

# Paul Bowles Moroccan Music Collection

AFC 1960/001

Prepared by Michelle Forner



American Folklife Center, Library of  
Congress

Washington, D.C.

August 1994

Encoded by Nora Yeh, March 2012

Finding aid URL: <http://hdl.loc.gov/loc.afc/eadafc.af011004>

## Collection Summary

Collection Number: AFC 1960/001

Title: Paul Bowles Moroccan Music Collection

Inclusive Dates: 1957-1989

Bulk Dates: 1959, 1960-1962

Repository: Archive of Folk Culture, American Folklife Center, Library of Congress, Washington, D.C. <http://hdl.loc.gov/loc.afc/folklife.home>

Extent (Manuscripts): 2 boxes (1.25 linear feet)

Extent (Manuscripts): 1 map

Extent (Sound Recordings): 2 sound discs : analog, 33 1/3 rpm ; 12 in.

Extent (Sound Recordings): 70 sound tape reels (ca. 70 hrs.) : analog, 2 track ; 7 in.

Extent (Graphic Images): 18 photographic prints : black and white; 3 x 5 in.

Collector: Bowles, Paul, 1910-1999, collector.

Collector: Archive of Folk Song (U.S.), collector.

Languages: English, Arabic, Berber, and Hebrew

Language(s):

Abstract: An ethnographic field collection of sound recordings, photographs, and accompanying documentation of Moroccan folk, popular, and art music. The collection includes recordings Paul Bowles made in 1959 during a four-month field project sponsored by the Library of Congress with a grant from the Rockefeller Foundation as well as additional field recordings that he and Christopher Wanklyn made between 1960 and 1962.

## Scope and Content

The collection includes dance music, secular music, music for Ramadan and other Islamic rites, and music for animistic rituals. Berber and Arab music predominates, and Sephardic liturgical music and folk songs are included. Dance was often integral to the music events. Field notes and correspondence describe the recording events (including dance) and circumstances of the project. Manuscripts in English. Sound recordings in Berber languages, Arabic, and Hebrew.

The Paul Bowles Moroccan Music Collection consists of audio recordings, photographs, and accompanying documentation that focus primarily on one recording project. With a grant from the Rockefeller Foundation and sponsorship from the Library of Congress, Paul Bowles spent the months of August to September of 1959 traveling throughout Morocco recording approximately 60 hours of traditional folk, art, and popular music. Bowles collected in 23 villages, towns, and cities along the Mediterranean and Atlantic coasts, from Goulimine in the Sahara to Segangan in the Rif country, and inland through the Middle and Grand Atlas ranges to Zagora in the Anti-Atlas. Due to the political situation at the time, Bowles was not able to record in the southeastern region. In 1963, the Library acquired five additional recordings of Moroccan music made by Bowles in 1960-1962. In 1972, the Library issued a two-record set of selections from the collection. A nine-page descriptive booklet accompanies the set.

The heterogeneous recordings reflect the variety of Moroccan culture. From urban professionals and religious singers to rural and nomadic tribespeople, the musicians performed vocal and instrumental music. The collection includes dance music, secular music, music for Ramadan and other Islamic rites, and music for animistic rituals. Berber and Arab music predominates, and a considerable variety of styles emerges from the survey of different areas and tribes. Some selections exhibit traces of the antique Andalusian style, reflecting Morocco's historic relationship to Spain. Musical examples originally derived from Mauritania, West Africa, and the Sudan demonstrate the influence of migrations and cultural interchanges across the Sahara and along the Atlantic coast. In addition, there are examples of Sephardic liturgical music and other folksongs from the historic Jewish communities in Essaouira and Meknes. Several recordings feature the rare zamar, a double-reed instrument fitted with two mouthpieces and two bulls' horn resonators.

Dance often was integral to the music events; as Bowles pointed out, usually "music and dance are one thing" to the peoples of Morocco, especially the Berber tribes. In the field notes on the music, Bowles often alluded to the concurrent dancing and sometimes gave movement description. He recorded, among other things, music that accompanied the *guedra* dance from the village of Goulimine, *ahouache* (music and dance events) of the Anti-Atlas and Grand Atlas, the *aqlal* (dance ceremony) in the Draa Valley, Pre-Sahara, and the *sqel* (sword dance) of the Draaoua people of Zagora, Moroccan Sahara. The appendix lists the field notes of recordings where dance was specifically described or alluded to in Bowles' notes or in the LP recording booklet.

