

CHRISTOS BARBAS

NABIL NAİR

Fam

SEYİR  MUZIK

Fam

CHRISTOS BARBAS / NABIL NAÏR

The overture of the album, **Fam**, is a composition that emerged several years ago and has evolved since then. Somehow, it symbolizes the materialization of the retained desire to create: 'fam' means 'hunger' in Catalan, referring also to the *"burning desire for something"*. With the same pronunciation, 'femme' means woman in French, which could be a vindication of our feminine sensitivity or an allegory to the act of birth. And in Arabic (فم), it corresponds to the 'mouth', alluding to the expression. Actually, the title of the composition sprang rather by coincidence, since originally these letters arose because the composition develops around F minor key. Even though it wasn't intentional, we chose to keep that title as we felt it connected with a deeper meaning for us, and chose it as the title of the album since it reflects that spirit of plurality and crossed territories.

Named after the Greek word for threshing floor, **Aloni** (αλώνι) reflects cycles of separation and choice - what remains, what is carried away. It is structured around a slow seven-beat cycle, a rhythm deeply rooted in Mediterranean traditions. The circularity of the rhythm mirrors the





image of the threshing floor itself. The pulse is grounded yet spacious, allowing melody to unfold with complexity. The threshing floor becomes both landscape and metaphor: wind passing through grain, essence separating from excess, decisions that shape a life. The rhythm is steady but never rigid, reinforcing the organic connection between pulse and melodic contour, allowing for games of polyrhythms as well as harmonic modulations to take place.

Atfal (أطفال) means “children” in Arabic. After a deep experience of introspection related to the “inner child”, this composition actually emerged from a playful and improvised exploration of translating the traditional 9/8 time signature of Modal Eastern musical traditions to the piano. At the same time, its name and some of its elements are inspired by the original recording of “Palhaço,” a composition by the Brazilian legendary musician Egberto Gismonti. At the time of its release, it is intended as a tribute to the children whose lives, childhoods, and right to play have been stolen in Gaza and around the world.

Losian is one of the more rhythmic and dynamic moments of the album. Its name suggests a dual meaning: to lose, and to release or set free. The composition reflects mourning and letting go - the grief of absence, the need





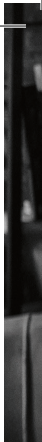
to release attachment - while channeling that tension into forward momentum. Interactions between the ney and the piano create layers of improvisatory dialogue, allowing melodic motifs to emerge, collide, and dissolve, embodying both urgency and resolution. Its driving rhythmic character contrasts with the more meditative moments of the album, offering intensity while still maintaining the dialogue between composition and improvisation that defines the duo.

Arietta was first conceived in the mountains of Crete on an oud lent by a friend and later adapted for the duet. Built around a very slow ten-beat cycle inspired



by an Armenian rhythm, the piece evokes spaciousness, orbiting melodic lines, and the presence of a feminine archetype suggested in the title. Its gentle, meditative flow alternates with micro-gestures and subtle harmonic interplay, capturing the duo's approach of blending improvisation with structured melodic forms. *Arietta* is both intimate and expansive, reflecting landscape, memory and inner space.

Like many of the compositions, ***Reading Memories*** also came up through improvisation and began to take shape through time and repetition, which are also used as compositional elements. It's said that each time we



remember something we re-read our memories, looking at them through different eyes and giving the past a new sense. This latent intention guides the duo's music, as does the idea that tradition is a living, evolving organism. In this case, the traditional Thracian rhythm *Mandilatos* (Μαντηλάτος) served as a starting point.

The album closes with ***Bru***, a piece born from the name of a newborn child and a quiet piano improvisation. Later, the word itself revealed unexpected layers of meaning. In South African slang, "bru" is "brother"; in older Icelandic and Gaelic languages, it can refer to the chest or the womb, and also to a bridge. These meanings, though geographically distant, felt strangely interconnected: kinship, origin, connection, passage. The piece reflects this multiplicity; its melodic simplicity allows space for resonance, as if holding something fragile, while harmonic changes hover between certainty and uncertainty, between intimacy and openness, belonging and passage. Like a bridge, it connects inner and outer spaces; like a womb, it carries the quiet potential of becoming. In the context of FAM, "Bru" becomes a meditation on birth - not only biological, but artistic and relational - and on the invisible threads that bind us across languages and cultures.

Fam

Fam	09:12
Aloni	06:11
Atfal	06:47
Losian	05:54
Arietta	08:06
Reading Memories	05:57
Bru	05:23

47:32 Total time

Christos Barbas - ney (1, 3, 4, 6) & piano (2, 5, 7)

Nabil Nair - clarinet (2, 5, 7) & piano (1, 3, 4, 6)

All music composed by **Christos Barbas** (2, 4, 5, 7) & **Nabil Nair** (1, 3, 6).

Recorded at Underpool Studio, Barcelona, June 2025

Recording, Mixing by **Sergi Felipe**

Mastering by **Vincent De Bast**

Photography by **Tristán Pérez-Martín**

Artwork painting by **David Benforado**, October Night, 150 x 150 cm, oil on canvas, 2023

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Produced by Seyir Muzik

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