Mémoire(s), identité(s), marginalité(s) dans le monde occidental contemporain

Cahiers du MIMMOC

21 | 2020 :
Circulations migratoires féminines dans l'espace hispanique et lusophone contemporain: vers une émancipation

Women, migrations and rock without borders

PAULA GUERRA

Résumé

Abstract: This article addresses a musician’s life history – Brazilian born woman musician, Flávia Couri – and, particularly, her emigration experience, in how it relates music, to punk’s globalization, to local and trans-local musical scenes. We recognize the importance of these dynamics by analysing an interview with the musician, focusing on her discourse about her own journey and circumstances of emigration. The discussion about emigration touches on the following points: the causes and the rationales of emigration; the life in the new location, challenges, successes and identity reconstruction of the emigrant; and a possible return to the ‘tribe’ at the country of origin. The line of discourse analysis used is attentive to the actual context of the discourse, meaning its conditions of production and reception. Through this analysis, we were able to follow, explain and understand this woman’s migrant trajectory and how that path was always accompanied by a soundtrack of which she was the creator and audience, attempting to show the possibilities that music offers for identity construction and reconstruction, as well as providing reasons and contexts for migration.

Entrées d'index

Aires géographiques : Geographical area: Brazil, Denmark
Périodes : Period: XX-XXI Century
Thèmes : Keywords: migration, rock music, women, identity, transglobal sounds.
Introduction

It has been nearly four decades since the punk movement first came into being and, since then, it has changed deeply at different levels. One key aspect of this transformation has to do with how punk has been globalized and appropriated differently by urban youth around the world. This dynamic fits within a new framework of music bonds and identities, in a space and time which are translocal, marked by networks and mobility. In this article, we address a musician's life story, and particularly an emigration experience, in how it relates music, to punk's globalization, to local and trans-local musical scenes. We discuss the importance of all these dynamics in the emigration of a Brazilian born musician, Flávia Couri, using an interview to analyse her discourse about her journey and circumstances of emigration. This discussion about emigration is structured as follows: the causes and the rationales of emigration; the life in the new location, challenges, successes and identity reconstruction of the emigrant; and a possible return to the “tribe” at the country of origin. Through discourse analysis, we were able to follow, explain and understand this woman’s migrant trajectory and how that path was always accompanied by a soundtrack of which Flávia was always the creator and audience. We took advantage and adapted the distinction between what the Dictionary of Discourse Analysis characterizes as “two complementary faces of a common object, seen as text when taken by textual linguistics – which privileges the organization of co-text and cohesion as linguistic coherence […] – and by discourse analysis – more attentive to the context of verbal interaction”; the discourse being, therefore, “conceived as the inclusion of a text in its context (= conditions of production and reception)3”. In this case, the focus of this article is on this second line of analysis4.

Transglobal Sounds, Identities and Migrations

Contrary to the traditional idea of cultural identities – which speaks of solid and fixed selves, umbilically related to a territory and collective history – nowadays we must take into account the volatility of these identities. This increasingly volatile nature stems from a flux of social uprooting, constant technological innovation, the physical mobility of goods and ideas – all of which are deeply rooted in late modernity. This volatility is often brought into focus in the plasticity of human beings and the provisional nature of social roles and bonds5. Crane’s perspective on this is6, of course, of the utmost importance. Global music culture, spread through media conglomerates, is mostly centred in English speaking countries, with the repertoires of major labels focusing ever more on a small number of international stars. There is then a renovated model of “media imperialism” based on global capitalism. Simultaneously we thus have globalisation and localisation in a complex web of network flows, showing progressive cultural homogeneity whilst ensuring that identity and specific values are ever more crucial in understanding popular music7. All of this takes place in a progressively more interconnected world, in which people, music and ideas circulate on a scale and at a speed never seen before8, thus moving away from the dichotomy of “monolithic mainstream vs resistant subcultures”9.

