

Leslie Swadener (LS): If you didn't become a musician, what would you be doing right now?

Timothy Maloof (T): Well, as far as other aspirations? Art, I studied art as well. I was always drawing, sculpting, painting as a child and um you know through high school I always thought I was gonna be an artist. I was horrible academically but I was very much, art just gave me a different way of looking at the world, it gave me freedom. In fact, I really appreciate the way artists think and I try to use that as a musician as well. Musicians sometimes get lost in technicalities, in craft, and forget about art. Not all, I just think that it can happen. So yeah, an artist.

LS: What are some of your favorite instruments to include when composing music?

T: When composing? **Me:** Yeah **T:** Um, well, when composing music I don't necessarily think of an instrument, per say, I can be inspired by picking up different instruments that might lead to something. It depends on what mode of, you know if I'm composing for a large ensemble or just writing a song or a small piece. Like, instruments I use, of course, for composition, the oud, the guitar and sometimes piano. Guitar and oud are probably what I use, more than violin, you know it's not really a compositional instrument. But, guitar has been one of my main instruments for composition.

LS: What do you usually start with when composing?

T: Oh man, what do I start with? I guess a feeling, that's what I start with, a mood, an idea. It doesn't necessarily have to be in lyrics, it can be just like a vibe that I wanna translate. So yeah, it's sort of a feeling more that I wanna convey. **Me:** That's a really interesting way to look at it. **T:** Yeah you know, an idea. Otherwise it's just an exercise in composition. Which is fine, it's always good to go through that practice, but it has to be an idea. You know like if I were writing a poem,

there has to be a spark there, something I care about that I wanna convey.

LS: What are currently your main compositional challenges that you face?

T: Oh right now? Wow, just, I have time, it's just being more motivated. Trying to stay positive and creative during lockdown is challenging, you know, I'm practicing social distancing, being safe, just not getting bogged down and depressed, that's it. **Me:** Yeah I can definitely relate to that. **T:** Yeah, you gotta stay active, you know, we have to, all of that is challenging.

LS: Do you have a specific composer that inspires you?

T: Composer that inspires? I mean it depends on what I'm doing. I really write in so many different modes. You know I create electronic music as well, so that's completely different. With that, I'm not formally writing down. I'm composing in the studio. I like composing in the studio as well, but I also love writing music, using pencil and staff paper, sometimes Finale.

LS: Who would you most like to collaborate with?

T: Artists that have inspired me, I mean Brian Eno, is an insane artist that has been relevant for decades, you know, producing and in electronic music and popular music and in engineering. He's definitely an inspiration and just, uh, as far as a big artist, that is someone I admire greatly. Music would not be what it is without him.

LS: What do you personally consider to be incisive moments in your work and/or career?

T: So, why I chose to do music over art? I mean that would be a moment, me deciding to put all my energy into music, you mean, cause you can't do both and be good or halfway good.

What I love is the immediacy of music, and we can make music on our own and partake in it. I love the act of, you know, I like practicing and playing and just listening to myself and getting lost in playing. I love the immediacy of it and it's gone, you know, it's the most abstract art. It's the immediacy of the creation.

LS: Do you think you could improve as a musician? And if so, how would you go about doing so?

T: Oh yeah I could improve tremendously, I need to practice more. I have all of these grand ideas and inspirations, that being said, our instrument, it's our tool and we've got to have good technique too. The better technique and the more influences we have, the bigger voice we can have. The more informed, mature voice we have. Otherwise, we're naive. String instruments are so hard. I've gone through periods, and of course I've worked my butt off to be as bad as I am. We've had to work hard. I've gone through years of insane practice. You know it's like I go through waves. Unfortunately during COVID lockdown I find it hard to make myself practice. Although it's the perfect time for us to practice. I feel like I can practice more.

LS: What should audiences be looking for during this performance?

T: If they've never been exposed to this kind of music, you know, I mean three of the songs are in Arabic, I don't know if much of the audience is Arabic speaking. Just enjoy the mood, the feeling. I don't need to understand the lyrics to ever appreciate a piece of music. It's more the mood of a piece that I'm drawn to. I just want people to enjoy it if they've never heard this kind of music, just to enjoy it, open their minds and listen to it. Some of the pieces might be challenging too, because it's not popular music, it's not western music.

David Martinelli



David Martinelli is a drummer, percussionist and composer specializing in Middle Eastern, improvised, and electronic music. He performs with numerous groups specializing in Middle Eastern music, new music, and improvisation, such as Layali Zaman Academy Orchestra, the Yuval Ron Ensemble,

Mesto, and Decisive Instant. He has performed numerous concerts throughout the United States and abroad. Highlights include concerts in Mexico, Jordan, Israel, Egypt, Turkey, Morocco, Oman, and Abu Dhabi, and the Coachella Festival and North American tour with the Gorillaz in 2010.



