

World Oral Literature Project

voices of vanishing worlds

Accession Form for Individual Recordings:

<i>Collection / Collector Name</i>	Verba Africana No.2 / Flavia Aiello, Irene Brunotti, and Daniela Merolla (Ed.)
<i>Tape No. / Track / Item No.</i>	Song no.3: Chikocha, included under Ngoma, Verba Africana no.2
<i>Length of track</i>	About 10 min
<i>Related tracks (include description/relationship if appropriate)</i>	Kijiti and Waridi lisilo miba (Taarab), Verba Africana no.2 Kunguiya, Ndege, and Kyaso (Ngoma), Verba Africana no.2
<i>Title of track</i>	Chikocha
<i>Translation of title</i>	
<i>Description (to be used in archive entry)</i>	Ngoma (a Swahili word which literally means 'drum') are happenings during which music, dance and song act together to realize performances related to the most important rites of the Swahili communities' cycle of social life. All the ngoma performances reproduced here are 'planned performances' which means that they were not recorded during the rituals to which they belong. They were recorded in order to complete a PhD research which was based on contemporary times.
<i>Genre or type (i.e. epic, song, ritual)</i>	Ngoma (ritual lyrics)
<i>Name of recorder (if different from collector)</i>	Irene Brunotti
<i>Date of recording</i>	September 2004
<i>Place of recording</i>	Kariakoo, Zanzibar.
<i>Name(s), age, sex, place of birth of performer(s)</i>	Singer: Fatuma Binti Baraka, better known by her stage name Bi Kidude, a minute elderly woman, who is a nyakanga (ngoma ya Unyago leader and chief instructor in initiation) and a kungwi, or somo (initiation marriage instructor). Musical Group: Kikundi cha Sanaa cha Taifa cha Ngoma na Maigizo — Kariakoo, Zanzibar. Performers: Abdalla Othman Abdalla, Asha Khatibu Hassan, Habiba Ahmed Haji, Hamduni Makame Nyaha Juma Ammiri Mwinyi, Kheri Moh'amed Kombo, Julieta Stephan Thomas, Mliithi Kanguna, Moh'amed Saidi Moh'amed, Mwajuma Shaabani Sleiman, Safia Kheri Baraka.
<i>Language of recording</i>	Swahili
<i>Performer(s)'s first / native language</i>	
<i>Performer(s)'s ethnic group</i>	
<i>Musical instruments and / or other objects used in performance</i>	

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<i>Level of public access</i> (fully closed, fully open)	Fully open
<i>Notes and context</i> (include reference to any related documentation, such as photographs)	This performance, which is, in more specific terms, an initiation <i>ngoma</i> , is native to the southern region of the mainland, but, as seen in the text of the songs (tunaendeleza utamaduni, Watanzania tudumishe utamaduni), it speaks about the national culture of the country. This 'evolution' of the ngoma's choreography depends on the cultural policy adopted after Tanzania's independence