Let us look now at the case of punk music. From London and New York, punk spread to other cities, countries and regions. It was built gradually as popular geopolitical culture, integrated numerous variations, and spatialised music styles. This double movement of globalisation and localisation emphasises the nature of punk as an assemblage of pieces of cosmopolitan transglobal popular culture in a chaotic and
I cry listening to music; music really touches me a lot since I was seven or eight years old. For me, as I always felt a little different from normal and my schoolmates, for example, music was totally where I managed to create my whole personality and understand where my discontent and my feeling differently came from. It was through music that I discovered myself as an artist and counterculture.

When I went to a Ramones concert, I was thirteen, in Rio de Janeiro, the show was packed and there were people hanging from the ceiling, which was a canvas from the circus. [...] That’s when I discovered that I wasn’t alone, that it was only at my school that there were no punk people. [...] From that day on I said that this is what I wanted to do and twenty-three years later I am here doing it (laughs). This was also the first time that I smoked marijuana, for example, so it was a situation of adolescent experiences and it was a libertarian event, where I met several people.

When I went to a Ramones concert, I was thirteen, in Rio de Janeiro, the show was packed and there were people hanging from the ceiling, which was a canvas from the circus. [...] That’s when I discovered that I wasn’t alone, that it was only at my school that there were no punk people. [...] From that day on I said that this is what I wanted to do and twenty-three years later I am here doing it (laughs). This was also the first time that I smoked marijuana, for example, so it was a situation of adolescent experiences and it was a libertarian event, where I met several people.

This process of discovering new bands, going out and finding people she could relate with more, was definitely a process of identitary construction grounded up in music. Also, these habits allowed her to set the foundation on which she would later build her place in life, as a musician in that scene. To make it as a musician, Flávia points out, “it is important to go out, get to know the venues and the people, establishing contacts”.

Nowadays, Flávia has an established musical career, having, since a young age, started playing acoustic and bass guitar, formed bands with friends and, through the years, achieving moderate success and later playing for established bands and with famous musicians.
gig, people started to recognize me in the Brazilian music market, I was around twenty-three years old. After that I created another band of my own, another female trio, where I played guitar. That band had a lot of success in our town and we even played outside of Rio de Janeiro and we went to São Paulo as well. Through that band, Gabriel from the band Autoramas saw me playing and invited me to play with their band, which was at a superior level than my own band. I played for Autoramas for seven years and got to know Europe and South America through the tours. During that side women period I also played with other musicians: Big Gilson, a Brazilian bluesman, and Baby do Brasil, from the band Novos Baianos, a very famous singer from the 1960s and 1970s.

Currently, she has a band called The Courettes, that she formed with her husband. The name of the band is inspired by bands from the 1960s. From the mix of rock music genres and movements that she experienced, she feels like 1960s rock was always her jam, and she names The Beatles, The Rolling Stones, The Kinks, The Sonics, MC5, The Stooges, The Ronettes and Ramones as her main influences. From that early love of Ramones came an interest for other punk bands like The Clash, Sex Pistols, Buzzcocks. But punk is more than the sound of those bands, or any other bands, punk is a movement with a do-it-yourself ethics that Flávia describes as defining of her style as a musician, and overall lifestyle, more than the sounds of punk.

It is a lifestyle that goes far beyond the musical style. For example, [...] who plans our career, who does everything, who is the road manager, who writes the songs, etc., all of that it is done by me and my husband. So, the attitude of punk, of making it happen, of ‘do-it-yourself’, I totally have this attitude present in my life, even though the music I make now is more oriented towards a period before punk.
The biggest punk attitude you can have is to live inside and outside the system, because you can’t be completely outside either [...] and I have that freedom with my band.

Her passion for music dictated many of her choices, even beyond her profession: from the people that she made friends with – they had to be interested in music – and who she dated – only people involved in the music scene –, to her educational path. Flávia started a Philosophy university program in Brazil that she did not complete because her musical career was a priority:

“Last year of university I went on tour with a band and never came back, so I didn’t finish the program.” However, she did not give up on a university education, getting a bachelor’s degree years later in Music. Later on, she also got a master’s degree in Music. DeNora has developed paradigmatic research in this respect, showing the importance of music in the structuring of daily life and emotions, observing how social actors describe themselves – both their personalities and their ways of being – through their musical “voices”, serving as a reference to their social life.

