

Reçu CLT / CIH / ITH	
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### **SEGA TAMBOUR CHAGOS- SEGA TAMBOUR SAGOS**

Name of the element, as used by community or group concerned;	<i>Sega Tambour Chagos, Sega Tambour Sagos, Sega Sagos, Sega Sagosyen</i>
Short, maximally informative title (including indication of domain(s));	<i>Sega Tambour Chagos</i>
Community(ies) concerned;	Chagossians and their descendants
Physical location(s) of element;	Mauritius; formerly on the Chagos Archipelagos

#### Short description

Sega Tambour Chagos also known as Sega Chagos or Sega Sagosyen is a performing art of music, song and dance of the Chagossian community, including the ex-inhabitants of Diego Garcia, Peros Banos and Salomon Islands of the Chagos Archipelago and their descendants wherever they are. Although, the people of Chagos were uprooted from their islands, they have continued to strive to maintain their traditional music and ways of living in Mauritius and other places.

For the Chagossians, their Sega (Sega Tambour Chagos) is a means of social bonding and communication.

It is very different from the other Sega music in Mauritius, Rodrigues, Agalega and Reunion Islands in many ways.

The instruments used in Sega Tambour Chagos are the 'tambour' also known as 'ravann', maravann, 'banc' (wooden bench), 'sifflé' (whistle), 'triang' (triangular iron rod) and 'boutey' (bottle). However, the 'tambour' remains the most important instrument which provides the basic rhythm for this traditional sega music and dance.

The 'tambour' is a large and circular instrument made of goat, shark or ray skin. Before playing the tambour, it is heated and then played to produce throbbing and scintillating beats. However, today the tambour players also use synthetic ravann easily available in the market.

The 'triang' fashioned out of a long iron bar, into a triangle, is an important instrument among the traditional 'segatiers' and is struck with metal rod to produce high-pitched ringing tone. The tinkling rhythm created by this instrument has its own moving eloquence.

They also use boutey, which simply a bottle is struck with a light metal rod that add to the high pitched tinkling beat. While performance is on, one would join with a whistle (sifle) turning the performance into a more vigorous one and as the community say, this gives 'lagam'.

The performance is dominated by female dancers who wear long skirts with long and mid-length petticoats and a blouse. Most importantly, they wear the traditional scarf 'conde' on their head. The male dancers wear ordinary clothes like shorts, pants and shirts. It is said that the Chagossians have a decent way of dancing the sega compared to the other sega dances, as they do not show their legs while dancing.

The female dancers start the dance with a slow swing of the hips and as soon as the beat of the 'tambour' begins, the latter start swinging vigorously and this circular movement is called 'karousel'. They dance with an organized set of moves including circular swings as the men join in, in what is called 'salie'.

Another specificity of the dance is that the dancers keep the soles of their feet flat on the floor as they dance. In their native lands the chagossians performed in courtyards and Sega Tambour would take place each Saturday night continuing up to the morning of the next day.

Although, they have been uprooted from their native islands, the traditional bearers have continued to perform and transmit the traditions to the young generations. The songs' lyrics consist of daily life experiences and are often composed on the spot. According to the Chagossians, Sega Tambour Chagos is not only a form of social bonding but people sing with their hearts, relating to their day to day activities. It is to be noted that the people of the main islands comprising Chagos Archipelagos namely, Diego Garcia, Peros Banos and Salomon Islands, had their own ways of singing and dancing. Although the music and dance are the same, the lyrics differ between the various Islands and one can easily identify each of these songs as they narrate the events that took place on their respective islands.

According to the Chagossians, they only performed the 'Sega' on Saturday nights. The kids were not allowed to participate as it was considered a party for the adults only. The party basically consisted of the 'tambour' beating, singing, dancing and sharing of food and drinks, with the drinking and singing going on for hours'. Chagossians also state that the parties would start around eight o'clock in the evening and go on until the next morning and there was no need to invite people as anybody could participate freely.

There were no specific sega groups as anybody could sing and dance. Sega Tambour Chagos, usually did not require written lyrics as the people would memorize the lyrics in their minds. During the weekdays, while working, anybody could easily compose a song and sing it on the Saturday nights. The themes of the songs were diverse including narration of misery, happiness, sadness, rebellion, problems or even a mockery but where the concerned person would not feel offended. Instead, the latter would respond back by composing another song also similar in spirit to the Rodriguan tambour.

The party involved singing, dancing and eating and, the 'Baka', the 'Calou' and 'Seraz' were the most popular Chagossian drinks and food that were consumed on that day. The 'baka' was one of their favourite drinks which was made of fermented wheat, rice or lentils and pumpkin and other fruits. According to the Chagossians, baka was a healthy drink. The calou is a juice which is made from fermented coconut palm sap, while the 'Seraz' is fish with coconut milk.