Daniel Corral



Daniel Corral is a composer/performer born and raised in Eagle River, Alaska. Now in Los Angeles, he is currently designated by the DCA as a Cultural Trailblazer. His unique voice finds outlet in accordion orchestras, multimedia microtonal electronics, puppet operas, hand-made music boxes, site-specific sound installations, chamber music, and various collaborations. Corral's music has been commissioned and presented by venues such as the Brooklyn Academy of Music, Sundance Film

Festival, Banff Centre for Arts and Creativity, Joe's Pub, REDCAT, Iceland University of the Arts, Mengi, Harpa, MATA, HERE Arts Center, Miami Light Project, Operadagen Rotterdam, Wayward Music, Walt Disney Concert Hall, Hammer Museum, Museum of Contemporary Art, Goteborg Art Sound Festival, USC Thornton School of Music, Center for New Music, CSUN College of Arts, Planospheres, Automata Los Angeles, Machine Project, SASSAS, the wulf., Pasadena All Saints

Choir, Santa Monica GLOW Festival, CalArts, UCSD School of Music, Carlsbad Music Festival, and the Marin Headlands Center for the Arts. Corral has collaborated with artists such as Anne LeBaron, Vicki Ray, Charles Gaines, Stephen Prina, Wild Up, Isaura String Quartet, Christine Marie, Formalist String Quartet, Opera Povera, Dog Star Orchestra, Yakima Chamber Symphony, Boston Microtonal Society, Slatut, The Industry LA, California EAR Unit, Pasadena All Saints Choir, and Sojourn Theatre. Corral is also the lead composer for Timur and The Dime Museum, who are produced by Beth Morrison Projects. Corral is on the composition faculty at CalArts.

What is an instrument that you would like to learn more about and possibly play in the future?

Lina Kaisey



Born in Baghdad, Iraq, Lina believes music can be a portal to a more beautiful, just, and liberated world. She earned her undergraduate degrees in Psychology and

Political Science at UCLA, and her legal degree at Harvard. In between performing and jamming around Los Angeles, Lina would enjoy traveling to get new perspectives on

sound from artists and healing teachers worldwide. She makes music as part of the interconnected global movement to uplift truth, equity, and liberation at the individual and collective level.

Instrumentation



The Oud is a string instrument ensembled with 11 strings. Ten of the eleven are paired together, while the lowest string remains single. Its pear shaped body has 1-3 sound holes, allowing its hollow

body to produce sound. Many people might conflate the look of this instrument to that of a guitar, however, the neck of the Oud is fretless and the body has a rounded back. The assumption for the name of this instrument comes from the arabic word for wood. It's estimated that it came from Europe through North Africa. The Oud is thought to be the oldest musical instrument and has even been suggested as the ancestor of the European Lute.

In the Middle Eastern World, a 9 inch tambourine is used to accompany classical turkish and Arabic music, known as the riqq. The riqq has many names and is also referred to as the riq, reqq and rik. With its metal frame and fishskin head, it can produce a variety of sounds depending on the technique of the player. Professional riq players have accelerated the ability of this instrument by adding complex finger and jingle rolls and combinations and rapid changes of different playing positions. This instrument is usually accompanying the drums of an ensemble.

The **derbeki**, also known as the Darbuka, Doumbek, Tablah, or Derbeke, is a percussion instrument used in Middle-Eastern music. The name of this instrument is thought to have most likely originated from the Arab word "darab," which translates to "to strike." The body of this drum was traditionally made from clay, wood, or metal and the head was made from either fish or goat skin. However, modern derbekis are made with a metal body and plastic heads.

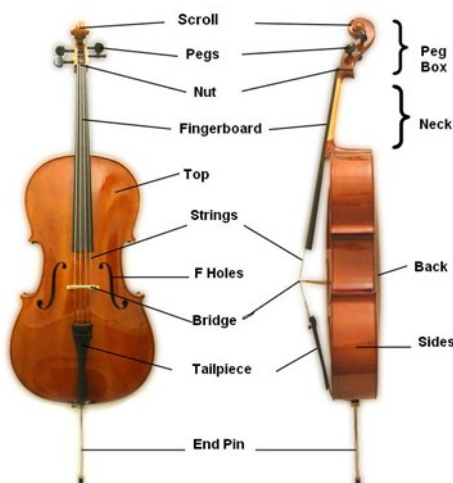
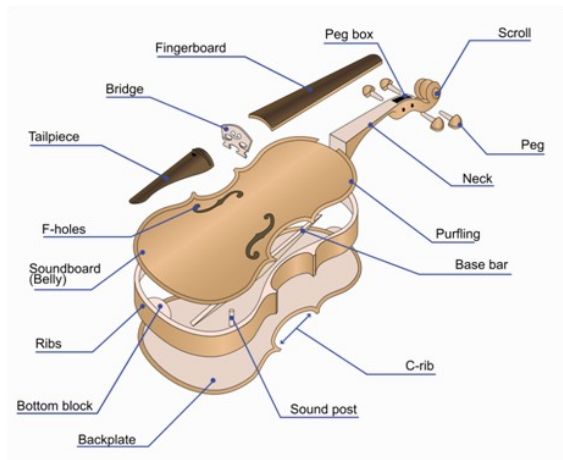
The **violin** is a bowed string instrument that evolved from other instruments during the Renaissance era. It has a fretless fingerboard with strings attached to tuning pegs. Violins are made from pine and maple. Sound is made by placing the bow and applying pressure to the strings. The sound resonates through the sound holes in the body of the instrument. It's known for its singing tone and was first used in popular and dance music.

