

Recovering a set of ethnographic music recordings of Mozambique

in the framework of the research project *Timbila, Makwayela and Marrabenta: one century of musical representation of Mozambique*

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CHAVEZ, NA VELOCIDADE DE 1/2 DE MÚSICAS TRADICIONAIS, EM BORNAS DESMONTADAS EM CÉLULAS NUMERADAS, SENDO CADA MÚSICA FORNECIDA PELA SUA IDENTIFICAÇÃO, TAMBÉM CLÁSSICA. - SEM IDENTIFICAÇÃO TAMBÉM - CONTA DE SUA RELAÇÃO ORIGINADA EM DIFERENTES DE CADA CÉLULA. AS BORNAS SÃO, NA SUA MAIORIA, TIPO PALANQUAS DE BORNADO. APRESENTAM AS CÉLULAS Nº. 44-46-47-48-49, 73 e 74, SEM IDENTIFICAÇÃO TAMBÉM BORNAS DE OUTRAS PALANQUAS.

| Nº da caixa | Identificações | nº de células |
|---------------|--|---------------|
| 1 | Bornas | 15 |
| 2 | Marrabenta e Mucuba | 25 |
| 3 | Marrabenta e Mucuba | 20 |
| 4 | Xinavane | 10 |
| 5 | Mugdo | 12 |
| 6 | (Inicialmente gravada em 1/2 foi regrava em 3/2 juntamente com a célula nº 36) | |
| 7 | (Inicialmente gravada em 1/2 foi regrava em 3/2 juntamente com a célula nº 13) | |
| 8 | Chiluto e Mucuba | 9 |
| 9 | Xai-Xai, Mucuba e Chiluto | 28 |
| 10 | Savala, MacJacoa | 20 |
| 11 | Bornas, Fanda | 13 |
| 12 | Inhabano, Mucuba, Fanda | 26 |
| 13 (inclui 7) | Xai-Xai, Chiluto, Savala, Inhabano | 30 |
| 14 | Mucuba, Chiluto e festival realizado em Savala em 1973 | 25 |
| 15 | Marrabenta, Mucuba | 24 |
| 16 | Mucuba | 13 |
| 17 | Mucuba | 13 |
| 18 | Mucuba | 9 |
| 19 | Mucuba, Mucuba | 33 |
| 20 | Mucuba, Mucuba | 31 |
| 21 | Mucuba, Mucuba | 16 |
| 22 | Mucuba, Mucuba | 15 |
| 23 | Mucuba | 20 |
| 24 | Mucuba | 22 |
| 25 | Mucuba | 12 |
| 26 | Mucuba | 10 |
| 27 | Mucuba | 24 |
| 28 | Mucuba | 7 |
| 29 | Mucuba | 8 |
| 30 | Mucuba | 20 |
| 31 | Mucuba | 14 |
| 32 | Mucuba | 24 |
| 33 | Mucuba | 7 |
| 34 | Mucuba | 8 |
| 35 | Mucuba | 20 |
| 36 | Mucuba | 14 |
| 37 | Mucuba | 24 |
| 38 | Mucuba | 7 |
| 39 | Mucuba | 8 |
| 40 | Mucuba | 20 |
| 41 | Mucuba | 14 |
| 42 | Mucuba | 24 |
| 43 | Mucuba | 7 |
| 44 | Mucuba | 8 |
| 45 | Mucuba | 20 |
| 46 | Mucuba | 14 |
| 47 | Mucuba | 24 |
| 48 | Mucuba | 7 |
| 49 | Mucuba | 8 |
| 50 | Mucuba | 20 |
| 51 | Mucuba | 14 |
| 52 | Mucuba | 24 |
| 53 | Mucuba | 7 |
| 54 | Mucuba | 8 |
| 55 | Mucuba | 20 |
| 56 | Mucuba | 14 |
| 57 | Mucuba | 24 |
| 58 | Mucuba | 7 |
| 59 | Mucuba | 8 |
| 60 | Mucuba | 20 |
| 61 | Mucuba | 14 |
| 62 | Mucuba | 24 |
| 63 | Mucuba | 7 |
| 64 | Mucuba | 8 |
| 65 | Mucuba | 20 |
| 66 | Mucuba | 14 |
| 67 | Mucuba | 24 |
| 68 | Mucuba | 7 |
| 69 | Mucuba | 8 |
| 70 | Mucuba | 20 |
| 71 | Mucuba | 14 |
| 72 | Mucuba | 24 |
| 73 | Mucuba | 7 |
| 74 | Mucuba | 8 |
| 75 | Mucuba | 20 |
| 76 | Mucuba | 14 |
| 77 | Mucuba | 24 |
| 78 | Mucuba | 7 |
| 79 | Mucuba | 8 |
| 80 | Mucuba | 20 |
| 81 | Mucuba | 14 |
| 82 | Mucuba | 24 |
| 83 | Mucuba | 7 |
| 84 | Mucuba | 8 |
| 85 | Mucuba | 20 |
| 86 | Mucuba | 14 |
| 87 | Mucuba | 24 |
| 88 | Mucuba | 7 |
| 89 | Mucuba | 8 |
| 90 | Mucuba | 20 |
| 91 | Mucuba | 14 |
| 92 | Mucuba | 24 |
| 93 | Mucuba | 7 |
| 94 | Mucuba | 8 |
| 95 | Mucuba | 20 |
| 96 | Mucuba | 14 |
| 97 | Mucuba | 24 |
| 98 | Mucuba | 7 |
| 99 | Mucuba | 8 |
| 100 | Mucuba | 20 |

