BOUDINA MCONNACHIE & ELIJAH MADIBA, RHODES UNIVERSITY

LEVERAGING HERITAGE, NEW FRONTIERS – REVITALISATION THROUGH REPATRIATION: LOOKING TO THE FUTURE RATHER THAN THE PAST
Hugh Tracey recording a Zimbabwean musician playing a Chizambi friction bow (n.d.).
<table>
<thead>
<tr>
<th>CODE NO.</th>
<th>Type</th>
<th>Code</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>20.12</td>
<td>TAU</td>
<td></td>
</tr>
</tbody>
</table>

**Title**: Tula, tula...<br/>
**Translation of Title**: Husk, husk.<br/>
**Type**: Lullaby<br/>
**Accompaniment**: <br/>
**Performer**: Iris MTJ KU LA<br/>
**Origin of Item**: Pedi District, ClocKie, E. Cape, South Africa.<br/>
**Remarks**:<br/>
- [a] Changed the tune to a European one halfway through. Baby co-operated well.<br/>
- [b] The second line was sung by a woman in traditional costume. The same baby, held in her mother's arms, was too charmed by the song to cry, so had to be tickled + patted into co-operation.<br/>

*For additional remarks—P.T.O.*
CURRENT ILAM PROJECTS

• Digitising the archive
• Archiving new materials from research
• Heritage studies
• Education studies including post-graduate ethnomusicology; under-graduate world music and practical African musicianship.
Repatriation can be defined as “sending someone/thing back to the country of origin”

In an attempt to move the archive into the future ILAM has actively engaged in various repatriation projects.
ILAM REPATRIATION PROJECTS
KENYA
ILAM REPATRIATION PROJECTS
PRINCESS CONSTANCE MAGOGO
IS REPATRIATION ENOUGH?
• In light of positive changes in archiving practice as well as long overdue transformative moves at universities in South Africa, we think not.

• Revitalisation:

  the action of imbuing something with new life and vitality

• Not trying to recreate the old
THE PROJECT

• Repatriating tracks from the Hugh Tracey SOUND OF AFRICA SERIES
• Isixhosa from the Eastern Cape because the project is based in Grahamstown
• Tracks given to Hip-hop musicians to use in any creative manner they felt they wanted to.
• Participants were chosen according to their willingness to participate.
• Beatmakers, producers, poets.
THE PARTICIPANTS
BEAT MAKERS

• Ongidaro

Adon Geel
THE STRUGGLES

• Studio experience
• African rhythms
THE POETS
ITHALA LENYANISO

TR013-06 inkulu intoezakwenzeka
BHODL’INGQAKA
• Nqontsonqa

Imbongi zempuma - Ndim indoda II
IS THIS REVITALISATION?

• Ithala Lenyaniso
  • total recreation using the text and the music as inspiration for a new work.
  • Through this experience he has decided to work on his music skills
  • It is revitalisation because of the creation of new musical works in the Xhosa idiom.
• Bhodl’ ingqaka
  • Used the original ILAM track as backing to a new creation, namely a poem.
  • Inspired by the original recordings to compose and create.
  • Revitalisation? Yes, because the original music has new life breathed into it.
• Nqontsonqa
  • Used multiple performers to compose a poetic work over an original, but enhanced, ILAM track.
  • The subject matter was the main inspiration for the track.
  • Again, new life and an enhanced sound being breathed into the ILAM track.
CONCLUSION

- Successful and highly creative project
- Making an income from their new creations
- Ongoing in the community
- ILAM used as a hub of creativity by the subjects of the study thus achieving one of the ILAM goals: making the archive a living space.