

African Pavilion

Folklorama Performances by Country/Group

Dance Descriptions

GROUPS	PERFORMANCE INFORMATION
<p>MAIN ATTRACTION</p> <p>Featuring</p> <p>Kinobe & Soul Beat Africa</p>	<p>Kinobe and Soul Beat Africa cultural group is from Uganda. Ugandan music is a vibrant synthesis of song, dance, drumming, poetry, and fable. At times lively and ecstatic, at others mellow and soulful – Kinobe brings this rich culture to life with the beautiful of music and enchanting folk tales of his homeland.</p> <p>As with all good stories there are lessons to be learned, and Kinobe illustrates these messages with heart and humor featuring the many beautiful instruments of traditional African music.</p> <p>Soul Beat Africa is the new voice of Ugandan music, the inspired synthesis of African roots and world music, of traditional and modern instrumentation. These musicians represent the new vanguard of Ugandan performers, gifted instrumentalists steeped in the music of their homeland, but with ears opened to the sounds of the world at large.</p> <p>Driving poly-rhythms underlay transcendent melodies. Traditional African instruments – koras, kalimbas, adungus, endongos, ngonis, drums – blend with guitars and keyboards, drawing on influences from around the globe. This is a new groove for a new world.</p>
<p>ERITREA</p>	<p><u>YIMMA</u> A song Devoted to the mothers. It is in the Tigre Language of Eritrea.</p> <p><u>TIGRIGNA</u> This is a song devoted to Freedom in the language of Tigrigna of Eritrea.</p> <p><u>KUNAMA</u> - A love song</p>
<p>EGYPT</p>	<p><u>HABIBI YA ALBI</u></p> <p><u>II ALEM ALLAH</u></p> <p><u>ESMA TALLI</u></p>
<p>GHANA</p>	<p><u>Adowa (Royal Dance) Reserved</u> Adowa / Royal dance is a graceful ceremonial dance of the Akan people of Ghana. It originated from a dance called “kete” which is commonly found in the Royal courts of the Akan communities. It is performed in the courts of every Chief whose status entitles him to be carried in a palanquin.</p> <p>Traditionally, Adowa dance is preceded by a chorus of songs, two boats-shaped bells and followed by the “Atumpan” drums. Various parts of the body pick up specific rhythms from the drums for motivation, while the body turns, spins and bows are suggested by the melody in the song.</p> <p>Performers usually dress in the most famous brightly colored “Kente” (ken-the) cloth.</p>

GHANA

“AGBADZA”

Agbadza is one of the oldest musical dances performed by the Southern Ewe people of Ghana. It is derived from an older war dance known as “Atrikpui”. As a social and recreational music and dance, its performance is open to everybody in the community, irrespective of class, age, sex and religion.

There are several movements in Agbadza performance: It starts with a short introductory piece of slow movements, then followed by the main dance section-very vigorous and energetic moves of the male and female dancers; the final movement is usually in circles that reflects the historic and philosophical beliefs of the Ewe people that as individuals we are born unique, there is no one on this planet that is exactly the same as anyone else, however it is only in the respect of our differences and the acknowledgment of our oneness that man ever finds true peace in the individual energies that each person brings to the circle. The final part of the dance movement can last several hours depending on the uniqueness of each dancer.

AHENGRO - Drumming and Dancing

A ceremonial war dancing and drumming, using the fonfon (talking drum) and the gong gong.

Aware Pa

“Aware Pa” is literally translated as “Good Marriage”. It is also used as a form of dating dance by a man to attract young women to be his wife. This dance advises couples of the essence of a good marriage

CANOE DANCE

The canoe dance is from the coastal regions of Ghana area in the Ghanaian city of Accra. It depicts fishermen going out to sea, and celebrating after a bumper catch

FUMEFUME

Fumefume: is a social dance from Ga Adangbe people of Ghana. It is one of the most popular dances in the Accra Region. Fumefume involves graceful movements and exciting jumps and kicks. The movements come from Ga traditional religious and ceremonial dances. If you listen carefully, you can hear the lead drummer signal each of the different movements with the sound of the djembe drum.

KOLOMASHI

“Kolomashi” is a social musical dance from Ghana. It is an offshoot of a traditional dance called “Kpanlango”, which is usually performed by men and women from the coastal area in Accra. This dance is rich and it's mostly performed at social gatherings

LIFE IN THE VILLAGE

This dance depicts village life in Ghana and the daily activities of the people.

