

Hadar Maoz מעוז הדר Israel

About the Artists

Traverse 2,500 years of musical tradition from the heart of Central Asia with Hadar Maoz and her ensemble. Making use of traditional instruments like the tar and saz, Hadar’s electrifying Bukharan sound finds inspiration everywhere, from ancient Persia to modern Israel, while discovering common ground with blues and rock along the way. For the past thirteen years, Hadar Maoz has traveled the world gaining acclaim as a performer and innovator of traditional music, highlighting her skills as a songwriter, singer, guitarist, and drummer. Hadar plays many instruments including the tar, saz, doira, goblet drum, bass guitar, and electronic guitar. Her dancing is inspired by the oriental styles of Central and Eastern Asia.

Hadar Maoz was born to a family of Jewish Persian-Bukharan musicians. She learned the art of poetry and Bukharan and Persian music from her grandmother’s side of her family. The family specialized in a style of singing and music that has been passed along for generations in Persia and Bukhara. This style includes old and unique women’s poetry. Persia is the source of most Bukhara Jews, and it is also the origin for Hadar’s family who came from Bukhara, Uzbekistan, in the region previously known as Persia, 150 years ago.

In the 1920s, with Joseph Stalin’s rise to power and the strengthening of communism in Uzbekistan, performing traditional Oriental music was prohibited by the government, as was Jewish religious practice. There were musicians and singers who were even persecuted by the authorities. Therefore, in 1931, Hadar’s family had to leave Uzbekistan and began the journey to Jerusalem, Israel and in 1934, they settled there.

Hadar’s great-grandfather Zebulun Yadgar, began to sing in the various synagogues of Bukhara and Persia and in various religious ceremonies. He was also an expert in singing verses from the Zohar book, considered to be the holiest of Kabbalah. Hadar’s great-grandmother Heftziba Yadgar, was a master of the Persian Bukhari Doira drum, and she knew Persian Bukharic rhythm theory fluently.

Together they taught drumming, shared their singing style, and passed traditional music on to their three oldest daughters, including Tamara, Hadar’s grandmother. When Hadar was born, her grandmother Tamara, along with Tamara’s sisters, taught Hadar all the styles of Bukharan-Persian music.



Photo by Hagit Kazinits.



Hadar and her ensemble perform at the Shanghai World Music Festival. Photo courtesy of Hadar Maoz.



Music is an important tradition for Hadar’s family. Here, Hadar and her grandmother play music and dance together.

Members

- | | |
|----------------------|-------------------------------------|
| Hadar Maoz | Leader, vocals, strings, percussion |
| Marina Cohen Toshich | Oud |
| Itamar Asaf Tal | Percussion |
| Roi Avital | Guitar |

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Oud

Pronounced ooh-d, like “food.” The *oud* is a pear-shaped stringed instrument that is believed to be an ancestor of the guitar. It is played by picking the strings with a *risha*, which is longer than a traditional guitar pick and is held with the whole hand. The *oud* has a characteristic bend at the end of the neck and does not have frets. [Click here](#) to see how the *oud* is played.



Photo by openDemocracy. CC BY-SA 2.0

Saz

Saz (also known as *bağlama* or *cura*) refers to a family of long-necked lutes and string instruments used in most classical Eastern Mediterranean, Near East, and Central Asian music. It consists of a deep round bowl (similar to the *oud*), a long neck, tuning pegs, and strings that can be played with a pick or by a fingerpicking style known as *şelpe*. [Click here](#) to hear the *saz* played.



Photo by Sibe Kokke. CC BY 2.0

Goblet drum

The goblet drum, also called a *darbuka*, is used primarily in Egypt, but also in the Middle East, North Africa, South Asia, and Eastern Europe. It is usually played by being held under one arm, resting on the player’s leg. The goblet drum makes three main sounds: “doom,” a deep bass sound; “tak,” a higher-pitched sound; and “pa,” when the non-playing hand rests on the drumhead to make a closed sound. [Click here](#) to see Itamar play the goblet drum.



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Doira

The *doira* (or *dayereh*) is a frame drum with jingles, used to keep the rhythm of Persian and Central Asian music. It is made from a stretched goat skin over a wooden ring, sometimes with metal pieces attached to the frame to add a jingling effect. It is played by hitting the center of the drumhead with one hand while the other hand strikes the edges. [Click here](#) to see how the *doira* is played.



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Tar

The *tar* is a long-necked Persian plucking instrument. After its invention in the 18th century, it has become one of the most important musical instruments in the region and is especially important in Persian classical music. The *tar* is made from mulberry wood carved into a double bowl shape, a stretched lambskin face, 28 frets, and three sets of double strings. [Click here](#) to see how the *tar* is played.



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Video

[Click here](#) to watch videos of Hadar and her ensemble performing and talking about their instruments. Which of the instruments above do you see in the videos?



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