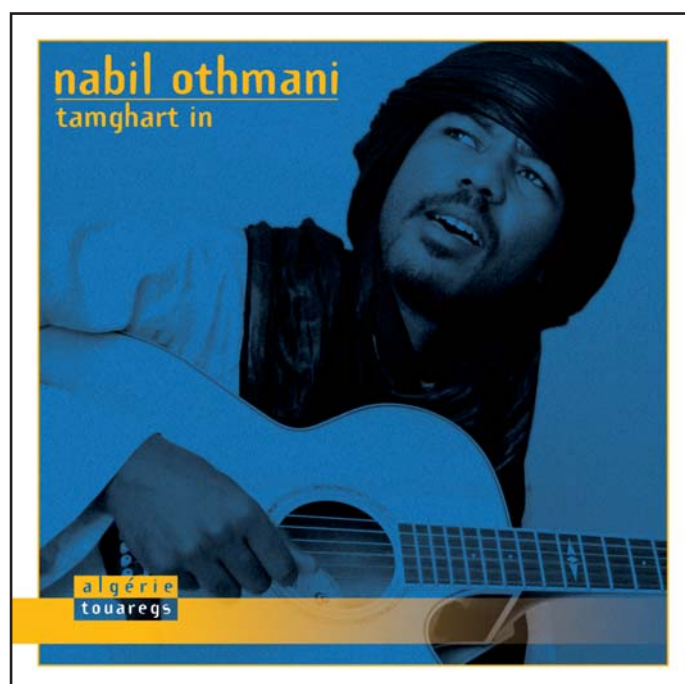


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'Le Chant Des Fauves - Music from the Sahara'

# nabil othmani

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## tamghart in



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Baly Othmani's son continues his father's work while forging his own musical road. His music is at the crossroads of many influences: traditional Tuareg tindé, ishumar guitar, Arabian oud, reggae, and Western rock'n'roll.

## NABIL OTHMANI, Tuareg musician from Djanet

[www.myspace.com/nabilbaly](http://www.myspace.com/nabilbaly)

A native of Djanet, a small town in the heart of the Sahara that became part of Algeria with the postcolonial division of territory, Nabil is above all a Tuareg, like the majority of the area's population. He is nourished by that culture, with its rules for life, its code of honor, its language (tamashek), its cultural heritage, its knowledge of how to live well within the fragile environment in which it evolved.

In the Othmani family music has been unavoidable for several generations; first with Khadija, Nabil's grandmother, a tindé musician and a famous singer, with his great-uncle Othman Othmani, the inspired poet, and of course with Baly, his father ..... This iconic figure of Djanet adopted the Arab lute, the oud, as his means of expression, using Tamashek texts deep with meaning for the Tuareg community, and traditional rhythms... A new genre was born.

From his father, he learned by listening. Very early, the evidence was obvious: Nabil picked up the oud whenever it was put down in the house, then Baly gave him his first guitar. He was thirteen years old. Talent did the rest...

Excelling on both oud and guitar, Nabil is endowed with musical intuition and a very fine accuracy of tone. In both of these styles - which in his hands sometimes mingle - he interprets the existing repertoire while enriching it with his own creations, in which one finds, as with Baly, a flavor that results from the sharing and blending of sources.

After the premature death of his father, Nabil took over the group and performed on various stages throughout the world: Algiers (Panafrika Festival), Antwerp, Amsterdam, Montreal, Aulnay-sous-Bois and Hachères (Africolor Festival).... he also began a collaboration with Steve Shehan that produced a first album in November 2009.

It is thus very obvious that Nabil is at once continuing the work of his father while at the same time finding his own musical path.

### Discography

- 'Awalin' with Steve Shehan (Safar/Naïve - 2009)
- 'Tamghart in' (Reaktion - 2010)



## 'TAMGHART IN'

This first album solo of Nabil Othmani ends with notes on the electrified oud, showing that, while continuing the work of his father Baly, it is above all Nabil with his own style.

The family heritage could have been an awkward burden, but it is not a problem for him. At 24 years old, Nabil Othmani already has a marked style of his own, at the the crossroads of multiple influences: the traditional tindé of his grandmother, the Arab oud adapted to the Tuareg style by his father, the ishumar electric guitar as well as rock'n'roll and reggae.

'*Tamghart in*' (pronounced '*Tamrartine*') is, because of this, a very eclectic album, which abounds in surprises. Of course, you will hear tindé, traditional Tuareg percussion ('*La Hellé*'), as well as the oud, popularized in Djanet by Baly ('*Tamghart In*', '*Nek Ahal Wagh*'). Not suprisingly, Tinariwen-style electric guitar is present ('*Tamidit In*', '*La Hellé*' ...).

But you will also hear there Arabian-Andalusian influences ('*Tamghart In*', '*Anhedji*'), reggae rhythms ('*Djanet*', '*Tamarit in*'), as well as unusual instruments not heard in Tuareg music : piano, cello, as well as a touch of electronic sounds and electric oud ('*Nek Ahal Wagh*', which closes the album by opening on new horizons).

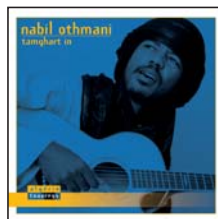
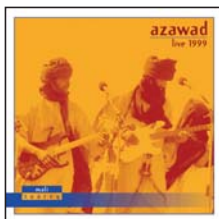
'*Tamghart in*' results from the personal and musical encounter between Nabil and Sedryk (of the Reaktion label) for this artistic production. Recorded "at home", the disc reflects the friendship and bond between the two men. Nabil plays almost of all the instruments, doubles even triples the voice and guitar tracks with a disconcerting ease. Barka Beltou, his faithful rhythm guitarist, also takes part and some friends were invited to sit in, like Sanou Ag Ahmed of the Terakaft group. Nabil and Sedryk chose a mainly acoustic production, intentionally stripped down and airy, to evoke the vastness and great spaces of the desert, "the dearest of friends". The cadence of the of the camel's gait is never far.

In addition to his own compositions, Nabil adapts a marriage song composed by his grandmother Khadija, a grande dame of tindé. He has also set to music several poems by Baly, who left him many unpublished texts. A true treasure trove with which he will continue to bring to life for a long time to come the spirit of the father who gave him his love of music and his creative gifts.

Released at the same time as the album is a single for download only: '*Elle m'a dit*' (French version of '*Ahloumaq At*'), accompanied by instrumental versions of '*Toi Désert*' and '*Nek ahal wagh*'.

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