

**Metá Metá - MetaL MetaL**  
**Release date: 24<sup>th</sup> March 2014 (Mais Um Discos)**

Over a squalling mess of improvised guitar and sax, a twisted, almost broken female vocal cries out to **Exu**, the gatekeeper of the **Afro-Brazilian** religion **Candomblé**. This is the 'Afro-punk' sound of **Metá Metá** - Vocalist **Juçara Marçal**, saxophonist **Thiago França** and guitarist **Kiko Dinucci** – a trio of Sao Paulo's most sought after musicians, struggling to survive the 21<sup>st</sup> century sonic schizophrenia of their home city Sao Paulo.

**Metá Metá's** sophomore album and debut for Mais Um Discos **MetaL MetaL** launches itself from the ancient chants of the **orixás** into a dirty brew of psychedelic samba, distorted jazz and Afro-punk. The band are all followers of **candomblé** yet Thiago is eager to point out that they are not using the **orixás** to preach certain beliefs but to provide a framework within which they tell their stories. On **MetaL MetaL** they mix these spiritual and rhythmic foundations with influences ranging from Afrobeat to Afrosambas, punk rock to be-bop to create chaotic, life-affirming music that explodes with the rage of **The Stooges** and **Sonic Youth**, the spirituality of **John Coltrane** and **Sun Ra** and the wild, avant-garde instrumentation of contemporary experimental jazz outfits such as **Melt Yourself Down** and **Polar Bear**.

The story of **Metá Metá** begins with **Juçara Marçal** in 1999. She was traveling Brazil researching indigenous and African-influenced music with her band **A Barca**. The same year she met **Kiko Dinucci**, just as he was discovering **Candomblé**. **Juçara** subsequently recorded four albums of repertoire influenced by her research but it wasn't until 2006 that she and **Kiko** went into the studio together to record **Padê**, a gorgeous acoustic album evoking a wide range of **African** influenced music and religions. In 2007 the duo asked saxophonist **Thiago França** to guest perform at a show of theirs and from the first rehearsal they knew that a very special union had been born and went on to give a riotous first performance. The trio's eponymous first album was released in 2011, now followed by **MetaL MetaL**, whose addition of **Marcelo Cabral** on bass and **Sergio Machado** on drums gloriously showcases a more driving, electrified sound.

**Thiago's** sax-playing has some serious experimental traction, one moment somersaulting countermelodies over **Kiko's** guitar, the next diving low to provide the brassy bass to **Juçara's** commanding vocals. He seems like Brazil's answer to **Shabaka Hutchings**, coming to his instrument from all angles, extracting an unbelievable range of sounds and timbres - on **Orunmila**, for example, his solo flees the classical arpeggios and scales that jazz solos depend on, and instead provides the rhythm of the **rum**, the bass drum traditionally used in **Candomblé** ceremonies.

**Kiko** is similarly influenced by the intricacies of **African** music and never plays chords, allowing for wonderful melodic interplays between himself and **Thiago**. On **Oya**, the guitar confidently strides in on a funk-driven riff, challenging the saxophone, whose immediate riposte oozes sophistication to match and elegantly paves the way for **Juçara**. "This," claims **Thiago**, "adds

drama to the songs, as you never know where the melody is going to take you. If the guitar opens with a chord, the harmonic structure has been laid out, and the listener already knows what's coming next." **Logun** is perhaps the epitome of this idea, a track in which phrases and timbres collide and echo off the other, never allowing the listener to second-guess the handbrake turns it takes as sirens career throughout the song, representing it's **São Paulo** roots. These sound effects, just like the 'dirty' recordings of **Juçara's** voice, are an accurate reflection of the imperfections and difficulties of city life: "We're the fruit of the third world, of imperfection, discomfort and worry" claims **Thiago**.

All the band members are integral cogs of the **São Paulo** arts scene; Thiago with his improv-led trio, **MarginalS** and African rooted solo outfit, **Sambanzo** was also in **Criolo's** touring band for two years. It was during his stint with **Criolo** that he met **Tony Allen**, which led to the two collaborations with him on the album. **Juçara** is a member of a cappella group (**Vesper Vocal**), experimental theatre company (**Companhia Coral**) and professor of singing at Sao Paulo's University **Anhembi Morumbi**. **Kiko** plays with **Passo Torto** a 'samba string quartet' and is a widely respected visual artist - he created the wood carving for the **MetaL MetaL** logo.

**Kiko**, together with **Douglas Germano**, composes the album's original tracks drawing on **Candomblé** and it's deities, or **orixás** in Portuguese, where each **orixá** possesses his or her own rhythm and chant of reverence. Thus **Metá Metá** honour **Yemanjá**, goddess of the sea, **Oxossi**, the hunter, and **Oya**, **orixá** of the storm. **Cobra Rasteira** compares our random path to a slithering cobra, while **Orunmila** tells of the oracle of **Candomblé**, who has already mapped out our predestined paths. Two original chants, **Exu**, of **Candomblé**, and **Man Feriman**, a **Nigerian** chant **Thiago** discovered in the São Paulo Central Library, have also been included.

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