

10A

Recorded by Paul Bowles.

At Tiznit, Morocco.

August 13, 1959.

1. Sidna Sultan
2. Qsida dial Até
3. Atbirou Melil

Performers: Rais Ahmed ben Bakrim and Group.

Again the recording session was held in the military headquarters, with many armed guards standing about. However, since this was not tribal music, the government had no part in the negotiations; it merely lent us the place and allowed us to use its electricity.

The instrumentation for this group was:

one rebab, two guinbris and naqous.

Unfortunately the rebab makes the harshest sound known to music, and the inclusion of one in any group alters the sonority of the group considerably. The naqous is usually a brake-drum, hit with two small metal mallets, although it can be practically any object which gives off the desired sound.



10B

Recorded by Paul Bowles

At Tiznit, Morocco.

August 13, 1959.

1. El Baz Ouchen
2. El Maya dial Chtah
3. Rhna dial Souss

Performers: Rais Ahmed ben Bakrim and Group.

In El Baz Ouchen, a folk ballad about a jackal, Rais Ahmed was at his most engaging. He had arranged his men on a rug under a tamarisk tree; at one point he clapped his hands for tea to be brought for them, and at that point he announced his intention of singing this particular piece. When it was played back to him, he had a fit of laughter which so affected him that he fell over backwards and had to be helped back into a sitting position by the other musicians. The entire courtyard of soldiers also found it highly amusing. No one volunteered, however, to translate the Chleuh text into Arabic for us.

El Maya dial Chtah is a traditional dance number, indistinguishable from those which can be heard in the Djemâa el Fna of Marrakech late in the afternoon when the troupes of Chleuh boys assemble and put on their daily show of dance and song.

⊛ or more correctly: Tachelhit.