For Flávia, this is particularly relevant. Thus, music is a consciousness of her life options in terms of work, studies, friendships, romantic relationships and leisure. Flávia emigrated at 34 years old to Copenhagen, Denmark, where she maintained residence since then, living with her husband and son. Her drive to leave the country here she was born is discussed next, as well as her migration experiences, in relation to music.

**Nothing Stopped Flávia. Teleportation to the World**

Musicians from all over have been leaving their countries in order to broaden personal, musical and symbolic horizons, for a long time. Sometimes the home countries do not meet all the requirements of the young musicians, hungry for novelty and activity, seemingly for being considered too small and/or limited in some way. For many, moving abroad also allows the realisation of the desire to discover new worlds and new cultures, to desire to explore other contexts and to know what is happening elsewhere. Flávia already had a well-established music career in Brazil, before emigrating to Denmark, and she actually thinks that the music scene in her host country is limited comparing to Brazil. She describes having gone to an extensive number of concerts and nightclubs early on, easy access to records, and “very organized and very mature” independent scene, with a real possibility of living “alongside the mainstream professionally.” In fact, Brazil has a wide array of demand and offers for all music genres.

Flávia was born in Rio de Janeiro where she lived until she was 34 years old. However, that doesn’t mean that she never left her hometown, she is actually a very travelled person thanks to her musical career, having explored Europe and South America through tours. Before moving to Denmark, she had “never lived in another country, but constantly travelled”, in fact, it was difficult to find her in Rio de Janeiro. So, even if her very large and multicultural home country was not enough ground for discoveries and excitement, she would have some, if not all, of those needs met through her extensive travelling: “So, with Autoramas, I had the opportunity to start travelling. I did ten tours in Europe with them. Traveling is one of my passions, so it goes well with music. [...] I love to travel, it’s one of my passions, because I love meeting different people”.

At first glance, there does not seem to be a direct relation between her migration and music. In fact, for Flávia, the drive to leave the country came from a romantic relationship with a foreign man; she is now married to him and they have a son, all living in his home country, Denmark.

I met my husband, who was a drummer of a band from Denmark that was on tour with Autoramas in Brazil. [...] So, I fell in love and we had a long-distance relationship for two years, and the only thing that kept me in Brazil was my band. He...
has a daughter in Denmark, so he couldn’t move to Brazil. After two years I decided to move and came to live in Denmark. […] This was more or less what happened.

Frequently, among the reasons for emigration, we find economic conditions, such as looking for a better job and salary. Having no work or losing their jobs are often reasons to leave the country, seeking new opportunities in other geographical contexts. Also, emigration option can seem like a breath of fresh air, raising a set of new possibilities when people experiment moments of strong frustration in their countries. Flávia had experienced a conflict with another member of her last band in Brazil, Autoramas, that ultimately led her to leave the band. This moment of frustration and her cutting ties with the project made her decision to emigrate a lot easier, becoming a catalyst for the move.

After this, Flávia was scared she wouldn’t play again, but before moving to Denmark, she and her husband already had created their new band The Courettes and made their first record. Some musicians who migrate already have bands or are in the process of forming them, thus the choice to move abroad is also seen as a new personal opportunity and, at the same time, a commitment to a career in music in other contexts, which might have more advantages. Flávia’s decision to move was a commitment to her husband, but it also ended up being a commitment to the band they had formed together.