The manuscripts (correspondence and field notes) describe not only the content of the recording project, but also the bureaucratic, political, and cultural context of conducting ethnographic fieldwork in the late 1950s. They highlight the cultural and political situation in the newly-independent Morocco as well as the customs of different cultural groups. The correspondence between Bowles and LC staff during the project offers additional insight into the circumstances and content of the recordings, while the photographs of several performance events provide visual documentation that supplements those recordings.

Field notes provide substantial information on the following dances: *Guedra*, *Ahouach*, *Taskiouine*, *Gnaoui*. Information is also found on the following dances: *Aqlal*, *Ahmeilou*, *Tahouacht*, and dances of the Haha tribe.

## Biography

Paul Bowles, an American-born writer, composer, and folk music collector, lived in Morocco beginning in the late 1930s. He has been described as the father of the Beat movement and a prominent figure in the American expatriate community in Tangier, Morocco. A well-known composer, his scores include the incidental music to such plays as Tennessee Williams' "The Glass Menagerie" and "Sweet Bird of Youth"; he worked with other artists such as Orson Wells, Elia Kazan, and Salvador Dali.

As an author, he is best known for his novels such as *The Sheltering Sky*, *Let It Come Down*, and *The Spider's House*, and for his collections of short stories and travel essays. Extensive travel in Europe, North Africa, and South America provided material for his literary works as well as opportunities to collect folk music. He married novelist Jane Auer (1917-1973) in 1938. Paul Bowles died November 18, 1999 at the age of 88.

## Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject and listed alphabetically therein. For specific dance-related material, please see [Appendix A](#).

### People

Bowles, Paul, 1910-1999, collector.

Bowles, Paul, 1910-1999--Correspondence.

Bowles, Paul, 1910-1999--Ethnomusicological collections.

Wanklyn, Christopher, collector.

### Organization

Archive of Folk Song (U.S.), collector, sponsor.

### Subjects

Arabs--Morocco--Music.

Berbers--Clothing--Morocco.

Berbers--Morocco--Music.

Dance music--Morocco.  
Dance--Morocco.  
Field recordings--Morocco.  
Folk music--Morocco.  
Islamic music--Morocco.  
Jews, Moroccan--Music.  
Music--Morocco.  
Musical instruments--Morocco--Photographs.  
Musicians--Morocco--Photographs.  
Percussion music--Morocco.  
Popular music--Morocco.  
Rites and ceremonies--Morocco.  
Sephardim--Morocco--Music.  
Songs, Arabic--Morocco.  
Songs, Berber--Morocco.  
Sword-dance--Morocco.

Titles

*Music of Morocco from the Archive of Folk Song*

Form/Genre

Ethnography.

Field notes.

Field recordings.

Manuscripts.

Maps.

Microfilms.

Photographic prints.

Sound recordings.

## Processing History

The original processing was done and finding aid was prepared by Michelle Forner for a dance grant, therefore an appendix includes a list of dance related information. Scanned photographic prints and map on 2 CDs, created in June 2010 for reference purpose, are in Box 2. The collection includes correspondence and processing for the production of the album, *Music of Morocco from the Archive of Folk Song*.

## Arrangement

Organized by format into the following series: I. Manuscripts; II. Microfilm; III. Sound Recordings; IV. Photographs; V. Map.

The index to recordings prepared by Bowles, arranged numerically by tape side in chronological order, includes AFS numbers, song titles, performers, and recording locations. The field notes, also arranged numerically by tape side in chronological order, provide more detailed description of each recording, including date, place, performers, song titles, musical instruments, and other pertinent information.

## Access

Listening and viewing access to the collection is unrestricted. Duplication of the recorded materials may be governed by copyright and other restrictions. Duplication for publication purposes requires

the prior written permission of the collector's estate. Address available in the American Folklife Center.

## Preferred Citation

Paul Bowles Moroccan Music Collection (AFC 1960/001), Archive of Folk Culture, American Folklife Center, Library of Congress, Washington, D.C.

## Related Publications

Bowles, Paul. Record notes to *Music of Morocco From the Archive of Folk Song* recorded and edited by Paul Bowles. Recording Laboratory AFS L63 and L64. Washington, D.C.: Library of Congress, 1972. 12 pp. A copy is in Box 1, Folder 10 of this collection.

