Hadar Maoz

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 Bukharin 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 brings a new musical row to the world by taking the music of Persian and Bukharian Jewish roots in central Asia and combines them with groove, blues, electronic element. Currently living in Israel, Hadar’s cultural roots began in Persia. From her early youth, Hadar learned devotional singing, drumming, and playing a style which has been passed through many generations of her family of musicians and has been influenced by the ancient oriental styles and scales. Hadar plays many instruments including the tar, saz, dayereh, goblet drum, bass guitar, and electronic guitar. Her dancing is inspired by the oriental styles of Central and Eastern Asia.

Hadar has performed for the last 13 years and has worked with a wide range of artists and musicians. She toured internationally with “Habrera-Hativeet,” one of Israel’s most original and unique groups of musicians.

Her first album, “Brothers’ Tribe,” came out in 2009. That album was a collaboration between Hadar and the international musician and oud player, Yoel Ben Simhon. The album is a journey into the world of the oriental love songs. Hadar and Yoel produced and arranged all the songs together and she played most of the instrumentals.

In 2012, Hadar released her second album, “Roots’ Music” (a groove album in Hebrew) which included a collaboration with the soul singers “The Hebrew Sisters from Dimona” (HaKushim Halvrim).

Hadar has recently finished working on her third album, “Asian Soul,” which is internationally known. This album is a combination between the Persian and Bukharian music which Hadar grew up with, with a modern groove. The album gained significant popularity in Israel and internationally.

Members
Hadar Maoz
Marina Cohen Toshich
Itamar Asaf Tal
Roi Avital
Mark Umansky

Leader, vocals, strings, percussion
Oud
Percussion
Guitar
Sound Engineer

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**Hadar Maoz**

**ISRAEL**

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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.

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**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.

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**Goblet drum**

The *goblet drum* 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.

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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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**Dayereh**

The *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 *dayereh* is played.

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**Video**

Click here to watch a video of Hadar Maoz performing. Which of the instruments above do you see in the video?

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