For many people who emigrate, finding a job right away in their host countries, even a less attractive job or other type of money-making solution, can be a better option than staying in their country and doing nothing. For Flávia, the fear was doing nothing at her destination country, as she stated: “I didn’t want to stop playing; I didn’t want to stay at home, just being a wife and doing nothing, without knowing anyone”. She wasn’t planning for her new band to lead to a full-time occupation, so she found out another solution that would occupy her days and provide some income: “I didn’t even plan for this band to give me a career, that’s why I decided to get a master’s degree, because
here, while studying you earn money, not much, but it is something. […] at least I would be doing something in these initial two years”.

If people are successful and/or well paid in the host countries, this becomes one more reason to stay away. *The Courrettes* is a successful band, that made their name on the scene, and, at least, the couple can live well based on the income from band alone. This was a surprise for Flávia, as she didn’t even expect her music career to continue, when she chose to migrate.

![The Courrettes album release, 2018. Source: Flávia Couri.](image)

Thus, at least as catalyst for the move, and as reason to stay away, her relationship to music has greatly influenced her emigration journey. But, looking further at the relation between migration and music, her connection to punk allowed her to create an entire background and know-how that might have helped her leave their country. With punk came a sense of urgency, a desire to find satisfaction and a give-it-a-go attitude that encouraged respondents to make decisions, to seek and – above all, create – new opportunities for themselves. More specifically, the spirit of initiative, the proactive attitude, the search for freedom and the space for expression and individual achievement, promoted by punk, might have eventually contributed decisively to opting to leave the country, as well as a reason to stay away. More than influencing her way of doing music, the counterculture and the do-it-yourself ethics of punk has permeated her whole way life, and can be appointed as a theme, or even an attitude towards life itself: “I live in a house where we have a little garden and grow some food. I came to live in a smaller city because I wanted to spend less. I think the less I have to spend, the less I have to sell myself to the system, so I can live off music”.

**Rock Global Pressure**

The punk culture calls for a global community. Being global – that is, referring constantly to the structure and to the central pole of the international movement – implies that locally people “dream” about the same “global”. Regev’s work is particularly important here because it proposes an approach to pop rock as a providing the possibility of cultural proximity in a global context as the expressive elements of the different cultures use their singularity in a very similar way. As Flávia states, there’s a universal language built around music: “Every now and then, I hear “oh, you went there, it must be so different”, but no, it’s exactly the same. […] I think that rock and punk are the great universal language, they are the great language of globalization”, “My husband is Danish, and we met in Brazil and when we started to exchange ideas about music, we basically had the same record collection. […] If you have a rock band, you go to the United States, to Mexico, to Japan, to Indonesia, and everyone knows *The Beatles* and knows how to play, everyone will sing and smile”.

Nowadays, people have many tools at hand that facilitate living in a global world, namely the Internet, and particularly as a musician, you simply can’t escape them anymore: I don’t know if [the internet] is the most effective medium [of promotion], but it is the medium we have today, and if you are not on the internet today, you are nobody”.  

https://journals.openedition.org/mimmoc/4458
Challenges and Changes

It’s hard to imagine that such a big change in someone’s life would not have an enormous impact on the emigrants as individuals. Flávia considers that her displacement to Denmark had a great impact on her life in general, as well as on a personal level.

My life has totally changed. I’m still learning the language, I can already speak well, but I don’t speak 100%, so that’s a challenge. Here everyone speaks English, but I think it is important to learn the local language and I want to do it. You will always be seen as an outsider and it feels kind of bad, I think.

Frequently upon emigrating, people tend to encounter initial difficulties integrating in the new country and experience some disappointment over their expectations when first arriving to the new country. For one thing, it might be a different culture, with different habits and a different social and symbolic matrix of domination. Even if setbacks are mild or do not occur at all, they are generally expected and feared, and this brings anxiety to the move and the early days of living at the destination country.

I think the main challenge was this uncertainty of not knowing what was going to happen. I didn’t want to stop playing, I didn’t want to stay at home, just being a wife and doing nothing, without knowing anyone. [...] To abandon what I knew, for the unknown. [...] Living outside our country of origin is not for everyone.

