during a process that began in the 1980s. When the rhythm started to attract attention, it was still marked by foreign influence, especially Electro Funk (that has its origin in the music "Planet Rock" by Afrika Bambaataa) and Miami Bass, both Hip-Hop subgenres developed with the incorporation of the Roland TR-808 electronic drum set, created in 1982. The first national Funk LP, called Funk Brazil, was produced by DJ Marlboro and was released in 1989, starting a relevant chapter in the history of the rhythm: after that, the MCs sang lyrics in Portuguese, giving Funk its first national features.

TAMBORZÃO

The process of nationalizing Funk was consolidated with the arrival of the rhythmic basis known as Tamborzão in the early 2000s. DJs from Rio de Janeiro started to incorporate the beat and percussion instruments present in capoeira, maculelê, and African religions (especially in Umbanda, such as the beat Congo de Ouro) into the basis of Volt Mix, creating a new and typically Brazilian rhythm. The use of samples from instruments like berimbau, conga, and atabaque became common. Since then, Funk has diversified, and new beats and rhythms have emerged: Proibidão, Funk Ostentação, new generations of Funk Melody, the 150 BPM, and other – subgenres have even emerged in other regions of Brazil.

HALL: TAMBORZÃO

Room 2 – “Walking peacefully in the favela where I was born.” / “Baile de favela”

BAILE DE FAVELA

Even though Funk Bailes may take place in clubs on the asphalt, the cultural center of the movement is the baile inside the favela.

Instead of favela residents always moving to clubs outside the favela – as was the case with the Bailes Black, the Disco music, and the Charme – the favelas themselves found in the Bailes Funk one of the main instances of leisure for their residents. The favela has, sometimes, been the subject of lyrics, as in “Rap da felicidade” by Cidinho & Doca, and “Rap do Salgueiro” by Claudinho & Buchecha, but even when it is not exalted explicitly in the songs, its territory is the major driving force behind the construction of Funk and Baile Funk and a space of integration between funkeiros.

FUNK WORKERS

The Funk is fun for those who go to the bailes. But for a lot of people, it is synonymous with work: DJs, MCs, dancers, traders, waste pickers, motorcycle cabs, and those behind the scenes of the parties – such as the teams that set up the stages, the lighting and the sound system –, as well as barbers, manicurists, nail designers, seamstresses, stylists, and employees of the clothing stores that produce the look of those who participate the bailes, whether on stage or on the dance floor. Therefore, it is an economy that begins before the bailes and is involved in the macroeconomics of Funk.

A study, not released until 2009 by Fundação Getulio Vargas (FGV), showed that Funk already generated more than 127 million reais in a year in the state of Rio de Janeiro. Today, the Brazilian YouTube channel with the highest number of subscribers is that of music producer KondZilla, and Funk is the most listened-to Brazilian music genre abroad on streaming platforms.

The rhythm has also served as an opportunity for the first artists from the favelas and suburbs to make a living and, in some cases, achieve financial success. Many funkeiros and funkeiras were originally supermarket packers, maids, office boys, and school lunch ladies who, through music, have been able to change their lives.

WOMEN IN FUNK

The success of Funk Melody in the 1990s contributed to dissociating the image of bailes from violence and attracting more women to the dance floors. The stage, however, was still male territory. The first woman launched as a singer in the Funk scene was MC Cacaú. Her romantic songs were well received, but her fee was the lowest in this male-dominated environment. A little later, there were emerging names that helped to leverage feminist protagonists, such as Tati Quebra Barraco, Deize Tigrona, and Gaiola das Popozudas (that had Valesca as lead singer), with double entendre lyrics, often of an explicit erotic nature, celebrating women's sexual freedom.

They were the first ones to take Funk abroad, making it an international success. The legacy of these pioneers has been carried on, and women have gained more and more visibility in Funk, singing about their bodies, their experiences, their desires, and their struggles, as is the actual case with MC Carol, who declares that she is “100% feminist” in one of her lyrics.

BODY AND SENSUALITY: AGAINST THE HYPOCRISY

The cries for freedom and boldness are also represented through dance, fashion, and behavior. In the 2000s, we saw the success of *mulheres fruta* (fruit women), such as the dancer *Mulher Melancia*, who impressed audiences with her execution of speed 5 in the *Créu* dance. In the 2010s, the *Bonde das Maravilhas* released a daring choreography that went viral on the internet. Twerking your ass is also a political act, a way of demonstrating control over one’s own body and connecting with African ancestry – proof of this is the presence of similar dance movements in different Black cultures in the diaspora. If, throughout the history of colonization, Black women have been sexually exploited and had their bodies displayed as a spectacle, the women today are expressing their ownership of their bodies and their power to decide over them.

