

Reçu CLT / CIH / ITH

Le 03 AVR. 2014

N° .....

## INVENTORY OF INTANGIBLE CULTURAL HERITAGE OF SEYCHELLES

**N.B: ICH domains are derived from the 2003 UNESCO convention for the safeguarding of Intangible Cultural Heritage**

- Oral Traditions and expressions, including language as a vehicle of the intangible cultural heritage
- Performing arts
- Social practices, rituals and festive events
- Knowledge and practices concerning nature and the universe
- Traditional craftsmanship

Name of element	Types/Variations	ICH domain	Associated tangible elements	Communities concerned	Date, Frequency, Institutional	Status
Speech numbers ( in Bingo)		Oral traditions and expressions incl. Language as vehicle of the intangible cultural heritage.	-	Seychellois communities	-	Very rarely practised
<b>Kanmtole Dance</b>	<p>1. <i>Vals</i></p> <ul style="list-style-type: none"> <li>• <i>Vals tradisyannel</i></li> <li>• <i>Vals arigo</i></li> </ul> <p>2. <i>Kotis ( Scottish)</i></p>	Performing Arts	Originally, the types of musical instruments that were used in a "kanmtole" band consisted of: 2 Violins, 1 mandolin, 1	Seychellois communities	-	Active

<b>Sokwe</b>	-	Performing Arts	"Kaskavel" (Shaken Idiophone). Dancers tie an anklet round their feet, which have small "pandanus" pockets with seeds inside that makes a rattling sound while tapping their feet.	Seychellois communities	-	It has practically disappeared.
<b>Mardilo Dance / 'Ladans baton'</b>	Kaloupilon	Performing Arts	Sticks  The variation of the dance known as <i>Kaloupilon</i> is performed with a mortar	Community on La Digue	-	Active
<b>Moutya Dance</b>	-	Performing Arts	<i>Moutya</i> drums (manman, papa, piti)	Seychellois communities	Traditionally it is an impromptu dance but nowadays it is been regularly being organised as a popular activity.	There has been a revival in recent years. However, it is in danger of being altered.
<b>Sega Tranble Dance (Traditional Segal Dance)</b>	-	Performing Arts	Drums or 'tam tam' made out of coconut trunks, rattles, <i>racleurs</i> .	Seychellois communities	-	The dance has been altered to modern sega.

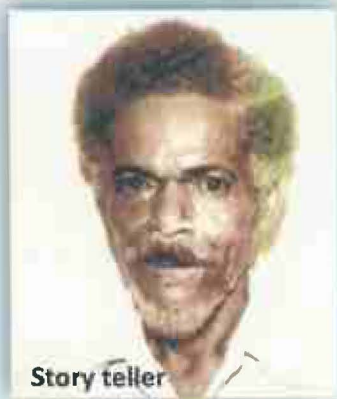
	Ti Albert		<ul style="list-style-type: none"> <li>• Kristal</li> <li>• Zegwir</li> <li>• Poupet</li> <li>• Lezo</li> <li>• Kokir</li> <li>• Lakok Kourpa</li> <li>• Labouzi</li> <li>• Disel</li> <li>• Limon</li> <li>• Lantir</li> <li>• Baton mayok</li> <li>• Kanf</li> <li>• Portre</li> </ul>			
<b>Myths and legends</b>	<ul style="list-style-type: none"> <li>• 'Zean Bel Air'</li> <li>• carnal myth of the coco de mer</li> <li>• Vallee de mai – Garden of Eden</li> <li>• Trezor 'la buse'</li> </ul>	Oral Traditions and expressions, including language as a vehicle of the intangible cultural heritage				
<b>Traditional economic</b>	<ul style="list-style-type: none"> <li>• Basket Weaver (Fezer</li> </ul>	Traditional	<ul style="list-style-type: none"> <li>• Banbou (Bamboo)</li> </ul>			

