

Migala is a musical project featuring the work of a "fusion" and stylistic choices that aim to "represent" - with influence of world music styles - some key elements of the musical heritage of oral tradition. The group - based in Rome - has just released their first self-titled album. The title in the front cover cd with the phrase " world'n'folk ," which is a statement of style and purpose , as well as the marker of a popular music and - in equal measure - a "contemporary" vision of this kind of music. "Popular " in the broadest sense of the term, because the ten tracks that make up the disc (to which are added two bonus tracks are interesting both in terms of style executive : " Carmen de focu " and " Antidotum tarantulae - Tarantella 1600 ") have a very broad spectrum of music: pizzica (Salento - Southern Est Puglia); tammurriata (Campania); some atmosphere related to a vague acoustic jazz; references to the narrative structures of traditional ballads; rhythms expanded (world); afro-Mediterranean and Balkan; citations of classical and the Irish folk. Over all this hangs a writing staff , which is defined in the confluence of many leaders of the project and the various instruments. The section of chordophones guitars, oud, bouzouki , baglama saz, stands out in this cd.

On the basis of what has been said and about those two items above ("fusion" and "representation"), the approach of these musicians (David Roberto , Emanuele Quagliari, Emanuele Lituri , Mario Peperoni, Pasqualino Ubaldini) can be traced to two categories of use to anthropologists, but that probably take some additional nuance in music. In this context, the "fusion " is linked to the process of "interpretation" which - in the context of popular music - it refers to the interpretations that anthropologists give or have given - in the past - to the production of expressive oral tradition and their derivations commercial and internationalist. As you can read , in fact, in the booklet of the album, in a note in the margin of the song "Antidotum tarantulae": "Antidotum was written by Athanasius Kircher, an outstanding 16th Century scholar (one of the earliest to get involved in the study of 'tarantismo'), and was told to be one of the melodies chosen for the therapy of the bite of the tarantula." However, the concept of "representation" is formed by the confluence of two stages, which are - at the same time - also two actions : "contrast" and " de-contextualization ". The latter seems particularly interesting , because it defines not only the distance between the "producers" (the musicians in this case) from the "matrix" that inspires them, but also because it measures the degree of consistency with the information coming from the "matrix": pizziche performed with electric bass, guitar and bouzouki (listen the song " Pizzingara").

Deviating for a moment from this specific case , we can say that behind the interpretive reports that musicians have with the musical heritages oral , takes shape a new repertoire and - sometimes - original, which remains almost indefinable to the extent that you lose in the magma of the terminology, music review and "critical report". A repertoire certainly shared a lot - especially in the approach and methodology through which you select and re-assemble different musical influences. And that, I believe, is turning into a useful key to understanding the dynamics affecting many musical productions of popular inspiration. Basically the musicians feel free, despite the many and redundant attempts to explain the aims , objectives of their music, to make public the creative process and cite sources. They have always been free in the last fifty or sixty years. Besides, what distinguishes the world music discographies - from those of other genres defined and more traditional in contemporary society (not only) western - is the intrinsic characteristic of indeterminacy. In one disk of world music features many musical influences. Symbolically, there is a feature which is "mixing" of musical genres in a "melting pot" view. This encounter between various genres of music - world music - it is not "normalizable" and it is undetermined.

I wonder if this is the way to untie the knot tightly around the questions that arise from this kind of music: it is not to define the degree of overlap, but rather to measure the perception that the

musicians have of musical heritages that confront and that they decide to interpret. Migala may represent a good example of reflection in this sense, to the extent that the traditional elements of our regions (such as the music of Salento, Puglia and Campania) are treated as other musical elements (such as jazz manuche or some music eastern or northern Europe), and to the extent that the same musicians analyze the pieces that offer, through a system of notes accompanying the transcript of each track. " Pizzingara" - a song with a rhythmic ostinato - is presented in the booklet through a structured note , which describes the historical reference and comparison with other types of music (even with the classical one). In the booklet, the contemporary dimension of the musical admixture and the creativity of authors are described with an explanation, which could resemble a "manifesto of world music: "Starting with a classic citation (the opening of the Zigeunerweisen De Sarasate) the first part is steeped in the music of Eastern Europe, especially the gypsy tradition. The second part is a "pizzica", sung this time not in the dialect of "Salento"- as usual - but in the dialect of "Andria". In the final part there are changes of structure of musical rhythm: a transition in reggae sound, a bit of folk- prog and "pizzica", to end up again with the Balkan music."

Musical Review for MusicalNews by Andrea Belmonte
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Migala is an Italian band in the live scene since 2008. The first album is a multi-faceted and pleasant mixture of traditional Italian and sounds of the world.