The Rita Ferreira Collection:

In the late 1990s a set of 46 open reel tapes with relevant ethnographic music recordings of Mozambique dating from the 1970s was acquired by INET-md (Institute of Ethnomusicology/NOVA University of Lisbon)

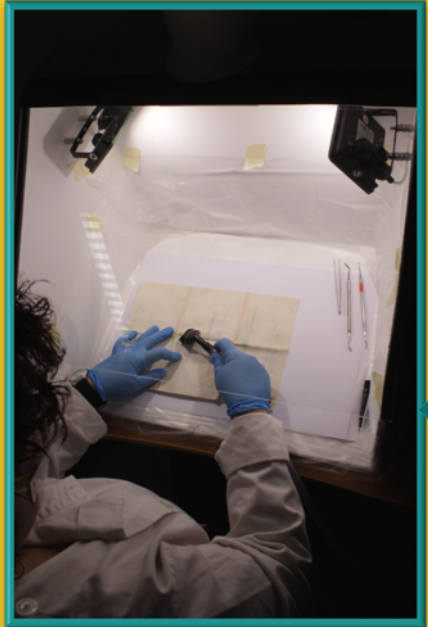
The collection was not stored in a climate-controlled environment



Objectives:

To recover these sound carriers and graphic documents, most severely attacked by fungus, which compromised the access to the information they contained (with a very low budget)

Written documents: materials and methods



Interventive treatment: Inhibit health hazard and further degradation caused by fungi by drying and superficial cleaning of the fungi, followed by treatment with isopropanol and/or 70% ethanol

Surface cleaning (iron oxides, fungi and dirt) with soft brush and vacuum cleaner with HEPA filter

Consolidation of paper fibres to allow handling, using Japanese paper and hydroxypropyl cellulose

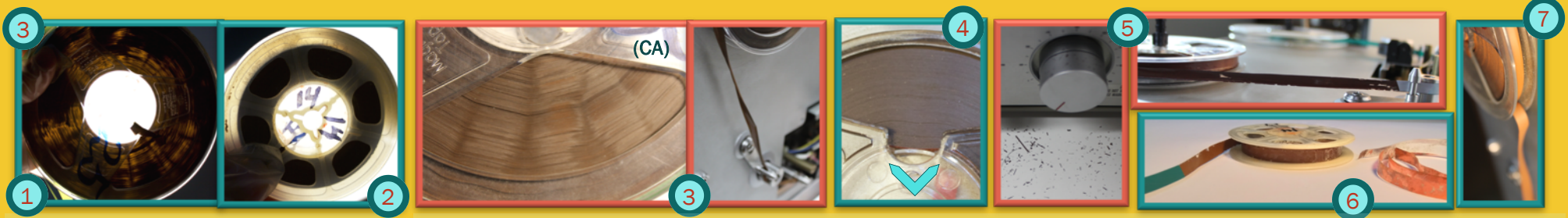


Digitization to allow visual access to the written contents

Storage (acid-free materials) in a climate controlled environment

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Open Reel Magnetic Tapes: assessment and procedures



Base film materials (visual assessment): cellulose acetate (CA) (1) and polyester (PE) (2)

Degradation issues: geometrical deformations (3), deformation caused by broken spool (4), pigment shedding (5), lack of or damaged lead tape (6), early *sticky shed syndrome* (7), surface dirt deposits and fungi colonies

Surface cleaning (fungi and dirt) with soft brush + vacuum cleaner with HEPA filter, then with isopropanol

Spool cleaning with 70% ethanol (fungus inhibitor)



Digitization to allow access to the recorded sound (archival quality WAV files and mp3 access copies)

| Language | Recording Locations | | | |
|----------|---------------------|-----------|------------|-----------|
| Ronga | Angónia | Inhambane | Marracuene | Nacala |
| Tzonga | Báruè | Macia | Marromeu | Panda |
| Chitsua | Bilene | Magude | Massinga | Quelimane |
| Macua | Buzi | Mambone | Moamba | Sena |
| Manica | Chibuto | Mandie | Mopeia | Tete |
| Gi-tonga | Gorongosa | Manganja | Morrumbene | Xai-Xai |
| Xi-Ndau | Homoíne | Manica | Mossurize | Xinavane |
| Xi-Ngoni | Ilha de Moçambique | Manjacaze | Naburi | Zavala |

| Rec.Loc. | Musical Example | |
|------------------|---|--|
| Inhambane | Totemic song (#13-7.15) Régulo Nhanombe's Orchestra of Timbilas | |
| Moamba (Ronga) | Harvest Song Régulo Tchebete's mixed coral group (#5.12) | |
| Xai-Xai (Tzonga) | "The first gramophone heard" (song) Régulo Chiluané's group of men (#9.16) | |

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