<b>activities</b>	<p>pannyen)</p> <ul style="list-style-type: none"> <li>• “Makouti” Maker (Fezer makouti)</li> <li>• Coconut Brush Maker ( Kouper Bros Koko)</li> <li>• Fishtrap Maker (Fezer Kazye)</li> <li>• Blacksmith (Fourzon)</li> <li>• “Vacoa” Bag Maker (Fezer sak vakwa)</li> <li>• Kite Maker (Fezer Servolan)</li> <li>• Raffia Blind Maker (Fezer Rido Rafya)</li> <li>• Mortar Maker (Fezer Mortye)</li> <li>• Fishing Net Maker (Fezer lasenn pou atrap makro)</li> <li>• “Fataque” Broom Maker (Fezer Balye Fatak)</li> <li>• The making of Coprah (Koko kopra)</li> <li>• The making of “Baka Kann”) (Traditional and modern)</li> <li>• The making of Coconut Broom (Fezer balye zig koko)</li> <li>• Sawyers (sye dibwa)</li> <li>• Honey Maker (Tir dimiel)</li> <li>• Cinnamon Barking (Bater Kannel)</li> <li>• The making of Coconut Fibre Mattress ( Fezer matla labour koko)</li> <li>• The making of “Sapo Lapay” (Fezer Sapo Lapay)</li> </ul>	<b>craftsmanship</b>	<ul style="list-style-type: none"> <li>• Koko (coconut)</li> <li>• Feray (steel)</li> <li>• Fey vakwa (vacoa leaves)</li> <li>• Plastik (plastic)</li> <li>• Papye (paper)</li> <li>• Fey raffia (raffia leaves)</li> <li>• Dibwa (wood)</li> <li>• Lakord (ropes)</li> <li>• Fatak</li> <li>• Kann (sugar cane)</li> <li>• Zig koko</li> <li>• Sitronnel</li> <li>• Pye kannel (cinnamon trees)</li> <li>• Labour koko</li> <li>• Lapay</li> <li>• Fey koko (coconut leaves)</li> <li>• Lapo kabri (goat skin)</li> <li>• Difil</li> <li>• zegwir (needle)</li> <li>• Later rouz (red soil)</li> <li>• Lapo zannimo (animal skin)</li> <li>• Siman (cement)</li> <li>• Marb (marble)</li> <li>• Klou (nails)</li> <li>• Marto (hammer)</li> </ul>			
-------------------	---	----------------------	--	--	--	--

	<ul style="list-style-type: none"> <li>• The making of Kapatia basket (Fezer kapatia)</li> <li>• The making of moutya drum (fezer tanbour moutya)</li> <li>• Embroidery (broderie)</li> <li>• Pottery (fer potis)</li> <li>• Sculptor (Skilpter)</li> <li>• The making of Charcoal (Fezer Sarbon)</li> <li>• Lime Mortar making (travay laso)</li> <li>• Shoe making (kordonnyen)</li> <li>• Tomb maker (tonbalist)</li> <li>• Making fishing traps (fezer kazye)</li> <li>• Marine carpenter (sarpantye maren)</li> <li>• Caulking of boats (fezer bato)</li> </ul>		<ul style="list-style-type: none"> <li>• Lansar</li> </ul>			
Crafts	<u>Textile crafts</u> <ul style="list-style-type: none"> <li>• Brode (brode kordonnyen/brode dekoupe, risle)</li> <li>• Krose</li> <li>• Pwenn –mark</li> <li>• Zour</li> <li>• Pwenn-Senet</li> </ul>	Traditional craftsmanship				

	<ul style="list-style-type: none"> <li>• Pwen lanse</li> <li>• Paye</li> <li>• Kwen tapi</li> <li>• marke</li> </ul> <p><u>Decorative crafts</u></p> <p><u>Artistic craft</u></p> <p><u>Maritime craft</u></p> <p>Kazye(extend)</p> <p>Lasenn(extend)</p> <p>Boat ??? extendKannot</p> <p><i>Katyolo</i></p> <p>Mini Mahe</p> <p><i>Pirog</i></p> <p>Vaper</p> <p>Whaler ( Balennyer)</p>					
--	---	--	--	--	--	--



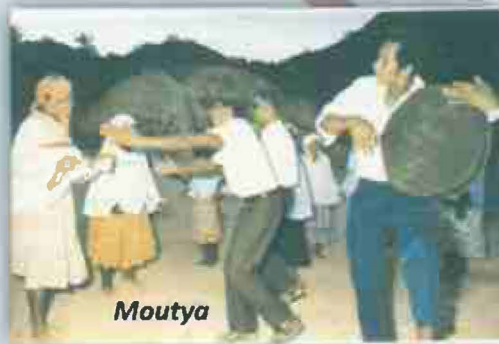


# *Inventory of Intangible Cultural Heritage of Seychelles*

(LEVANTER LERITAZ ENTANZIB SESEL)

Reçu CLT	CIH / ITH
Le	03 AVR. 2014
N°	.....