Bowles, Paul. "The Rif, to Music." In *Their Heads are Green and Their Hands are Blue*, 97-141. New York: Random House, 1957.

Jabbour, Alan, and Joseph C. Hickerson. "African Recordings in the Archive of Folk Song." *Quarterly Journal of the Library of Congress* 27 (July 1970): 284-85.

Leavitt, Donald, L. "Folk, Popular, and Art Music of Morocco." *Library of Congress Information Bulletin* 19 (October 17, 1960): 589-91.

Melville, Annette. "Paul Bowles Collection." In *Special Collections in the Library of Congress*, 47. Washington, D.C.: Library of Congress, 1980.

Sawyer-Laucanno, Christopher. *An Invisible Spectator: A Biography of Paul Bowles*. New York: Weidenfeld and Nicolson, 1989.

## Collection Concordance by Format

Quantity	Physical Extent	Item Numbers
Print Materials		
12	folders (Box 1)	FOLDERS 1-12
Microfilm		
1	reel	Music 0441 (Music Division)
Sound Recordings		
2	12 in. discs at 33 1/3 rpm	AFS L63-64 (published recordings)
65	7" DT reels	AFS 11623-11687 or LWO 3068; Preservation copies LWO 8527 R93-100 and LWO 12419 R1-19
5	7" DT reels	AFS 12016-12020 or LWO 3863
27	7" DT reels	Reference copies
Graphic Materials	Box 2 of 2	
18	black-and-white 8x10" photographic prints	P1 - P18
18	black-and-white 8x10" negatives	P1-n1 - P18n18
18 (original)	black-and-white approx. 3x5" photographic prints	P1-p1 - P18p18
1	map (scanned CD in Box 2 of 2)	Map case, Folklife Reading Room

# Description of Series

## *Container*

## *Series*

### MANUSCRIPTS

Administrative, Correspondence, Index, Field Notes, and Articles

### MICROFILM

Microfilm of the LC project field notes and map: Music 0441, located in the Music division.

### SOUND RECORDINGS

### PHOTOGRAPHS

One box containing 18 black and white photographs. Location information is written on the backs of most photographs. The photographs include scenes of performers at Essaouira, Amizmiz, Taza, and Segangan, and several shots of houses and casbahs.

### MAP

One folder containing original and copies of a map, hand-drawn by Paul Bowles, that documents recording locations and routes traveled during the field project.

# Collection Inventory

*Container*

*Contents*

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MANUSCRIPTS

Administrative, Correspondence, Index, Field Notes, and Articles

BOX 1  
FOLDER 1

Administrative

One folder consisting of the collection register, a copy of the contract between Bowles and the Library of Congress, a copy of the index to field recordings, a copy of Bowles' project correspondence, and a copy of the LWO log.

BOX 1  
FOLDERS 2-5

Correspondence

Four folders arranged chronologically (1957-1972) with the following subdivisions: pre-project, project, post-project, and LP production. Consists of correspondence primarily between Bowles and LC personnel such as Harold Spivacke (Chief, Music Div.), Edward Waters (Acting Chief, Music Div.), Rae Korson (Head, Archive of Folk Song), Alan Jabbour (Head, Archive of Folk Song), as well as several people from the Rockefeller Foundation and the U.S. Embassy and State Department; descriptive and financial monthly reports; and correspondence about the collection with researchers. The project correspondence includes progress reports from Bowles to the LC that augment the field notes.

BOX 1  
FOLDER 6

Index to LC project recordings

One folder of typed index to project recordings arranged numerically by tape side (12 pp.). (Missing: pages with tape numbers 33-44). Consists of an original and two copies, one of which has hand-written corrections on it. Includes AFS numbers, Bowles' tape numbers, song titles, performers (tribes), and recording locations. (There is no index of the last five "sample" tapes from the project.)

BOX 1  
FOLDERS 7-8

Field notes I (LC project recordings)

Two folders (one original, one copy) of typed field notes (130 pp.). Includes an opening note and description of instruments. Arranged numerically by tape side in chronological order. Documents dates and locations of recordings, performers, leaders, tribes, song titles, instruments used, and comments about performance events, music/dance types, circumstances of recording, instruments, etc. (There is no log of the last five "sample" tapes.)

BOX 1  
FOLDER 9

Field notes II (non-project field recordings 1960-62)

One folder (one original and one copy) of field notes of audiotape recordings made 1960-62 (8 pp.). The tape number order is not chronological. Written in a similar format to the project fieldnotes, and includes hand-written AFS numbers.