Migala is an Italian ensemble that offers a personal reading of world music and folk music through the contamination of traditional folk repertoire of Southern Italy with Balkan sounds, Afro-Mediterranean sound, Latin music and Irish music.

In the album "World 'n' Folk Music", there are 12 tracks for an hour and ten minutes of listening. David Roberto, Emilio Quagliari, Emanuele Lituri, Mario Peperoni e Pasqualino Ubaldini collect the most significant passages of this musical journey that began in 2008. To complete the album there's a booklet, in Italian and English. Keep on hand while listening, which is essential to understand the meaning of texts in dialect and know the cultural references and literary themes that lie behind the compositional choices. But let's get to the songs. Any composition of this album is structured as a journey, with a clear starting point and a path well drawn by the use of instruments and sounds that lead you to the geographical area which our musicians want to describe musically.

Opens the dance "Bicicletta": echo instrumental of jazz manouche guitar with an impeccable violin. So how a quiet ride can - with the encounter of a downhill - easily become a race, the piece - from the manouche music - breaks out in a "pizzica pizzica" (a typical tarantella of Salento).

"Carmen de focu" - the second track - has an introduction with the theme of the "Habanera" from Bizet's Carmen. The languid pace of the first bars, with the violin which is the master and the rhythm section that articulates with few elements, anticipating the entrance of the voice of David Roberto. From here on, the quintet launches into a rousing "pizzica pizzica". Here the voice is the real selling point: poignant, able to emotionally engage even those who - like me - has difficulty understanding the dialect.

It's the turn of another instrumental - "Il Saltimbanco" - in my opinion the most successful part of the album: a touch of tango and Balkan music. It's impossible not to imagine to be in front of a street artist or a juggler who tries to surprise us with numbers increasingly difficult. This track can be used like a soundtrack for a film.

"Acqua di Sale" a song sung in Italian that tells about a typical recipe of southern Italy gastronomic culture. A piece from the simpler structure of the background. A text - in my opinion - not particularly bright and not enhanced by the music and by the melody of the vocal line.

"Viaggio Primo": a relaxed bossa nova which brings to the mind the heat of the sun of south Italy. The voice of Davide Roberto - not too exploited in the album - convinces for intensity.

"Rotta a Levante" opens with a beautiful plot of an African rhythm, makes a stop in Campania (South Italy) with a "tammurriata" - that still gives us a good test vowel - and ends with a Balkan musical final. Track complex, to listen more than once to appreciate the various languages.

Less complex than "Lives", a guitar composition from inspired to the sounds of 70s. Certain atmosphere reminiscent of prog-rock, and - why not? - something good of Franco Mussida (guitarist of Italian prog band PFM). Nice arrangement and well played. In my opinion, it's a bit irrelevant to the contents of the album.

New change of atmosphere with "Antro della Sibilla Cumana" - track number seven - which has a

hallucinatory and hypnotic sound, a litany of violin, above an interesting mix of guitar and bass. The final part sounds like a tarantella and the atmosphere has the appearance of a celebration. Also in this case they prove to be great musical photographers, capable of evoking clearly the story behind the music. In this case the pilgrimage through the narrow passages of a cave, the faithful of the Sibyl of Cumae.

It continues with "Antidotum Tarantulae - Tarantella in 1600", a successful union between two compositions belonging to the tradition of Southern Italy, the first of which was used in healing rituals by "tarantism". In the middle of the track there are elements of Irish music and classical music. "

"Pizzingara" is a mix of traditional Balkan folk with traditional sound of Puglia (Southern Italy). The result is a song with great vitality, in which the violin sounds great. A song to dance!

"Passione Lunatica" is a tribute to Pat Metheny: genius of guitar; great researcher of world music and jazz sound. This track is a soft samba and it's a successful tribute, even if it's on the folk sound and the dance rhythms that the band expresses the best.

Finally, "Pietre & Third Stone From The Sun" which completes the tracklist. Here the rhythmic component of Middle East blends the melodies of oud and violin. In the final part a quote from the Hendrix track played by the violin and that closes the album.

In summary, "World 'n' Folk Music" by Migala is a complex album, that what I've written can only partly describe. At first listen, you are struck by the traditional musical sound of southern Italy and Balkan folk. With more listens the album may seem surprising for details - less obvious - which is rich. The five are great performers. They are researchers of the rich musical tradition of Southern Italy, which they are spokesmen, with an opening to the contemporary interpretation of this kind of music.

I recommend this album for the lovers of various musical cultures of the world, who like to listen a little more than a quick listen.