



These open hands express the gratitude of the artist to his audience
and the desire to see this love last.
The text of the song "Incha-Allah" represents the artist's own hands.

The written characters used for calligraphy in this album belong to the writing of the Amazigh
(the current name of the North African natives). This is one of the oldest writings in existence
(at least 2700 years). Its use (with variants) covered or is covering a portion of sub-Saharan Africa
(the actual Niger and Mali), Saharan Africa and the whole of North Africa. The latest research tends
to conclude that this writing called «Libyan» or «Tifinagh is of autochthon origin».

Press Agent - Eliane PETIT

email : pit@noos.fr - tel. : +33 (1) 47 97 69 99 - mob. : +33 (6) 64 15 51 80



Takfarinas

LWALDINE ⚡ ⚡ ⚡ ⚡

Ode to Parents



Release
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Fourth element in the dynasty of an artistic family after his grandfather, his father and older brother, Takfarinas made his first radio airplay in a talent show in 1976. Since these first steps into singing, he has recorded 18 albums. After an absence of six years, the highly anticipated release of the double-album *Lwaldine-Imawlane* («Ode to Parents») is an innovative way to celebrate 30 years of career. Takfarinas is heir to the traditional music and chaabi kabyle. But to forge his style, he also drew on western and eastern music. Attached to these influences and their blending in his artistic research, Takfarinas wishes to enhance the beauty of tradition by mixing it with modern sounds and styles. His first album, *Yebb'a rreman* («Ripe Granada»), arranged and produced by Arezki Baroudi, appeared in 1979. Shortly after, he joined the group Agraw with which he recorded two works (the first in 1981 and the second in 1983), while pursuing a solo career. After his album *Aadmen-ten* («The Tortured») in 1981, he enjoyed great success with the hard *Aassas n Zher-iw* («Guardian of my destiny»), released in 1983, produced by himself and arranged by Arezki Baroudi. In 1984, the group Agraw separates and Takfarinas takes his destiny in his own hands

Two years later (1986), partly under the direction of renowned conductor and arranger Jean Claudric, he recorded a double album that will change his life as an artist : *Way telha* («How beautiful she is») and *Ay Arrac* («Youth») were a phenomenal success across North Africa. Millions of albums are sold. Henceforward, ever more numerous fans gather in stadiums Europe and other continents open their doors to the true showman. At that time, in the North African musical world, Takfarinas' spectacular concerts are the first of their kind. The young artist brings a message understood by young people worldwide. Exile, loneliness, love, woman, hope, morality, art's magic and the defense of oppressed people (symbolized by the Amazigh cause) : these are some of the topics covered by his songs.

The Kabyle tongue, his native language, becomes a universal one. In musical terms, Takfarinas will pay particular attention to vocal work. He will also innovate by transforming the «mandola», invented in the thirties in Algiers by Italian instrument maker Belido, and the master of the Chaabi, Lh'adj El Anqa. In 1988, Takfarinas will add to this instrument a second neck thanks to the work of Algerian instrument maker Rachid Chaffaa. The first neck is mainly used for the deeper sounds, the second one for high-pitched or smooth tones. With this instrument, again with the invaluable collaboration of Jean Claudric, he recorded the double disc, *Innid ih* («Tell me yes») and *Irgazen* («Men») in 1989. This album will be reissued as *Salamat* («Peace»). In 1998, in Marseille, with luthier Lah'lou Majid, he will make of it an electroacoustic instrument that allows him to use the maximum of the sound.

In 1990, he released a live recording of his performance at the famous Olympia. In 1993, with the complicity of Hamid Belhocine, a trombonist of the great Caribbean band Kassav', he recorded the album *Romane* («Grenada»). It was in that period that, after consulting with many artists, he consecrated Kabyle music with the name «Yal». The root of the word lends itself to several interpretations. It is primarily an interjection which makes the melody and rhythm «swing» (all singers use it) ; «Yal» has the meaning of each, «yella» is the root to indicate what is, and «ayla» property ; «yellal'» is related to birth, etc. For Takfarinas, that word is the best one, most likely to unite the diversity of Kabyle music. And «Yal music» is his identity that becomes a leitmotiv for further research.

In 1996, the disc *Salamat* is issued, produced by Takfarinas and arranged by Farid Awemer and Takfarinas ; and then *Yal* in 1999, produced by these two and arranged solely by Farid Awemer, whose operation is particularly marked by the successful single «Zaama Zaama». He was then invited to South Africa for koras (equivalent of «victories music» or «awards») on September 4, 2000. That event offered the unexpected opportunity and privilege to meet Michael Jackson and Nelson Mandela, who gave him a trophy. In 2002, he released *Tixraïne district*, beautiful record in which he collected some of his greatest hits. Finally in 2005 he published *Thajmilthe i thlawine* («Ladies first»). It uses several international collaborators. Among the notable performances let us mention that of the great guitarist and co-founder of the famous French rock band Trust, Norbert Krief, called «Nono», and the special participation of Sly Dunbar from Sly and Robbie, scoring duo in the history of reggae.

