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INTERNACIONAL
DE LAMBADA**

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HISTORY OF LAMBADA

Lambada is a genuinely Brazilian popular cultural movement that conquered the world in the 1980s and 1990s. A unique musical genre and dance style, Lambada has become a real fever. But what is the origin of the name, music and dance? Here, we are gathering, in a chronological way, several references that lead us to the roots of this movement that, for decades, has rocked and enchanted so many lovers of social dances.

The Beginning

Between the 1940s and 1960s, the state of Pará received several musical influences from rhythms of Central America and other South American countries near the north coast of Brazil. These influences arrived through the radio waves from these neighboring countries, captured by AM/FM devices of Pará; the foreign miners who worked in that region and the smuggling and bartering of records.



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This extensive contact of Pará with Latin American rhythms and musical genres such as rumba, mambo, Kompa, Merengue, Cumbia, among others, added to existing Brazilian rhythms such as Forró, Carimbó and Samba, were decisive for the creation of Lambada as a genre musical.

The Name

The origin of the word Lambada dates back to the late 1960s and arose from the association made by radio broadcaster Aroldo Caraciolo of the word Lambada (which meant whipping, slapping, beating) with musical genres considered vigorous by Caraciolo, which he played in his programming on Guajará radio station in Belém do Pará. The radio host also associated the word Lambada with cachaça shots he drank in between his programs.

Years later, Mestre Pinduca(*1), after a rehearsal, created a sound that was neither samba, nor carimbó nor mambo, but was also a delicious rhythm. One day at a ball, the party was down and he remembered playing that rhythm that came up in his rehearsal and to his surprise, the hall was filled with dancers. And that's how he chose the name for the music genre Lambada.



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Regarding the association between the musical genre and the name Lambada, we have two important milestones: the first, in 1976, when Mestre Pinduca released the first song that carried the name Lambada. The track is part of his 5th album, called "Pinduca no Embalo do Carimbó and Sirimbó vol 5". The second occurred in 1978, when Mestre Vieira recorded his first album, called "Lambada das Quebradas", which was entirely dedicated to Lambada.

The dance

Latin dances have conquered thousands of people around the world for their joy, sensuality and passion. As a Latin American country that was a colony of Portugal, Brazil was greatly influenced by African culture (a reflection of the traffic of African slaves). We can understand, then, that Lambada (musical genre and dance style) is a natural process of all this cultural miscegenation between Africa, Europe and Latin America.

In the early 1980s, Lambada, while dancing, began to take shape in the state of Pará. It was danced very tightly, exploring hip movements a lot and keeping the torso more erect. Initially, the dancers used a base "two for the right and one the left", like most of the dances in couples from Pará.



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When the songs acquired stronger characteristics in their compositions, a back and forth opening structure was created to emphasize the hip movement of the leads.

Lambada was also influenced by other dances such as maxixe, lundu, polka, carimbó, among others, and later, with the influence of forró and brega, the turns were implemented.

Music and dance spread throughout Brazil, mainly through domestic radios and truck drivers, and reached Porto Seguro/Arraial d'Ajuda (BA) where they had great prominence and technical development. Bahians introduced a lot of energy and swing to Lambada, which became even more contagious, thanks also to influences from other local dances/cultures. In this region, trunk and head movements emerged, which developed over time into the most popular form of dance.

The Fever

Over the years, Lambada has become increasingly famous among Brazilians and tourists from all over the world, also gaining extensive prominence in print and television media. This led entertainment businessmen to invest in recording and disseminating the genre, in addition to creating lambaterias (nightclubs where Lambada danced) throughout Brazil and beach huts



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(seaside leisure complexes with music, dance, animations and shows) in Porto Seguro. In these places, emerged the first Lambada competitions, theme parties, lambaeróbica classes (a dance style that came from Lambada, mixing aerobic movements with Bahian rhythms), performances by dance groups and concerts by bands and singers who were successful with the immersive rhythm.

In 1989, the band Kaoma(*2) re-recorded the song Chorando se Foi(*3). The song became a huge success, turning Lambada (musical genre and dance style) into a worldwide fever. In a short time, Lambada was in the movies, in soap operas and continued breaking records, as the vocalist of the group Kaoma, Loalwa Braz, became one of the most heard voices on all continents at the time.

Nowdays

Still in the first half of the 1990s, Lambada (a musical genre) lost its prominent place, as a result of the media's quest to find a new rhythm that could become a new fever. This caused a significant drop in sales of Lambada records, until productions ceased on a large scale. This phenomenon has made Lambada dancers increasingly search for other musical genres (zouk, reggaeton, flamenco rumba, among others) to dance (*4), which has led, over the years, to a natural adaptation in way to dance the Lambada.



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Contrary to what many people think, Lambada continued to live through dance, even after its fall in the media. Several professionals and lovers of this beautiful dance continue to practice it and teach the rhythm throughout Brazil and abroad. All over the world, there are dance congresses for two with classes and musical selections for dancing Lambada. There are even specific Lambada congresses, where participants come together to share knowledge and experiences.

The contribution and importance of Lambada to the city of Porto Seguro and its inhabitants is immense. The greatest merit came in 2019, when it became considered intangible cultural heritage of the city of Porto Seguro, through PLs No. 045/2019.



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Notes

- ❖1) *Aurino Quirino Gonçalves or Pinduca (Igarapé-Miri, June 4, 1937) is a Brazilian singer and composer. Belonging to a family of musicians, Pinduca began his career at the age of 14 singing carimbó, a rhythm that earned him the title of "Rei do Carimbó" and made him one of the best known figures in the state of Pará.*
(WIKIPÉDIA)
- ❖2) *French musical group created in 1989. Olivier Lausaque, a Frenchman who was on vacation in Porto Seguro\BA, fell in love with Lambada and returned to France decided to set up this group together with musical producer Jean Carracos, with Brazilian singer Loalwa Braz and musicians from different nations, former members of the TouréKunda band.*
- ❖3) *In 1986, singer Marcia Ferreira and José Ary had acquired the legal rights to adapt the Bolivian song "Llorando se fue" (sung in Andean Folklore rhythm) by the band "Los Kjarkas" and thus, Marcia and Ary, adapted it to Portuguese in a Lambada version, conquering the country with the Brazilian version of the song. In 1989, the group Kaoma illegally re-recorded Marcia Ferreira's music, which ended up generating a lawsuit. Despite the imbroglio, Kaoma's hit sold millions of copies around the world in 1989 alone and was number one on the hit charts in several countries.*
- ❖4) *Dancers have danced Lambada in different musical genres since the beginning (Belém/ Porto Seguro). Even during the fever of the musical genre Lambada, it was very common to play rhythms such as zouk, kompa, flamenco rumba among other genres in lambaterias that resembled the rhythmic structure and/or "energy" of Lambada.*