One of the setbacks people that emigrate might encounter is discrimination. Despite not speaking perfect Danish and not looking like she is from Denmark, Flávia states that she hasn’t felt any type of discrimination, and she attributes this to Brazilians being welcomed worldwide: “Brazil is a beloved country; I feel that a lot, and this is very lucky”. But that doesn’t mean that migrants in general do not suffer discrimination in Denmark, certainly some of them feel it. The little prejudice that Flávia may sometimes experience seems to her to be coming from people thinking that she is Syrian or an Arab.

Sometimes I see that the Arab community thinks that I am one of them and, certainly the Danes must think the same, but I don’t wear a burka or anything, so I’m not a problem. Nowadays, the problems are very much directed towards Muslims and refugees from Syria. From the moment I am neither, then it’s okay. Unfortunately, I see that the Syrian migration crisis is making things difficult and the doors are closing for any type of migrant.

Even if they don’t experience considerable amounts of prejudice and have an easier time integrating because they have ties with the locals, like in the case of Flávia’s husband, another difficulty people frequently encounter upon emigrating, and even after years of living there, is always feeling like an outsider.

I don’t feel foreign because there is prejudice, that’s not it, but because there are codes that I will never understand, no matter how well I speak the language, how much I study, how much I listen to the music. In our country’s culture we understand the codes between the lines. Here it is a struggle to understand the codes of education, to know how to reach out, how to embrace, etc. I think those little things are not going to change 20 years from now, I will still be discovering codes because I didn’t grow up here. This is the sentiment of always feeling foreign.

Not being and looking similar to everyone else from the host country may sometimes work well in favour of the newcomers. Looking different and having come from a
Here in Denmark I am seen as an exotic thing, and the band is seen as half from Brazil and half from Denmark. It turns out to be an interesting story to produce an article in a magazine. We have a history, which is different, so of course it helped and arouses interest. I think The Courettes emerged very quickly here in Denmark, because we established ourselves as an active band very quickly and I also don’t know how much it did help, having something kind of exotic going on. We are a band that plays outside of Denmark and there aren’t many bands doing that, carrying the name of the country around the world. […] We also have an outsider in the band, from Brazil, and I’m also a woman. There aren’t many women musicians here.

A music critic here, who everyone respects […] says that there is no other woman [here] with my attitude. Then, there is this shock, in which people are amazed and say that “the girl kicked ass”. I think that the role of women is to “kick ass”, get there by getting there, because it is on the basis of kicking and screaming that we create our space.

As far as being respected as a woman in the rock music space, that is still mostly populated by man, Flávia recounts two situations that she lived in Brazil when she was mistaken for a fan or the girlfriend of a musician, when trying to enter the stage to play or in the backstage; still, she feels like she was generally respected for her musicianship in the Brazilian punk scene. So far, nothing like that has happened to her in Denmark.

The great subcultural capital of her identity renegotiation in Denmark was embedded in a very strong investment in her family life, as well as in her new band. We can observe, by looking at the strategies of promotion of The Courettes, the use of the married status, the fact that she is a Brazilian – and exotic in the eyes of the Danes – woman musician – because there aren’t many in Denmark –, with a strong attitude, as identifying and differentiating characteristics. She states, regarding the contribution of their band to the Danish music scene:

We are a band that plays outside of Denmark and there aren’t many bands doing that, carrying the name of the country around the world. […] We also have an outsider in the band, from Brazil, and I’m also a woman. There aren’t many women musicians here.

A music critic here, who everyone respects […] says that there is no other woman [here] with my attitude. Then, there is this shock, in which people are amazed and say that “the girl kicked ass”. I think that the role of women is to “kick ass”, get there by getting there, because it is on the basis of kicking and screaming that we create our space.
Brazil had its democratic process interrupted and this is very serious. So, I read the news about Brazil and I sometimes cry, everything that is happening is very bad. This president that we have is throwing away all the labor reforms, all the rights that have been earned over the years [...] they are ending everything, public education, free university... It couldn’t be any worse.