Moved by a spirit of inquiry, Takfarinas worked tirelessly and took his time. Barriers born of technological change, downloads and lower sales related to it, paradoxically will open a new path for him. No longer having to accept the constraints of the music industry, Tak came to obey only one authority : the love of art.

Which, five years after *Thajmilthe i thlawine* («Ladies first»), will lead him to offer the recording of *Lwaldine-Imawlane* («Ode to Parents»), for him the expression of a new artistic freedom. This album presents itself primarily as a tribute to chaabi, even if it is, moreover, intended to amuse

the young. It multiplies the themes, such as that of nostalgia, in a narrative style, with «Ildelli-Kan». With his proper style, Yal, the artist continues his exploration with «Leknouze» which consists in a mode most dear to Camille Saint Saens, the «Zidane», and here in the rythm called «Bourdjila» Drawing on moral principles, «Oulache wine» («Unparalleled») is as a life lesson, a call to humility in front of the mysteries of life and the hugeness of the world and the universe. The tragedy of exile is mentioned in «Lwekhda» («Misfortune») explored on the Andalusian mode called «sika». «Laaslama» («Welcome») is linked with «Ghiwel» («Hurry»), on a goubah'i rhythm that connects with the «beraouli». We notice a pleasant sonority with the introduction of the brass. Complete harmony between poetry and music is a consequence.

The album title is illustrated with a song in two versions: «Lwaldine» a tribute to parents. A first version with orchestra where the «Goubah'i» rythm of Chaabi is omnipresent. However, and that is where Takfarinas brings something new, his «Goubah'i» is not like the jerky chaabi. It is rather nuanced. To escape from the monotony, the musical phrases are long. This allows the singer's breath to support an absolutely unique vocal presence. There is no doubt that El Hadj El Anqa, the master of chaâbi would have been proud of such an heir.

In the second version, purified, the voice is accompanied only by the mandola and the derbuka. Thereby highlighting the work done on both. Indeed, either roaring like a lion to mark its presence, or travelling in steps, the exceptional singing and playing of the mandola enchant the listener. As for the rhythm, the other songs, lighter, are no less beautiful. The themes developed and instruments used are actually adapted to one another.

The current topic concerning «harraga» is treated differently. Takfarinas entitled this song «Assirem» («Hope»). Hope to see these young people using their potential to avoid the humiliation and shame experienced abroad.

The love song «Fella-m» («For you») is remarkable for several reasons. On the one hand, starting from the pace «Rwah' d d ttughalin» («the coming and going»), Takfarinas is grooving it in three ways in the same song (from the chorus, verse and theme). The orchestration made a strong impression. Indeed, the artist combines kawalagh (Turkish flute), nay (flute), the sound produced by the bouzouki, here mandola (acute-serious tone played on the same doubled string), the violins of Morocco with brass sounds drawing on the work arranged by Mickael Jackson and Quincy Jones.

On the other hand, if rare in our music, Istikhbar (prelude) of this song consists of two words which, weeping, he sings his love for 2'41", to the trance.

Can not be ignored in this paper the Amazigh song «Imazighens» («The Free Men»): Who can deny his own? Who can deny his origins? The author of a sacrilegious act alone would. With his faith in God, Tak calls for recognition of its identity. The music used is an extension and a witness. The introduction of the song is marked by the African balafon, supported by a pentatonic gnaoui (that is to say a rate 6/8), a melody also gnaoui, and a swing of a Moroccan Amazigh violin, a musical bridge brass in the style of Algiers. This is the mandolin's responsibility to make the connection between the various inspirations that make up the song.

The surprise of the album is the interpretation of a great success of Jacques Brel, the classic French song «Ne me quitte pas» («Do not leave me»). It is likely that the great Belgian singer could not have found enough words to praise the interpretation of Takfarinas. For us, it is simply sublime. On the melodic line of the song, Tak brings new sounds, the music of Yal. Ah! If Brel could only listen! Finally, «Incha-Allah» («tanks to God») the song that closes the album, is not only recognition of the divine force but also a hymn to love of the public, and a hope song.

In our humble opinion, this album is the sum of the artistic experience of Takfarinas. The topics are as varied as rich. These works of art show a Takfarinas at the top of his abilities. His talent, seriousness and boldness have given an album where the research is not neglected and the orchestrations are subtle. If this disc is the result of thirty years of work, it is nevertheless clear that Takfarinas is only at the beginning of a new stage of his career.

Nasr-eddine BEGHDAI
Director of Algerian Radio Archives
Musicologist and member of the Arab Academy of Music