# MANUSCRIPTS

## *Container*

## *Contents*

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BOX 1  
FOLDER 10

LP record set booklet

One folder containing the 9-page booklet that accompanies the record set.

BOX 1  
FOLDER 11

Articles

One folder containing articles that describe the collection.

BOX 1  
FOLDER 12

One page

Item from tape box AFS 11623.

### MICROFILM

Microfilm of the LC project field notes and map: Music 0441, located in the Music division.

### SOUND RECORDINGS

AFS L 63-64

"Music of Morocco"

Recorded and edited by Paul Bowles, 1972. Includes 9-page booklet with notes and bibliography of publications and documentary recordings. (Listening copy available in the AFC Reading Room.)

AFS 11623-11687  
LWO 3068

LC project recordings

Sixty-five DT 7" reels (the last five are samples from the 60 recordings); approximately 65 hours; approximately 220 pieces. preservation numbers LWO 8527 R93-100; LWO 12419 R1-19. (Listening copies available in the AFC Reading Room.) Accessioned in June 1960.

AFS 12016-12020  
LWO 3863

Non-project field recordings (1960-1962)

Five 7" reels (Listening copies available in the AFC Reading Room). Non-project field recordings accessioned in June 1963.

### PHOTOGRAPHS

One box containing 18 black and white photographs. Location information is written on the backs of most photographs. The photographs include scenes of performers at Essaouira, Amizmiz, Taza, and Segangan, and several shots of houses and casbahs.

### MAP

One folder containing original and copies of a map, hand-drawn by Paul Bowles, that documents recording locations and routes traveled during the field project.

## Appendix A: SPECIFIC DANCE-RELATED MATERIAL

Dance in Morocco is often an integral part of a music event, especially for the Berber tribes. However, since Paul Bowles was primarily interested in documenting music, he did not always note when events included dance. The following is a list of field notes, located in Box 1 Folders 7-9, for recordings that specifically mention dance as part of the documented music event. Also included are references to related LP recording booklet notes or photographs.

- Field note related to AFS 11623 Tape 1A "Yarza Digi Inrhancha Airhi Rebbi" and "Sagous Touit Idar Ayardanou." Beni Mguild Tribe. Recorded at Ain ed Diab.
- Field note related to AFS 11624 Tape 2A "Abou ou Harrak." Beni Mtir Tribe, El Hajeb, Middle Atlas. Recorded at Ain ed Diab.
- Field note related to AFS 11624 Tape 2B "Traditional music of the Gnaoua cult." Recorded at Essaouira.
- Field note related to AFS 11625 Tape 3A "Amimmi." Cheikh Moha ben Driss and ensemble. Beni Mtir Tribe, El Hajeb, Middle Atlas. Recorded at Ain ed Diab.
- Field note related to AFS 11625 Tape 3B "Music of the Haha Tribe," Tamanar. Recorded at Essaouira.
- Field note related to AFS 11626 Tape 4A "Ai Manonne Atasa Aili Taamit Ya Richa Zriti." Cheikh Diaai ben Ali and Cheikha Fatoma bent Kaddour with ensemble. Beni Mguild Tribe. Recorded at Ain ed Diab.
- Field note related to AFS 11626 Tape 4B "Ahouache Haha Janoubia" (Festival of the Southern Haha Tribe). Rais Mahamed ben Mohammed and ensemble, Tamanar. Recorded at Essaouira.
- Field note related to AFS 11629 Tape 7A "Music of the Haha Tribe," Tamanar. Recorded at Essaouira.
- Field note related to AFS 11630 Tape 8A "Limbial Limbial" and "Guennou Ouahib Bouir" (guedra). El Ferqa dial Guedra Goulimine. Recorded at Goulimine.
- Field note related to AFS 11630 Tape 8B See also notes to AFS L-64, A1 "Ounalou Biha Rajao," "Rax dial Et Tbel," and "Rax dial Guedra" (guedra). El Ferqa dial Guedra Goulimine. Recorded at Goulimine.
- Field note related to AFS 11631 Tape 9A "El Malik Allah i Nidji." El Ferqa dial Guedra Goulimine. Recorded at Goulimine.
- Field note related to AFS 11632 Tape 10B "El Maya dial Chtah." Rais Ahmed ben Bakrim and group. Recorded at Tiznit.
- Field note related to AFS 11633 Tape 11A See also notes to AFS L-63, A6. "Ahaouche Taфраout" and "Ajmak Ilirh." Maalem Ahmed and ensemble. Recorded at Taфраout, Souss.
- Field note related to AFS 11643 Tape 21A "Party music." Musicians and villagers of Einzoren, Rif. Recorded at Einzoren, Rif.
- Field note related to AFS 11644 Tape 22A "Dance." Elements of both the Mouh Taieb and Morsan ensembles. Beni Ouriaghel Tribe. Recorded at Einzoren, Rif.
- Field note related to AFS 11644 Tape 22B "El Aalaoui dial Tazourakht" (Dance). Elements of both the Mouh Taieb and Morsan ensembles. Beni Ouriaghel Tribe. Recorded at Einzoren, Rif.
- Field note related to AFS 11645 Tape 23B "Impromptu Dance." Cheikh Hamed bel Hadj Hamadi ben Allal and ensemble. Beni Bouifrouir Tribe. Recorded at Segangan, Rif.
- Field note related to AFS 11646 Tape 24A "Aaouuad dial Azrheung-ng'n." Cheikh Hamed bel Hadj Hamadi ben Allal and Ensemble. Beni Bouifrouir Tribe. Recorded at Segangan, Rif.
- Field note related to AFS 11658 Tape 36A "Dada Hbibti." Cheikha Haddouj bent Fatma Rohou and ensemble. Zaiane Tribe, Middle Atlas. Recorded at Khenifra.
- Field note related to AFS 11659 Tape 37A "Rhna dial Imdyazen." Mohammed bel Hassan, leader. Ait Bou Guemmaz Tribe, Grand Atlas. Recorded at Ait Mohammed.
- Field note related to AFS 11661 Tape 39A See also notes to AFS L-63, B6. "Idihan dial Bou Guemmaz." Mohammed bel Hassan, leader. Ait Bou Guemmaz Tribe. Recorded at Ait Mohammed.

