Recorded by Paul Bowles.
At Tangier, Morocco.
August 1956.

Music of the Guennaoua for Solo Voice and Guinbri.
Performer: Anonymous.

This is a supplementary tape which I am including as corollary material; it is not to be considered as a part of the collection because it was recorded previously and inferior equipment. However, it sheds light on the Guennaoua's musical tradition, and for that reason seems helpful.

The Guennaoui who made these recordings claimed to be in his eighties; he had been born in the Sudan and had walked across the Sahara to Morocco while in his teens. (That is to say, he came with a caravan, but on foot.)

His guinbri, rather than being turtle-shaped, like the Moroccan guinbirs, was box-shaped, with a series of small, loose pieces of iron attached to its end which acted as reverberators. He tuned it often, and several times broke a string. There is a good deal of explanatory conversation during the session, and this I have left in. Most of it is vocabulary:--translations from Bambara into Mogrebi of words used in the songs.
Recorded by Paul Bowles.
At Tangier, Morocco.
August 1956.

Music of the Guennaoua for Solo Voice and Guinbri.
Performer: Anonymous.

The Guennaoua music is traditionally for male chorus, tbola and qarqana. The repertory for solo voice and guinbri is never heard, and this is the reason for the inclusion of this reel in the list of Moroccan items. Etymologically an Guennaoui is a man from Guinea, although geographically, of course, this is incorrect, since the Guennaoua in Morocco are originally from the Sudan and not from Guinea at all. About halfway through this side, the old man smoked quite a bit of kif; almost immediately he tuned his instrument to a different series of intervals, and proceeded to sing using the new scale.
13A
Recorded by Paul Bowles.
At Ain el Hayani, Tangier, Morocco.
August 21, 1959.
El Fjer (Early morning calls to prayer)

Performers: Muezzins of the mosques of the quarters of Dradeb, Marshan and Djebel el Kebir, Tangier.

This was recorded from a hilltop overlooking a part of the city of Tangier. El Fjer is the pre-dawn call, thus the recording mirrors the entire auditory panorama of the city in the act of awakening. This, as well as including the sound of crickets, dogs, roosters and donkeys, unfortunately contains some less attractive noises, such as automobiles passing and boats in the Strait; hkkhkk and the racket of the constant east wind blowing.
13B
Recorded by Paul Bowles
At Ain el Hayani, Tangier
August 24, 1959.

1. El Fjer (Early morning calls to prayer)
2. Moslem Funeral Procession
3. El Fjer (Day of Sultan’s arrival in Tangier)

Performers: Muezzins and citizens of Tangier.

In August the time of the Fjer is from about four A. M. to 4:25 A. M., whereas in June, which is when number 3 was recorded, it occurs nearly an hour earlier.

The song of the funeral procession was recorded at some distance in mid-afternoon. The body was being carried from Ain el Hayani across the fields to Bou Araqia, which is where the cemetery is. The melody is always the same; the tempo is surprisingly fast, being an accompaniment to the footsteps of those carrying the corpse, and the men go as quickly as they can.