LGBTQIAP+ PROTAGONISM

Today, we witness the presence and success of LGBTQIAP+ people in Funk, such as Pepita, MC Xuxú, MC Trans, MC Garota X, *Mulher Abacaxi*, and *Bonde das Bonecas*. The first icon of this movement was the dancer *Lacraia*, who had great success in the early 2000s when she formed a duo with MC Serginho. The duo’s appearance on the television show *Domingo Legal* in 2003 resulted in the highest viewership ratings. For a long time, there were reservations about the presence of LGBTQIAP+ people in Funk and mentions of them in the lyrics oscillated between mockery and celebration. However, the recent strengthening of identity movements reverberated in the Funk scene, creating a more inclusive territory and a place of empowerment for different identities.

FUNK EVERYWHERE

In 1997, major *Jorjão* of *Unidos do Viradouro* became the first drum major from a samba school to include a “*paradinha*” (a brief interruption of the drum section) with the Funk rhythm in the *samba-enredo*. Since then, this practice has spread among samba schools, but not just within them. It became common to mix Funk with other rhythms, even with classical music, which proves that tradition and novelty, the erudite and the popular, can coexist and come close together, producing unique sound experiences.

Other mixtures gave rise to regional subgenres, such as Brega Funk in Recife, which drew influences from Funk Carioca, and Eletrobrega, which has been highly popular in the Northeast since the 2010s. On the dance floors of Curitiba, in the south of the country, Eletro Funk became popular, which, as the name suggests, combines Funk with internationally influenced electronic music.

And speaking of international influence, it is not just us who incorporate rhythms from abroad into our music. The Brazilian Funk started to be increasingly exported and to influence the music made in other countries. Even international artists with long solid careers, such as Madonna, have already surrendered to the Carioca rhythm and included it in their songs and video clips. Curiously, it was an international star, Beyoncé, who first brought the Funk to the stage at Rock in Rio, one of Brazil's biggest music festivals in 2013, with her performance to the sound of "Passinho do volante" (MC Federado & Os Leleks). Less than ten years later, it was Funk's turn to make it to the Halftime Show of Super Bowl 2023, starring Rihanna using a mix of one of her songs created by the Bahian music producer Klean in her performance. In the last ten years, large national and international stages have opened themselves to Funk, especially with the success of singers like Anitta and Ludmilla.

However, we cannot forget that these new grounds were broken by names like Deize Tigrona, the first artist to take the Funk abroad. She performed a series of shows in Europe in the mid-2000s after her hit "Injeção" was sampled by English singer M.I.A. in 2005.

THE ERA OF LARGE STRUCTURES

There were several attempts to discipline Funk, but the movement only continued to grow. Today, we live in the era of the bailes with large structures which, as well as boosting the local economy, attract crowds from different territories – including celebrities and upper-middle-class people. For example, the Baile of Disney (in Vila do João) does not bear the name of the world's largest amusement park by chance. Its structure is worthy of big festivals, and today it is the biggest baile in Rio. The attractions include not only DJs and MCs but also groups and singers from Pagode and other rhythms, giving favela residents the chance to have access, in their own territory, to successful names in Brazilian music. The now-extinct Baile da Gaiola (in Penha) attracted as many as 25,000 people in a single 16-hour event. The Baile da Gaiola is also known for having been the main promoter of 150 BPM in Brazil.

BLACK SOCIAL MOVEMENTS: UNITED STATES AND BRAZIL

The 1960s were marked by movements demanding civil rights in the United States, with the Black Power movement being one of the most significant. It erupted as a reaction to state and local laws that enforced racial segregation: the provision of bathrooms and drinking fountains for whites and Blacks; specific carriages or seats in public transport for Black people; separate schools for whites and Blacks, etc. In this context, the Black Panther Party for Self-Defense emerged in 1966 in California, providing community services and fighting against injustice and violence suffered by the Black population. The iconic Black Power hair, which consists of the acceptance and exaltation of natural Afro hair, became popular, becoming the main symbol of the movement, as well as the gesture of raising a clenched fist, immortalized in one of the most notable scenes in visual culture of the 1960s, when Black American athletes Tommie Smith and John Carlos reproduced it when they stood on the podium during the 1968 Olympic Games in Mexico, and were then expelled from the team as a result of the act. In Brazil, the Black movement had wide cultural reverberations, manifesting itself directly or indirectly in Bailes Soul; in the process of valuing African roots through Samba and carnival; in the emergence of Afro blocks in Salvador, such as Ile Aiyê in 1974; the founding of the Institute for Research on Black Cultures in 1975, occupying a place of reference in research into the anti-racist struggle; the creation of the Unified Black Movement (MNU) in 1978. But the country was under military dictatorship between 1964 and 1985, which hindered the spread of any democratic ideal, especially with regard to racial issues. The military regime viewed the Black movement as unpatriotic (due to its American inspiration) and a communist threat, seeking to continuously silence it.