#### CHARACTERISTICS OF THE ELEMENT

Associated tangible elements;	'Banc' (wooden bench), 'Sifflé' (whistle) 'Boutey' (bottle) 'Cuiyere' (spoon) 'Foursset' (fork) Triyang (triangle) 'Tambour' (drum)
Associated intangible elements;	Traditional knowledge for making instruments and performing. The beliefs and stories and the creative process when composing songs. Generational transfer of Knowledge
Language(s), register(s), speech level(s)	Chagossian and Mauritian Creole

involved;	
Perceived origin.	N/A
<b>PERSONS AND INSTITUTIONS INVOLVED WITH THE ELEMENT</b>	
Practitioners(s)/performer(s): name(s), age, gender, social status, and/or professional category, etc.;	<ul style="list-style-type: none"> <li>-Chagossian communities in Mauritius and the Diaspora</li> <li>-Of all social status</li> <li>-People of Chagossian Origin</li> </ul> <p>Mimose Furcy  Late Lisette Talate  Late Rita Bancoult  Late Charlesia Alexis  Late Ferdinand Mandarin  Olivier Bancoult  Roberto Mandarin  Rita Modliar  Jeff Mandarin  Marcelino Mandarin  Annick Mandarin  Mauclea Saminaden  Cyril Furcy  Lionel Modliar  Monette Joly  Rosemonde Saminaden  Sharon Sakir  Suzelle Baptiste  Rosemonde Pirogue  Jeanette Edmond  Jacqueline Alfred  Richnel Modliar  Desiré Alfred  Noella Gaspard  Rosemay Mandarin  Iline Louis  Jahnelly Modliar  Jocelyn Modliar  Judith Modliar  Danie Modliar  Monette Joly  Jacqueline Alfred</p>
Other participants (e.g., holders/custodians);	<ul style="list-style-type: none"> <li>-National Heritage Fund</li> <li>-Ministry of Arts and Culture</li> <li>-Chagossian Welfare Fund</li> <li>-Chagossians and Chagossian descents</li> <li>-Comite Social Chagossien</li> <li>- Chagos Solidarity Trust Fund</li> </ul>
Customary practices governing access to the element or to aspects of it;	-N/A
Modes of transmission;	-From elders to youth, father to son, mother to daughter
Concerned organizations (NGOs and	- Chagos Refugee Group

others).	-Chagos Welfare Fund -Chagos Solidarity Trust Fund -Comite Social Chagossien -Mauritius Management Rights Society
<b>STATE OF THE ELEMENT: VIABILITY</b>	
Threats to the enactment;	-Displacement from the native landscape and the lack of physical, cultural, social and spiritual elements associated with it.
Threats to the transmission;	-Passing away of elders who have memory of place of origin and its association to the creation of the element. Passing of the elders with knowledge and passion of the element. Change in lifestyle and family setup and influence of other cultures.
Availability of associated tangible elements and resources;	The following are easily available; ' <i>Banc</i> ' (wooden bench), ' <i>Siffle</i> ' (whistle), ' <i>Boutey</i> ' (bottle), ' <i>Cuiyere</i> ' (spoon), ' <i>Foursset</i> ' (fork), ' <i>Triyang</i> ' (triangle), ' <i>Tambour</i> ' (drum)
Viability of associated tangible and intangible elements;	-The following are available; Traditional knowledge for making instruments and performing. The beliefs and stories and the creative process when composing songs. <b>Generational transfer of Knowledge</b>
Safeguarding measures in place.	The Ministry of Arts and Culture and the NHF consults with the community and organizes workshops towards the safeguard of the element. The Chagos Refugees Group, Chagos Solidarity Trust Fund, Comite Social Chagossien and the community encourages and supports the continuous practice of performances of Sega Chagos to ensure the safeguard of the element despite various challenges.  The elders have a strong attachment to the Chagos and through knowledge transfer pass over to the young ones the same knowledge to ensure that there is no loss of their unique heritage.  Chagossian families are also known to be very particular in ensuring the performance and passing over of the Chagossian heritage to the young ones. However, there are challenges as today it is noted that in Mauritius there are only possibly 50 individuals still constantly performing and practicing the art of Chagossian Sega.
<b>DATA GATHERING AND INVENTORYING</b>	
Consent from and involvement of the community/group in data gathering and inventorying;	13-15 April 2010 4 and 8 March 2011 13 September 2011 5 and 10 November 2011 01 December 2011

	15 December 2011 24 October 2012 09 November 2012 06 and 07 March 2017 26 July 2017 08 August 2017 30 September 2017 17 August 2017 14 October 2017 22 February 2018 16 March 2018
Restrictions, if any, on use of inventoried data;	-N/A
Resource persons(s): name and status or affiliation;	Mimose Furcy Olivier Bancoult Roberto Mandarin Rita Modliar Jeff Mandarin Marcelino Mandarin Annick Mandarin Mauclea Saminaden Cyril Furcy Lionel Modliar Monette Joly Rosemonde Saminaden Sharon Sakir Suzelle Baptiste Rosemonde Pirogue Jeanette Edmond Jacqueline Alfred Richnel Modliar Desiré Alfred Noella Gaspard Rosemay Mandarin Iline Louis Jahnelly Modliar Jocelyn Modliar Judith Modliar Danie Modliar Monette Joly Jacqueline Alfred Roberto Mandarin
Date and place of data gathering;	Chagos Refugees Centre, Pointe aux Sables Modliar Family, Roche Bois Mandarin Family, Cassis
Date of entering data into an inventory;	2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018
The inventory entry compiled by....	University of Mauritius National Heritage Fund

## Communities and Associations

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