*Phase 1: Identification*



**DRAFT**

# Contents

1. 'Lanblenm fler'
2. 'Lekspresyon imaze'
3. 'Telegraf mouswar'
4. 'Zedmo'
5. 'Lardon'
6. 'Bersez'
7. 'Proverb'
8. 'Zwe Tradisyonnel'
9. 'Romans'
10. 'Labwason/Manze tradisyonnel'
11. Stories
12. Language
13. Traditional Craftmanship
14. Traditional dances
15. Traditional Musical instruments
16. Rituals in traditional weddings
17. Rituals in traditional funerals
18. Celebrations
19. Traditional architecture
20. Traditional construction method
21. Siperstisyon
22. Speech numbers
23. Religious beliefs
24. Lenterpretasyon rev
25. Medicinal plant



List of dances:

---

- 1) Kanmtole
- 2) Tingue
- 3) Moutya
- 4) Sokwe
- 5) Sega
- 6) Madilo
- 7) Timaria

**1) Kanmtole (ball room dance):**

**Origin:**

It is a group of traditional dances that we have inherited from our European descendents who settled on the Islands. These types of dances were very popular in Europe at the end of the 18<sup>th</sup> century.

**Types of dance:**

They are as follows:

Waltz (Creole Name: Vals)

Scottish (Creole name: Kotis)

Polka

Mazurka (Creole Name: Mazok)

dance which is called "kaloupilon" which is performed with a mortar. During the dance the performers have to make sure that the mortar does not fall. Sticks are laid cross wise over which the performers have to jump across, singing "dilo,mardilo...mardilo sote baton...".

**Well-Known Performers:**

Masezarinn Troup (La Digue Island)

**Status:**

The dance is near disappearance for it is mainly performed on La Digue Island on special occasions.

**5) The "Moutya" Dance**

**Origin:**

The *moutya* originated from our African ancestors brought to Seychelles during the slave era in the 18<sup>th</sup> century.

**Instruments Used:**

Drums are made from the wood of the Vare tree which is pliable, and covered with cow or goat hide. The drums are heated on a bonfire of dry wood and coconut leaves. When sufficiently hot, the drummers start beating the rhythm. Drummers also used their fists to beat the drums.

**Costumes:**

The dancers come fully clothed, but as the *moutya* gets more rhythmic men removes their shirts and drape them around their waists. Drummers tie a handkerchief around their wrists to protect them against the hard edges of the drum and also as a protective pad while beating the drum. The women wear petticoat "peignoir", "casaques" and turbans around their heads. The dance is performed barefoot.

**Description:**

The moutya is a breath-taking, wild and beautiful dance. First, the dancers sit in a circle on the ground. As soon as the beating of the drum starts, two men would stand up and start to walk to the centre of the circle. One of them starts reciting a known song or one he spontaneously compose. His partner repeats the words, but in singing. When the song has been composed, the two men would swing their bodies, walks to the woman who are still seated and extend their hands. The men who remained seated would get up and they would also start calling the women; this would persist until the women would react by standing up. The dance has reached its climax. Men would position themselves in front of the women, however not holding each other. They simply swing and roll their bodies, and occasionally men would extend their hands as if to touch the women, they always move back, still rolling their hips provocatively. Men would sing together and women would repeat the words. The song starts on a low tone and eventually reaches its climax with a higher tone. The dancers trample their feet on the ground, sing, swing and roll their bodies to the rhythm of the drums. Their waist and upper parts of their bodies hardly move, only the hips and the bottom moves to the rhythm of the beat. The *moutya* dance can last up to 15 minutes, and when it stops the dancers earn themselves a good rest.

**Status:** It is in danger of dying or altered.

#### 6) The traditional Sega Dance (Sega Tranble)

**Origin:**

The origin of the dance is not known. But it has a barely resemblance to the *moutya*.

**Instruments used:**

Drums or 'tam tam'<sup>1</sup> made out of coconut trunks, rattles, *raclours*

---

<sup>1</sup> 'Tam tam' is of African origin describing a percussion instrument usually made of animal skin stretched over a hollow wooden frame.



**Costumes:**

There is no specific clothing for the dance. Dress casual.

**Description:**

For the traditional Sega men, women and children can participate. The sega was organized by neighbours within a community. It used to be danced at night lit up by a wood fire. Men would compose the songs, sing and women would repeat the words. Sometimes children also participated in the song. The singing and dancing were very rhythmic. One has to be very energetic to perform such dance. Dancers would dance as if they have been possessed. The dancing took place in the yard.