THE JAMES BROWN ERA

Born in 1933, American singer James Brown achieved success in the 1950s and became one of the greatest icons of Soul, drawing attention for his powerful voice and the way he incorporated elements of gospel music (also from Afro-American roots) into Soul and for his quirky way of dancing: he threw himself on the floor with his legs open, doing all the splits, and returned to the starting position very easily, in the blink of an eye, like a puppet. His style of dressing, his dancing and his singing inspired many generations, but especially young Black people from the 1960s and 1970s, up there and down here. The singer was in Brazil four times, in 1973, 1988, 1994 and 1996. On his first visit here, he was welcomed at the airport by the group Batuquejê and singer Wilson Simonal. On that occasion, he performed at the Municipal Theater of São Paulo and at Canecão, in Rio de Janeiro, which would later host Baile da Pesada, one of the main promoters of Soul here.

FUNK IN THE 1990S: FROM BRAWLERS TO REBOLÕES (TWERKERS WHO ACCOMPANY THE MCS)

The most successful beat in the 1990s was the Volt Mix, a derivation of Miami Bass created in the United States by DJ Battery Brain in 1988, and which rocked the crowd championships here. We can identify it in hits such as “Rap da Felicidade” (MCs Cidinho & Doca), “Rap do Salgueiro” (Claudinho & Buchecha), “Rap do Silva” (MC Bob Rum), and “Rap das Armas” (MCs Junior and Leonardo). At the same time, the sensuality of the dance, the clothes and the double meaning of the lyrics were influenced by the success of Axé Music and Pagode from Bahia, rhythms that were accepted at that time by the mainstream media. The 1990s were also marked by conscious Funk, which called for peace at the bailes and spoke about the problems of the favela, and by Funk Melody, with romantic lyrics that also helped to stifle the image of the baile as a violent place, created by the old corridor bailes – which were known by that name because the young people who attended divided themselves into groups to face each other during the parties, and often also outside them because they recognized each other as rival groups.

DJs AND MCS

The sound teams responsible for the bailes, from Soul to Funk, have as their pivotal figure the DJ (Disc Jockey for short), responsible not only for selecting and reproducing the repertoire that livens up the parties, but also for producing, mixing and creating hits. Their history collides with the history of radio, which emerged in the 1920s. We could say that the announcers of that time, who entertained listeners between one song and another, were the first DJs. But it was with the emergence of new technological devices in the 1970s that the movement was boosted. During this period, the first Brazilian DJs had to face the lack of proper equipment, due to its unavailability on the market or its high cost. Some used tricks to create their equipment, such as using a three-position telephone switch (an installation part from a telephone company at the time) and the “marmitinha”, a mixer made from an aluminum lunch box.

The figure of the MC, first associated with Hip-Hop culture, emerged in Jamaica and only later did DJ Kool Herc, who was Jamaican, introduced it to the Bronx, a mostly Black and Hispanic neighborhood in New York. Kool Herc was responsible for the emergence of open-air block parties, which was already an old Jamaican custom, in 1967 on the streets of the Bronx, with a structure that might recall the Bahian trios elétricos (traditional electric car parades).

The introduction of the MC into the world of Hip-Hop and bailes occurred when Kool Herc invited Coke La Rock (today considered the first MC-Rapper in Hip-Hop) to uplift the bailes of his soundsystem, called Herculoids. Therefore, contrary to what many think, the appearance of the MC precedes the emergence of rap in the Bronx. Its diffusion at the bailes comes from the perception of how difficult it is to play music and entertain the public at the same time. Then the masters of ceremonies, or controllers and microphones, generally well-known party goers, were hired due to their ability to entertain the public with local phrases and slang.

HOW A BLACK DANCES

The black hairstyle, its clothes, its language and its symbols go beyond the bailes, being projected in the media (on album covers, TV appearances, photographs in newspapers and magazines) through singers of other rhythms, such as Samba, or football players from big clubs and even the Brazilian national team, finally reaching Black youth who lived on the peripheries. Sambistas such as Leci Brandão, Jorge Aragão, Roberto Ribeiro, João Nogueira, Arlindo Cruz, Marquinhos de Oswaldo Cruz, and Marquinho Sathan; MPB icons such as Wilson Simonal, Gilberto Gil, and Jorge Ben Jor; names more linked to Black music such as Sandra Sá, Tim Maia, and Tony Tornado; successful footballers from the 1970s onwards, such as Jairzinho, Júnior from Flamengo, Paulo César Caju, Zé Maria, Marco Antonio. Remembering these names, even those not directly linked to Soul and bailes, paying attention to the looks they presented themselves between the 1970s and 1980s, helps us see the impact and reverberation of the Black movement. Writer Grada Kilomba states that hair is the most important instrument of political consciousness among African women and men in the diaspora, being a symbol of engagement in the anti-racist struggle and the decolonizing of dominated bodies in the diaspora. We can add to this the importance given by Blacks to the shoe called steel horse (a pimp platform shoe), with thick and high heels. The use of such flashy shoes was a kind of revenge for what happened in the past with enslaved people, who were prohibited from wearing shoes. Black Power hair and those shoes were seen as a cry for freedom and affirmation of identity, symbols of the recovery of self-esteem and the appreciation of blackness.