<p>GHANA</p>	<p><u>MAKOLA MARKET</u> Dance drama depicting Ghana's legendary outdoor "Makola Market" in Accra, the capital of Ghana. This market is run by powerful women traders who sell everything under the sun, literally. Their characteristic wide-brimmed hats protect them from the sun from dawn to dusk. One can find goods ranging from fruits, vegetables, spices, medicines, to pots and pans. In the heat of the day, sachets of cold drinking water referred to as "ice water" become very important commodities</p> <p><u>THE SOUND OF THE DRUMS - Ghana youth drummers</u> Featuring the West African djembe drum, this newly formed ensemble of drummers play a selection of rhythms found throughout the West African region. The djembe drums are highly popular in the west because of their wide range of sounds, or tones. this piece demonstrates the cohesiveness of the group playing together, as well as some virtuostic soloing by soon-to-be master drummers.</p> <p><u>TWA WOHO</u> Literally translated as "turn yourself", This dance is the most recent "Highlife" dance in Ghana and it's made up of a combination of almost all the traditional dances in Ghana. It depicts the energy among our youth and involves a lot of turns, hip movements and can be seen as a traditional ballet dance.</p>
<p>KENYA</p>	<p><u>BATA BATA</u> <i>Sawali Dance performed by older girls</i></p> <p><u>CHUKUA BY LONGOMBAS</u> A modern Kenyan song encouraging people to dance. The song is mainly in swahili which is the National language of Kenya, with a little bit of lingala. The song itself has instructions on the routine to follow so the dancers just do what the lyrics asks them to do.</p> <p><u>KAPATIKANA - Deux Vultures performed by African Students Association.</u> Kaptikana means "CAUGHT or FOUND OUT" A modern Kenyan Swahili song with a little twist of traditional Kenya. The song is comedy-like, with the lyrics singing about a woman who cheats on her husband while he is on business trips, and is finally caught. (The lyrics talks about the wife being short, the husband being short, but their child is tall.....Is he really the husband's child?)</p> <p><u>NQUKINYUKIA</u> <i>Kikuyu dance</i> by the older girls. This song acknowledges appreciation of God's mercy for keeping the people safe and well. It encourages the people to be in synchronization with God.</p> <p><u>MANG'ONDO</u> <i>Uhya celebratory dance</i> by boys and girls. This is a dance performed to celebrate a harvest and marriage ceremonies. It encourages the celebrants to be proud of themselves and/or their accomplishments.</p>

<p>LIBERIA</p>	<p><u>THE SANNY DANCE AND MARRIAGE DANCE</u> <i>The Sanny Dance is performed all over Liberia. It depicts the transition to the next stage for women becoming wives and mothers. It is during this dance, young women exhibit their best dancing talents to attract their future husbands.</i></p> <p><u>THE GROBO DANCE</u> <i>This dance is performed monthly in the village by the young boys and girls, celebrating the moonlight, their enthusiasm demonstrates appreciation for this event.</i></p> <p><u>THE SAUTIA DANACE</u> <i>This dance expresses the beautiful surrounding of Liberia.</i></p>
<p>NIGERIA</p>	<p><u>DANCE DRAMA – The Plight of a Father</u> <i>The Nigerian dance-drama team performs a unique dance-drama presentation that captures the plight of a father.</i></p> <p><i>After witnessing his daughter doing a dance not conforming to norm, he makes her take part in the initiation to womanhood. The father does this to avoid the omen that any girl who does not do it will grow up to be a prostitute. The daughter partakes in the initiation on the other hand because the warriors will be there.</i></p>
<p>OROMO</p>	<p><u>RAGADA</u> <i>This is a dance performed at weddings. “It is about a sweet perfume that forces people to be around you”</i></p> <p><u>TIRRI</u> <i>A celebration to bless cattle</i></p> <p><u>SHAGOYE</u> <i>A Love song</i></p> <p><u>DHICHISSA</u> <i>A Holyday dance, in celebration of a new year .</i></p>
<p>OKIN (Nigeria)</p>	<p><u>OWO</u> <i>This dance celebrates the creation of wealth.</i></p> <p><u>IJO ALAWO - “The Plate Dance”</u> <i>The dance is performed to honor dignitaries to the king’s palace during special ceremonies. such as weddings, chieftaincy, naming etc</i></p>
<p>SIERRA LEONE</p>	<p><u>CHE CHE</u> <i>A cultural Dance for a chief looking for a woman to marry.</i></p> <p><u>MOTHER LAND</u> <i>Mother land is a Song from western area of sierra Leone that is portraying the love for our mother land Africa it uniqueness in diverse mix of ethnic backgrounds. Also the moves and poses of the dancers will tell it all.</i></p>