Thus, music can be seen as a crucial resource in the local (re)construction of migrant identities. Individually, her experience in Denmark brought her a family and a new lifestyle, and different defining characteristics as an artistic being and as a human being, contributing to her personal growth.

**Transglobal Omnipresence and No Desire of Going Back**

The main reason why she remains abroad is because she has a partner and a family in the country in which she settled. She feels like the only reason that would motivate her to go back would be the end for her marriage: “That is the only reason that would make me come back to Brazil, because I don’t have a desire to return.” Her not intending to return is mainly related to the sociopolitical crisis the country is immersed in.
Now, as a mother, I value being in a safe country, especially in the city where I live, which is a small city. I think that when he is six or seven and goes to school, he can go alone, because here there is no criminality. Now I think more about his safety. A country that has the social inequalities that Brazil has, will never have social peace.

Flávia says that maybe in ten years maybe she will think about going back. That period could be a decade of profound change in Brazil, she imagines and certainly hopes so, and only after that she would allow herself to consider living there again. But also, in ten years her stepdaughter will be an adult and her husband might be prepared to consider a possible move. This suggests that she might consider returning if accompanied by her husband and son, as she can’t deny feeling a longing for her tribe: “Sometimes I miss the Brazilian culture and my identity, listening to music, speaking Portuguese... oh well.” But, as she is satisfied with her life in Denmark, engaged in a now familiar environment, getting along well with Danish people, not experiencing any sense of isolation, and enjoying a family life, she is likely to stay there for a long time.

These issues presented are connected to the importance of music in a migration context, in so far as they invite us to rethink critical issues, such as the relationships between space and culture, the local and the global, the arts and everyday life and globalization and human action. 

**Final Remarks**

We analyzed Flávia Couri’s life trajectory and emigration experience, showing the possibilities that music offers for identity construction and reconstruction, as well as providing a reason for emigration. Interestingly, the drive to emigrate and the choice of Denmark as host country weren’t based on the music scene, but it all happened in the context of her life as musician, in between bands, and in a commitment to another musician. In short, Flávia’s emigration experience was extremely positive, having allowed her the fulfillment of her desires as far as being married, having a family and a successful band she can live off. Reflexive modernity partially releases individuals from structural constraints, namely being confined to their country as their only sphere of action. The structural constraints persist, but there are resources and capital lessening their effects – including low cost travelling and the use of the internet to explore, communicate and promote. It is also pertinent to reflect on the concept of diaspora, which is not only the maintenance of the ties to the country of origin, but above all, the possibility of establishing mergers with the culture of the host country, thus developing new cultures and identities. In this respect, Flávia Couri and The Courettes also appreciated their plural identities, recognizing that rock music contains in itself a global cultural component.

**Notes**

1 This article is part of the development of the following research projects: “Youth and the arts of citizenship: creative practices, participatory culture and activism”, funded by the Foundation for Science and Technology (PTDC /SOC -SOC/28655/2017) and “CANVAS - Towards Safer and Attractive Cities: Crime and Violence Prevention through Smart Planning and Artistic Resistance” (reference POCI-01-0145-FEDER-030748). I would like to thank Flávia Couri for all her generosity, empathy and brilliance in sharing of her life story.

2 Flávia Couri is a Brazilian musician, best known as the former bassist for the rock band Autoramas. She is located in the musical spectrum of garage rock and punk rock and is originally from Rio de Janeiro, Brazil. She participated in music groups like China, Sugarstar, ELEPê e Voz Del Fuego & Lingerie Underground, being invited to join Autoramas in 2008. Bassist, guitarist, singer and songwriter, she currently integrates the trio As Doidivinas, in which she sings and plays guitar and she is part of the band The Courettes with her Danish husband Martin Couri.

URL: https://www.instagram.com/flavia_couri/.
3 Charaudeau, Patrick. Maingueneau, Dominique. Dicionário de anáise do discursos, 2004, São Paulo, Contexto, p. 169.