REPORT AGAINST VIOLENCE

If the media and conservative society, from the 1990s onwards, chose the image of the funkeiro as a threatening figure, this identity was circumvented by song lyrics that call for peace at the bailes, denouncing violence in favelas, injustices and the ills of peripheral population.

Still in the 1990s, we could mention “Rap da felicidade”, by Cidinho and Doca, and “Rap do Silva”, by MC Bob Rum. Some names from the new generation have revived the conscious Funk that emerged in the 1990s with a new look based on Trap, like MC Cabelinho, who in the song “Reflexo” asks “who fooled you that the favela residents are safe in their own home?” and “who guarantees that a stray bullet during a shooting will never find me?”. In “Maré” he plays someone who got into drug trafficking due to a lack of opportunities, saying “I delved into crime very early / Even though I knew it was dangerous / Unfortunately there was no other way / I needed to feed my son.” MC Carol, in dialogue with rap, released “Delação premiada” (Plea-Bargaining Session), which denounces police violence in the favelas, recalling cases such as that of the construction worker Amarildo and the dancer DG. Carol sings, in a denouncing tone: “On television, the truth doesn’t matter / He’s a Black man from the favela / So he had a pistol” and “A rich and powerful criminal has a separate cell / VIP treatment and a plea bargain”.

FUNK AS LEISURE FOR WORKERS

The Baile Funk tends to be one of the few leisure options for young people who live in favelas and peripheries, given the lack of systematic actions by the Public Power in these territories with regard to culture. After long and tiring working hours, most of the time in places far from their homes, which require traveling on crowded public transport, workers find a form of fun in their own community at Bailes Funk. It becomes a place of possibilities for dating, making out, dancing and socializing among friends.

FASHION TRENDS AND BEHAVIOR

The economy driven by Funk unfolds in the consumption of products, mainly clothing from brands such as Bad Boy, HBS, Cyclone, Kenner, Oakley, often celebrated in song lyrics, such as the unforgettable “Gang Pants, every woman wants. 200 reais to make your ass stand up”, by DJ Saddam.

“Rap da diferença”, a big hit from the 1990s, by MCs Markinhos & Dolloyres describes how funkeiros went to bailes: “I’m a funk player, I wear a hat / Curly hair, little chain and ring / I dress in an international style / Reebok or Nike I always slay / Cyclone shorts, original brand / My imported cap is traditional / Pay attention to the fabrics of the national funkeiro/ Rio-Funk fashion improved my mood.” Since then, Funk fashion has changed, as has the music.

Among women, the shorts and top duo never left the wardrobe, but shares space with short skirts, tight and low-cut short dresses, bodysuits – which are more comfortable for dancing and going down to the floor – and pieces with a lot of shine: sequins, beads and jewel embroidery. Some stick to high heels, while others prefer flats or even comfortable sneakers to make dancing easier. Accessories cannot be missing: golden or colorful pendants, chains, earrings, bracelets, often influenced by the Hip-Hop style.

FROM DANÇA DA BUNDINHA TO PASSINHO

Funk has always had the body and dance as central elements and, in addition to the more spontaneous steps, improvised at bailes, funkeiros often launch trends and choreographies through their music: from the Dança da bundinha (MCs Xande and Cabeça), through the Cerol na mão (Bonde do Tigrão) and the different steps launched by the Havaianos, to the recent phenomenon of TikTok.

Little by little the dances became more complex: the quadradinho (a dance style) evolved into the quadradinho de quatro, which grew into the quadradinho de oito and also the quadradinho borboleta – popularized by the Bonde das Maravilhas – each one being more challenging than the other. The invitation to dance “Créu” at speed 5 is also provocative. But in recent years the scene that has gained more prominence is the passinho (a dance style). Its story begins in Jacarezinho, when dancers gathered in a circle to show their choreography, generating an atmosphere of competition, giving rise to the famous Batalha do Passinho. The dancers helped transform a free dance into a unique style, with original steps and sequences that absorb influences from Frevo, Capoeira, Kuduro and Hip-Hop. Social media played a fundamental role in strengthening the movement: it was first in Orkut communities that dancers shared their videos published on YouTube and made their names and choreographies known.