<p>SIERRA LEONE</p>	<p><u>SWEET AFRICA</u> Sweet Africa a song From Western area of sierra Leone This song as the name implies is all about Africans Natural beauty as a continents, the children will be demonstrating their love for Africa. Through their flamboyant dance and moves. This song is truly speaks for it self.</p> <p><u>AFRICAN MUSIC</u> African music by lady Felicia: this song is expressing on the cultural heritage of African musicians a song full of praises for local African artist and the love of their appreciation of their musical talents.</p>
<p>UGANDA</p>	<p><u>BORN IN AFRICA</u> Praising the benefits of music, dance and drumming in an African setting.</p> <p><u>GISSU</u> The initiation of boys into manhood</p> <p><u>KIGANDA</u> A Dance for all occasions, weddings, parties etc</p> <p><u>NAMUDAALA</u> <i>"Luganda" from Central Uganda</i> Families performe this song following the successful hunt <i>for wild game utilizing spears.</i></p> <p><u>OBANGAINA</u> <i>"Lusoga" from Eastern Uganda</i> <i>Mother speaking sternly to a father who has neglected his family responsibilities</i></p> <p><u>TARUMU</u> A skit from western Uganda. It is performed by children - singing about how their fathers go away to work in the fields every morning.</p>
<p>UMUNNA (Nigeria)</p>	<p><u>ADAMMA</u> <i>A Dance by teenage Girls</i></p> <p><u>ACHIKOLO</u></p> <p><u>APAMA DANCE</u> The Apama dance is performed by boys and girls throughout Igboland in Nigeria during festive seasons, especially during the celebration of harvest. Apama dance is a combination of dance steps that signifies grace and energy by young Igbo dancers.</p> <p><u>EGEDEGE</u> Dance performed by younger kids, both boys and girls. They celebrate their mother, indicating the important role mothers play in the life of the young. It is a happy song to celebrate a mother.</p>

**UMUNNA
(Nigeria)**

EGWY ONWA (Live Drumming)

Egwy Onwa is a courting dance performed by young men and women within the same age group. These dance sessions are spontaneous and take place during late evenings or early nights. The time chosen is when most young people have finished their day's chores. It almost always coincides with full moon. When there is no full moon, they come along with traditional flash lights made out of palm tree fibers soaked in palm oil.

These dances take place in a village square with enough open space. The songs are suggestive songs of someone liking someone but too shy to say. During the singing, clapping and beating of the drums, the brave ones come out into the middle of the circle to show their dancing and music interpretative skills. These skills are meant to impress the opposite sex in order to attract or impress them. The dancer will commonly come out into the circle alone and dance to the front of the boy or girl that he or she likes, and hopes that she or he likes him enough to join him or her in the circle. When this happens, the crowd roars with approval and clapping encouraging them to dance on. If she/he does not like him/her, she/he will simply move away from that spot in the circle to another spot. That is a signal to inform the dancer that she/he is not interested.

In some cases, if another girl or boy has a crush on the person who is dancing in the middle of the circle she/he will enter the circle to dance without encouragement. If the original dancer likes him or her, he will stay and dance with him/her or has the option to re-treat from the centre of the circle, again a signal that he/she is not interested.

These courting dance sessions may go on for several months and if they seem to have the chemistry between them, then they will start to go as they say "steady".

ERICO DANCE

Erico dance is a dance performed by men, women and youth. It is a happy dance that celebrates culture, life, youth and vitality. It emphasizes the importance of culture which is always the bedrock of influence on most things that we do. Culture never dies and is always a centre piece in our lives both consciously and subconsciously. The song is an excerpt from a song "Music Africa" by a famous Igbo musician "Oliver de Coque" who captures this important message in the song. Music is an important aspect of our culture so it lives on. It is played and dances are performed during festive occasions.