- Field note related to AFS 11664 Tape 42B "Dance for Guinbri Solo." Embarek ben Mohammed. Recorded at Marrakech.
- Field note related to AFS 11667 Tape 45A "Moulay el Hassan" (ahouache). Maalem Ahmed Gacha, leader. Misfioua Tribe. Recorded at Ait Ourir.
- Field note related to AFS 11667 Tape 45B "Ichoua Nit Ifoulki" and "Achimtsa Ajdig Atizona" (ahouache). Maalem Ahmed Gacha, leader. Recorded at Ait Ourir.
- Field note related to AFS 11669 Tape 47A, 47B "Music of the Guidmioua Tribe (Tiskioutine)," Grand Atlas. Larbi bel Hocein Nait ou Nasr, Moqaddem. Recorded at Amizmiz. See also photographs AFC1960/001:p13, p14.
- Field note related to AFS 11670 Tape 48A "Tahouacht" (war dance). Larbi bel Hocein Nait ou Nasr, Moqaddem. Guidmioua Tribe (tiskioutine), Grand Atlas. Recorded at Amizmiz. See also photographs AFC1960/001:p13, p14.
- Field note related to AFS 11674 Tape 52A & 52B See also notes to AFS L-63, A3 "Music of the Draaoua" (sqel, sword dance; aqlal, dance ceremony of the Draa Valley, Pre-Sahara). Moqaddem Mohammed ben Salem, leader. Recorded at Zagora, Moroccan Sahara.
- Field note related to AFS 11675 Tape 53A & 53B See also notes to AFS L-63, A3 "Music of the Draaoua" (sqel, sword dance; aqlal, dance ceremony of the Draa Valley, Pre-Sahara). Moqaddem Mohammed ben Salem, leader. Recorded at Zagora, Moroccan Sahara.
- Field note related to AFS 11681 Tape 59A "Aoulouz (Taroudant)." Rais el Hussein and ensemble. Music of the Souassa. Recorded in Marrakech.
- Field note related to AFS 12016 Tape IB "Song and Dance." Recorded near Tata, Moroccan Sahara.
- Field note related to AFS 12017 Tape IIA "Aissaoua Ceremony." Recorded at the Amara (festival) of Sidi Kacem, Tangier.
- Field note related to AFS 12018 Tape IIIA "Section of dance from ahouache" (women) and "song and circular dance from ahouache" (men). Recorded at Tinguircht, Anti-Atlas.