From her early childhood Tamar showed a natural inclination for rhythm and pitch. Her four years stay in Egypt with her diplomatic parents widened and enriched her imagination and exposure to different dynamics and melodies.

When she returned to Israel she joined the ‘Ankor’ children choir with whom she was exposed to famous conductors like Daniel Barenboim, Zubin Mehta, Kurt Masur and learned the importance of international tours.

Her seven years in the conservatory high school, together with her 10 years of piano lessons with one of the best teachers in the conservatory strengthened her classical musical education and installed the sense of discipline which characterizes her art, even after she moved from classical music to different genres like rock, Jazz and so on.



The decision to move from classical music to other musical genres was taken during Tamar's two years’ military service, where she embodied prophet Isaiah urge to 'beat swords into plowshares.', as she used to carry her guitar and play during night shifts

Enrolling in law school at Tel Aviv University did not stop Tamar to plunge deep into the scene of indie music of Tel Aviv, succeeding to integrate smoothly, as a guitarist, in the already well established bands like "ED" in 2005. Two years later Tamar founded an ensemble named "Carusella", with Guy Schechter, former drummer of "ED".

Within " Carusella", and later "Shoshana" band Tamar demonstrated her creativity as a song writer, singer and guitarist. Within a short period of time she succeeded to break through, and become a leading figure and a prominent face of contemporary rock in the Israeli rock scene. Parallel to her performances in Israel, Tamar gained an international fame through dozens of international tours, both in Europe and the US, including some prestigious festivals like SXSW first with her two bands, and later under her solo personal project which carries her name-" Tamar Aphek".

Between 2007- 2009 Tamar Aphek initiated for three consecutive years the first outdoor indie festival in "kibbutz Farod", in the northern part of Israel. Tamar succeeded in bringing to this Festival a German- French electro music band " Les Trucs” in a way that proved that she possessed a truly international perspective.

Tamar has also helped organize the most prestigious 'Indie Negev' Festival and she performed there in 2014 and 2019.

As for her musical style - from the very stages in her musical career Tamar adamant to break rules or conventional that characterized certain musical genres, pioneering the road to what was called world music, although Tamar prefers the term global music. Her openness to different rhythms, dynamics, melodies and tones might be attributed to her four years stay in Egypt through childhood which changed her whole worldview. Thus, composing and writing lyrics to her songs reflected a combination of personal philosophical vision, together with day today life experience.

All this were found in her first solo E.P "Collision". No wonder that the Israeli director Asaph Polonsky was captivated by Tamar's songs and decided to include them in his first feature film 'One week and a day', which won The Gan Foundation prize in Cannes film Festival- 2016. The film which was also nominated to five categories for the Ophir Prize (The Israeli Oscar).

Most of the critics gave special attention to the music in the film, describing it a ' wonderful, powerful, nuanced, showing and caressing at the same time leading the plot like another character in the plot... '

Aviad Shamir from Goldenticketblog.wordpress.com wrote that “The second who should have been nominated and unfortunately was not is Tamar Aphek. The Israeli Academy is not accustomed to distinguish between songs and original soundtrack and in case of "One Week and a Day", this represents a great loss. Tamar wrote some really incredible songs for the film, all in English, which cover the full emotional spectrum within it, while the script does not always exactly match the proper mood. Tamar Aphek composed melancholy songs with a lively beat, precisely according to the requirements of the narrative'”.