**Status:**

The dance has been altered to modern sega.

**7) Modern Sega****Origin:**

The modern sega derives from the traditional sega dance.

**Instruments Used:**

Guitar, electric guitar, drum, electric organ, violin, triangle, banjo etc...

**Costumes:**

Casual

**Description:**

The *modern sega* dance is more restrained than the *traditional sega*. It is no longer performed in the yard and accompanied by drums made out of coconut trunks. Instead modern music instruments are being used. The dance is very popular in nightclubs, social centres etc... It is performed by men women and children.

**Status:**

Active

**8) Ti maria (Timarla)**

**Origin:**

The dance is originated from Africa and was brought to Seychelles by the liberated slaves during the colonial era.

**Instruments Used:**

Drum

**Costumes:**

Casual clothes



**Description:**

Men and women participated in the dance. The dance is very rhythmic and the dancers trample and shake their bodies to the rhythm of the drum. Just like in the *Moutya*, the women would roll and swing their hips provocatively, thus holding the hem of their dresses and skirts. As men would sing the women would repeat the words. They would sing and dance till the early morning. It was organized every Saturday evening and it was a custom to drink fermented sugar cane juice (Baka).

**Chorus:**

*Sinyo I pa pa koka singio-* (several times)

**Status:**

Practically disappeared.

DRAFT

## TRADITIONAL MUSICAL INSTRUMENTS

Most of the traditional music instruments of Seychelles come from the place of origin of the majority of its population, that is Mainland Africa and the Indian ocean islands such as the Malagasy Republic.

Instruments such as those which accompany the traditional "kanmtole" dances as "watts", "scotish" (kotis, kosez...) "mazurkas", "polkas", "berlin", "tango", "jazz", "country dances (or kontredans), An Avan 2, An avan 3, An avan 4, men gos, men drwat etc) are of European or Eurasian origin. They include the violin , accordion, harmonica, bass drums ("gros kes") guitar, banjo....

- 1) Bonm
- 2) Zez
- 3) Makalapo
- 4) Mouloumba
- 5) Tanbour Moutya
- 6) Mandolin
- 7) Banjo
- 8) Tanbour Sega
- 9) Tanbour Gro Kes
- 10) Konsertina
- 11) Armonika
- 12) Triyang
- 13) Vyolon
- 14) Gitar
- 15) Kaskavel
- 16) Lakordeon

DRAFT

1. **Moutia Drum (Tanbour Moutia)**

**Origin :Africa**

*It is made of goat's skin, stretched over a wooden hoop made out of timber. Moutia drums were used to accompany the moutya or (moutia) dances. The round framed drums usually came in pairs of three (3). "manman", "papa" and "baba" ranging from the low pitched to the high pitched. For any performance the moutia drum must be heated over a fire or hot charcoal until the desired sound is obtained. It is played by hitting the surface with the heel and fingers of the hand alternatively.*

A prominent player was Andrea Dorasammy, better known as "Toya".

2. **Sega Tranble (otantik) Drums**

Carved out of coconuts trunks, they resembled drums from Africa and traditionally came in pairs of two, or three, accompanied by someone beating ('la signal')... made out of piece or knot of bamboo. The "djembe" seem to have taken over as main element of percussion today.

3. **Zeze (Zither)**

It is made out of a piece of hard wood such as that of the jackfruit tree. Four (4) notches are carved at one end while a large calabash is fixed with a "soundar" (half of a smaller calabash or coconut shell) underneath.

Some player affirm that they learnt to play the instrument from their Malagasy forebears. The name is probably derived from (dzedzi) or (dzezu) from Madagascar but (zeze) is also said to be a Swahili term for two-stringed instrument. A guitar string is now stretched from one end of the bow to the other... As it is struck, the vibrations are amplified by the soundar.

4. **Bonm (Musical Bow)**

A calabash or (gourd) is tied at one end of the bow. As the wood needs to be as flexible as possible but hard, the "bwa zozo", var (now a protected plant) or such woods are used... Again here a piece of string ("lally") has to be attached to the bow.

The calabash is fixed to the string so as to amplify the vibrations as the string is struck with a small stick (or "baget") and there are different notes! The bonm player can hold in his hands a "kaskavel" (a hand rattle).