4 The corpus of this article is based on an in-depth biographical interview with Flávia Couri conducted by the author in June 2017. Flávia gave her informed consent for the sociological approach of this interview.

5 Hall, Stuart Jefferson, Tony. Resistance through rituals: youth subcultures in post-war Britain, 1993, London, Routledge. Featherstone, Mike. Undoing culture: globalization, postmodernism and identity, London, Sage, 1995.

6 Crane, Diana. « Culture and globalization – theoretical models and emerging trends ». In Crane, Diana. Kawasaki, Ken’ichi. Kawashima, Nobuko (eds.). Global culture: media, arts, policy, and globalization, New York, Routledge, 2002, p. 1-25.

7 Huq, Rupa. Beyond subculture: pop, youth, and identity in a postcolonial world, London, Routledge, 2006.

8 Castells, Manuel. The rise of the network society, Cambridge, Blackwell, 1996.

9 Muggleton, David. Weinzierl, Ruper (Eds.). The post-subcultures reader, Oxford, Berg, 2003. Stahl, Geoff. « Still ‘winning space’?: updating subcultural theory. Invisible Culture: an electronic journal for visual studies », 1999, p. 1-17.

10 Guerra, Paula. « Punk, ação e contradição em Portugal. Uma aproximação às culturas juvenis contemporâneas », Revista Crítica de Ciências Sociais, nº 102/103, 2013, p. 111–134.

11 Guerra, Paula. Bennett, Andy. « Never Mind the Pistols? The Legacy and Authenticity of the Sex Pistols in Portugal », Popular Music and Society, nº 38(4), 2015, p. 500-521.

12 Dines, Mike. Gordon, Alastair. Guerra, Paula. Bestley, Russ (Eds.). The punk reader. Research transmissions from the local and the global, Bristol, Intellect, 2019.

13 Regev, Motti. Pop-rock Music. Aesthetic Cosmopolitanism in Late Modernity, Cambridge, Polity Press, 2013.

14 Guerra, Paula. Quintela, Pablo. « From Coimbra to London: to live the punk dream and ‘meet my tribe ’. In Sardinha, J. & Campos, R. (Eds.). Transglobal sounds: music, youth and migration, New York/ London, Bloomsbury Publishing. 2016, p. 31-50.

15 Guerra, Paula. « Another music in a different (and unstable) room: A route through underground music scenes in contemporary Portuguese society ». In Treece, David (Ed.). Music Scenes and Migrations. Space and Transnationalism in Brazil, Portugal and the Atlantic, London, Anthem Press, 2020, p. 185-194.

16 The Autoramas are a Brazilian surf/garage rock/garage punk/rockabilly band that started in the late 90s and continues playing to this day. URL: https://reverb.com.br/artigo/na-br-3-sempre-foi-dificil-para-bandas-como-o-autoramas-mesmo-quando-o-rock-era-moda

17 Big Gilson, Brazilian guitarist considered a veteran of the Carioca [meaning from Rio de Janeiro] blues scene. URL: http://biggilson.com/

18 Baby do Brasil also known as Baby Consuelo is a Brazilian performer, singer, guitarist and composer that integrated Novos Baianos in her early career. URL: http://www.babydobrasil.com.br/babydobrasil/

19 Novos Baianos is a rock and Brazilian popular music group from Salvador, Bahia, Brazil, successful throughout the 1970s, that got back together in 2017. URL: https://www.facebook.com/NovosBaianos/

20 The Courettes is a 60’s garage rock husband and wife duo, created by Flávia Couri and Martin Couri, that is described by themselves as “Garage explosion from Brazil and Denmark”. URL: https://www.thecourettes.com/

21 Guerra, Paula. « Under-Connected: Youth Subcultures, Resistance and Sociability in the Internet Age », In Gildart, Keith. Gough-Yates, Anna. Lincoln, Sian. Osgerby, Bill. Robinson, Lucy. Street, John. Webb, Peter. Worley, Matthew. (Eds.). Hebdege and Subculture in the Twenty-First Century. Through the Subcultural Lens, Palgrave Studies in the History of Subcultures and Popular Music, London, Palgrave Macmillan, Cham, 2020, p. 207-230.