The **cello** is a bowed string instrument and is the bass musical instrument of the violin group. It is larger than a violin and is played with instrumentalists seated. Similarly to the violin, the sound is produced from a cello by applying pressure to the strings with a bow, allowing the sound to resonate through the soundholes. The cello produces a much deeper sound than the violin with four strings, pitched C-G-D-A upward from two octaves below middle C.

The **accordion** is a free-reed portable musical instrument. On the treble casing, there are external, piano-like keys, while on the bass casing, there are buttons. This instrument is played by pressing down on these buttons and keys while extending and retracting the instrument.

The **yuccatarra** is built from a yucca plant and can be found in desert here in California. Timothy invented this quite unusual instrument! How very cool!

Instrument Anatomy



What are some significant qualities of Arabic music that you have noted from this performance?



LAMusArt

Los Angeles Music and Art School
3630 E 3rd St. Los Angeles, CA 90063
(323) 262-7734
www.LAMusArt.org
@LAMusArt

The Los Angeles Music and Art School (LAMusArt) is a 501(c)(3) nonprofit arts organization whose mission is to offer the community of East Los Angeles, primarily its K-12 population, with equitable and affordable access to multidisciplinary arts education programs.

The services we provide as a cornerstone of arts education are integral to the community's cultural identity. Since its founding in 1945 by Ms. Pearle Irene Odell, LAMusArt has served over 100,000 students, employed over 200 Teaching Artists, and provided over 2,000,000 lessons.

We believe affordable and accessible arts education programs work to benefit the students and the community by expanding one's world outlook, sharpening one's creative skills, and contributing to one's social, behavioral, and academic development.

Program

- Basimun 'an La'al by Saleh Al-Mahdi
- Sama'i Shad Araban by Tanburi Cemil Bey
- Longa Shahnaz by Adham Afandi
- El Helwa Di by Sayed Darwish
- Zourouni Kouli Sanah Marah by Sayed Darwish
- Longa Farah Faza by Riyad al Sinbaati
- Hijazkar Saz Eseri by Nuri Halil Poyraz
- Tfaadpo by Timothy Maloof (LAMusArt Teaching Artist)

Guide written by Leslie Swadener

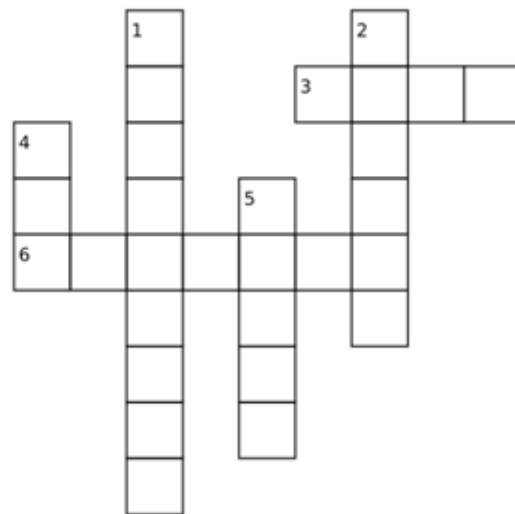
Timothy Maloof



Timothy Maloof is a second generation Lebanese-American violinist, composer, and educator from Los Angeles, California. He received his Master of Music degree in Commercial Music/Composition from California State University, Los Angeles in 2018. He also holds a BA in Music and a BA in Art. He teaches at the Los Angeles Music and Art School, the Watts-Willowbrook Conservatory, and other schools, studios, and privately in the metro L.A. area. In addition to teaching, he composes, performs, and records; also playing oud, guitar, derbeki, and riqq.

His love of Arabic music started as a young boy listening to his parent's records and seeing live performances, instilling the nuances of Arabic intonation and rhythm. In 2000 he joined Kan Zaman Arabic Orchestra to learn about Arabic music theory and performance and has been playing and learning ever since. In addition he has performed with Layali Zaman Arabic Orchestra, Los Angeles Arabs Orchestra, as well as his own ensembles, for which he composes.

Crossword



Down:

1. a free-reed portable musical instrument
2. a stringed instrument known for its singing tone and was first used in popular and dance music
4. a string instrument assembled with 11 strings
5. a bowed string instrument and is the bass musical instrument of the violin group

Across:

3. a 9 inch Middle Eastern tambourine
6. a Middle-Eastern drum whose name translates to "to strike" in Arabic