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"Soy Loco Por Ti America: Denigrated Hip-Hop and Filesharing in the  
Brazilian Favela Imagination"

This paper will examine the relationship between the Funk music of the Brazilian favela and U.S. hip-hop and file-sharing, specifically file-sharing conducted through illegal and quasi-legal peer-to-peer client networks. Performed primarily by DJs as the centerpoint of wild dance parties in the Brazilian ghetto district, Brazilian Funk has mutated in the last decade from a cocktail of rhythm & blues/American funk/and traditional Brazilian musics to a primarily hip-hop music created from a backbone of early 1990s Miami "booty bass" rap. This music genre's reliance on a U.S. sub-genre highly denigrated in its creating nation mirrors the issues of alienation and self-celebration found in the resulting Funk music; DJs assemble this Funk music for a population with no place in their own country. Funk songs such as "Happiness Rap" openly resist not only the Brazilian social practices that both create the country's ghetto districts and marginalize the favela's "funkeiro" partiers (condemning the United States tourism trade in the process), but actively participate in the imagination of a favela youth community. Further cementing its ties to the ghetto subculture, the music depends heavily on illegal filesharing, a practice which not only makes the heavily sampled "booty bass" (a music largely out of print and unavailable in even U.S. record stores) available to Brazilian DJs, but whose piracy removes the resulting dance music from the realm of commercial viability. The music of the favela stays in the favela.