22 DeNora, Tia. Music in everyday life, Cambridge, Cambridge University Press, 2020.

23 Feixa, Carles. Guerra, Paula. « Gofos, punkis, alternativos, indignados: subt remarks on youth (Spain, 1960-2015) ». In Dines, Mike. Gordon, Alastair. Guerra, Paula. Bestley, Russ (Eds.). The Punk Reader..., op. cit., p. 137-172.

24 McKay, George. DIY Culture: Party & protest in nineties Britain, London, Verso, 1998.

25 Regev, Motti. Pop-rock Music..., op. cit.

26 Fradique, Teresa. Fixar o movimento: representações da música rap em Portugal, Lisbon, Dom Quixote, 2003. Hudson, Ray. « Regions and place: music, identity and place ». Progress in Human Geography, nº 30, 2006, p. 626-634.

27 Guerra, Paula, Quintela, Pablo (Eds.). Punk, Fanzines and DIY Cultures in a Global World. Fast, Furious and Xerox. Palgrave Studies in the History of Subcultures and Popular Music, London, Palgrave Macmillan, 2020.
28 Faudree, Paja. « Singing for the dead, on and off line: Diversity, migration, and scale in Mexican Muertos music », Language & Communication, n° 44, 2015, p. 31-43. Krüger, Simone, Trandafoiu, Ruxandra (Eds.). The globalization of musics in transit: Music migration and tourism, London, Routledge, 2013.

Table des illustrations

| Légende | URL | Fichier |
|---------|-----|---------|
| Figure - LOUD fuzz sounds at StarrSound studios, 2018. Source: Flávia Couri. | http://journals.openedition.org/mimmoc/docannexe/image/4458/img-1.jpg | image/jpeg, 137k |
| Figure - The Courettes, the husband and wife rock duo of Flávia Couri and Martin Couri, Austria 2018. Source: Flávia Couri. | http://journals.openedition.org/mimmoc/docannexe/image/4458/img-2.jpg | image/jpeg, 59k |
| Figure 3 – The Courettes album release, 2018. Source: Flávia Couri. | http://journals.openedition.org/mimmoc/docannexe/image/4458/img-3.jpg | image/jpeg, 85k |
| Figure 4 - The Courettes in Brazil, 2017. Source: Flávia Couri. | http://journals.openedition.org/mimmoc/docannexe/image/4458/img-4.jpg | image/jpeg, 228k |

Pour citer cet article

Référence électronique
Paula GUERRA, « Women, migrations and rock without borders », Mémoire(s), identité(s), marginalité(s) dans le monde occidental contemporain [En ligne], 21 | 2020, mis en ligne le 15 août 2020, consulté le 18 août 2020. URL : http://journals.openedition.org/mimmoc/4458

Auteur

Paula GUERRA
University of Porto, Faculty of Arts and Humanities and Institute of Sociology, Porto, Portugal
PhD in Sociology. Professor of Sociology at the Faculty of Arts and Humanities and Researcher at the Institute of Sociology of the University of Porto. Adjunct Professor at the Griffith Center for Social and Cultural Studies in Australia. Collaborating researcher at the Transdisciplinary Research Center « Culture, Space and Memory » and at the Center for the Study of Geography and Spatial Planning, Portugal. E-mail: pguerra@letras.up.pt. ORCID: 0000-0003-2377-8045.

Articles du même auteur

Women on the Move. Contributions to the aesthetic-political activism approach of Brazilian migrant women [Texte intégral]
Paru dans Mémoire(s), identité(s), marginalité(s) dans le monde occidental contemporain, 21 | 2020

Droits d'auteur

Mémoire(s), identité(s), marginalité(s) dans le monde occidental contemporain – Cahiers du MIMMOC est mis à disposition selon les termes de la licence Creative Commons Attribution 4.0 International.