OGENE DANCE

This is a dance for boys performed during the new yam festivals.

OLLI GEE

This is a dance performed by teenage girls to celebrate their youth.

<p>UMUNNA (Nigeria)</p>	<p><u>MASQUERADE DANCE</u> A Masquerade in Igboland is called ‘<i>mmanwu</i>’ or ‘<i>muo</i>’, meaning “spirit”. Masquerades are a common and ancient institution among the Igbo people. Every village has its own troupes and types of masquerades. The troupes are made up of various, male age-grades. Admission into a troupe is by initiation which enforces a strict code of conduct.</p> <p>The ‘<i>Mmanwu</i>’ or ‘<i>muo</i>’ (spirit) has a triple function: religious, governmental and social. In the pre-colonial period, <i>Muo</i> of the adult category assisted with the maintenance of discipline and order. It helped to enforce the decisions of the village council. The troupe of the 30 to 45 year age-grades formed the defense corps in the event of inter-village feuds or wars. Some masquerade, those that sing songs use that opportunity to condemn abominations that happen in the village such as teenage pregnancy or incest that are not usually common topics for conversation.</p> <p>Now, the troupes provide entertainment in the form of dancing and acrobatic displays especially during community celebrations and festivals. Symbolically, <i>mmanwu</i> is supposed to be the reappearance of ancestral spirits from the ‘spiritland’. In this way, it is a celebration of the “ancestral presence among the living”. For this reason, it continues to represent a strong facet in the Igbo belief and cultural heritage. It was and is still claimed to be endowed with supernatural powers and as such is accorded respect by all and held in awe by women and children.</p> <p>The masquerade dance which is usually circular and never watched from one spot teaches a very important lesson which has universal application: “Never judge from one narrow standpoint. Get the whole picture and be well informed”.</p>
<p>ZAMBIA</p>	<p><u>BUSITELEI</u> Performed by the Chipopolopolo group, Busitele is a form of celebration that was developed in Mbala Northern province by the mambwe tribe. It is commonly performed during the night. It was historically performed to celebrate life as it is, and take it one day at a time. Composers of the songs are just people who want to share good and bad things they have done in their lifetime. Most of the songs are sing-along with an unchanging melody.</p>
<p>ZIMBABWE</p>	<p><u>MOTHERLAND</u> The Song is about celebrating the continent that we love and our roots</p> <p><u>LEHAMBAMAWE</u> This song is just about enjoying music as an African youth, feeling the music and expressing it in your actions.</p>

<u>PRE-SHOW</u>	
JAY STOLLER AND THE DRUM CAFE	<p><u>Playing to the same beat" with Jay Stoller and the Drum Cafe</u></p> <p>"With a branch in Winnipeg and also throughout North America, the Drum Cafe demonstrates how the power of the drum can energize a group of people and bring them together as a team, or a community, just as one finds in Africa.</p> <p>The Drum Cafe specializes in corporate team building and entertainment and can accommodate groups of 50 to 700 participants with a drum each. You can find them at drumcafe.ca"</p>
CHIBOMBO AFRICAN ROOTS OF RHYTHM AND JAZZ	<p><u>Africa – the Roots of Rhythm, Blues, and Jazz</u> -Featuring: <u>Eddie Mupondwa (Saskatoon); Vincent Lusanji (Winnipeg); Edwin Lusanji (Winnipeg)</u></p> <p>The African origin of civilization is multi-dimensional – ranging from socio-economic organization to art, dance, and music. In terms of music, the African origins of dance music and vocal melodies are evident in Africa’s impact on African American soul and jazz, blues, R&B, Cuban rumba, Caribbean merengue, calypso, reggae and zouk. African techniques of interweaving rhythm and melodies, call-and-response patterns and 'vocalising' with instruments are the hallmark of African rhythm and dance music. Using a fusion of modern and traditional instruments, this live performance by Eddie Mupondwa (Saskatoon), Vincent Lusanji (Winnipeg), and Edwin Lusanji (Winnipeg) gives you a nostalgic glimpse into the wonderful world of African Rhythm, Jazz, and Blues.</p>
4 D’s (Ivory Coast)	<i>Why are you Gone?</i>
Coffieman’s African Dance Ensemble	<p>Solo Africa Dance Moves</p> <p>Coffieman’s Family Classic Drumming</p>