

Akhra (Celebration) Cultural Dance Performance Profiles

GOND

Shaila is derived from the Hindi word *Shail* meaning mountain. This dance form is named Shaila as their ancestors used to go to the Kala Mountains to perform this dance. The size of the sticks used in this dance is nearly one and a half feet. It is said that Adi Dev, being displeased with Vedhi Sur - the queen of Surguja, went to Amarkantak. He went there and started this dance by cutting the bamboos there, which is why this dance is considered or known as a Shaila dance form.

Karam is a performance which is sung and danced to please Karam Raja and Karam Rani. This dance is performed in the moonlit nights of autumn to celebrate the joy of a good harvest. In this, tribal men and women dance together by holding each other's hands and placing their hands on each other's shoulders. During the dance, participants try to reach out to each other's thumbs. Adorned tribal youth and young women start singing and dancing as soon as they hear the beats of the Mandar and the tunes of Shenaigutum, Timki and Manjira. The song is sung in a conversational style/pattern where one group sings and the other group responds to them by singing and dancing.

KHASI - KA SHAD MASTIEH (SWORD DANCE)

Ka Shad Mastieh is a dance performed by male dancers and exhibits a type of old war dance. The dance is a part of the annual dance "Ka Shad Suk Mynsiem" held during the month of April each year. In this dance, a dancer holds a Sword and a Symphiah. It consists of stepping backwards and forward, bowing their heads and drop down their Swords and Symphiah and then recede. This process is repeated several times. The dancers may face each other singly, or in a group.

SAHARIA

This Saharia song is sung in the month of Holi. People gather in a common space and sing this song for a month during Navratra. Dholak, Nagaliya, Harmonium, Manjeera, Dhak, Dhum, Dhadak are used. Men play roles dressed up as women. Red and White Gulal are used during the act. This performance is done during the whole night before Holi.

Changpa Tribe – Jabdo

Jabdo is being perform in the eastern part of Ladakh, i.e. Changthang. Changthang is known for Changpa tribal communities especially for their music and dance. People of nomadic communities take their Yak, sheep, and goat for grazing up in the hills. After they return, all the families gather together and perform Jabdo around the bonfire. . Jabdo is a combination of two words, i.e. Jab and Do, Jab means foot and Do means step and that means foot stepping. Changthang is very cold during winter, temperatures dip to- 35 degrees Celsius. So, they dance to warm themselves up in the evening time. Jabdo songs are sung to the accompaniment of Dramnyan (a stringed instrument) and the flute.

Dhurwa - BIRLI TRIBAL DANCE – Koraput - Odisha

Dhurua tribe is mainly concentrated in the undivided Koraput district. Their principal occupation is agriculture. Birli is the principal dance of the Dhurua tribe which is generally performed during the post-harvest month of January-February. This dance is performed by men and women and mostly by the youth. This colourful and melodious dance derives its name from 'Bamboo' which provides livelihood to them. While the artists create enchanting rhythms by crossing and hitting bamboo sticks, the musicians play instruments like drum, flute and horn trumpets.

Nocte Tribe – Khapa Folk Dance – Lanak Sey

Nocte Tribe is one of the most remote tribes in India. They are from Arunachal Pradesh. Nocte tribe is an umbrella under having people from different communities that speak different dialects. In Nocte community, Khapa Folk Song is the only cultural linkage across communities. This performance is usually done during festivals and during rituals and offerings to deities. One such festival is the Loku Festival.

Lenak sey is a Khappa folksong sung by the Nocte community of Tirap district, Arunachal Pradesh. It serves as a cultural linkage between the sub-groups of the Nocte community. Basically it is a song sung during festivals when agricultural products are harvested or cultivated.

The song describes the colourful culture of the Noctes comparing it with the splendid features of a hornbill which is a matter of pride for the community.

It also talks about the way of life and dance lived and enjoyed by the Nocte community since ages and how wonderfully these have been passed on to us by our forefathers. At the same time, it is encouraging the present generation to carry on the legacy.

Abuj Madia

The Abuj Madiya Gaur Dance Artists live in a village in the Abuj Madia Tribal Forest and Mountains in the Narayanpur district of Chhattisgarh. They usually farm, do labour work or perform cultural performances to make a living. This Gaur dance is performed after the harvest, during festivals, fairs and rituals. Men wear traditional Shingar and play the Dhol and Mandar and the women play the Manjira while dancing. Through this song, the artists try to remind people of the tradition of sharing, brotherhood, harmony, love and happiness and make everyone dance in happiness.

PANIYA

The Paniya , is also known as Paniyar and Panyan, are an ethnic group of India . They constitute the single largest Scheduled tribe in Kerala and are mainly found in the Wayanad district. The Paniya speak the Paniya language, which belongs to the Dravidian family, closely related to Malayalam.

Folk Performances of the Paniya Tribal Community and their Instruments

There are two main traditional ceremonial performances associated with Paniya culture – Vattakkali and Kambalanatti. Other than these there is also ritual performances.

Vattakkali, is a form of dance performances literally means a performance in a circle. As the name suggests, this is performed by men and women separately who form a circle and dance rhythmically to the sound of Thudi (small drum) and Cheenam (type of flute), instruments are played by men . The performances are usually accompanied with singing different songs by men and women.

Kambalanatti is the performance associated with paddy replanting rituals. It is the festival of agriculture practised by the Paniya tribal community .Kambalanatti was performed on the paddy fields of the janmis, where the women engaged in planting paddy to the rhythm of Thudi and Cheenam.

Thudi and Cheenam are the main musical Instruments of Paniya tribal people. Cheenamis also known as Kuzhal.

LEPCHA

Song title: Go Tungki Fo

Compiled by: Ongyal Tshering Lepcha

This song depicts freedom among wild animals and also their fear of humans. Though humans try to exploit them and harm them, they do not succeed always. So animals rejoice after being able to save their lives from the cruel hands of humans.

Song Title: Tusosa Tyangri

Compiled by: Norden Lepcha and D. Adenmoo

“In this world nothing last forever neither happiness nor sadness. So why remorse over a situation for a long time because this too shall pass. We should believe that every cloud has a silver lining. We need to see the better side of life always and live for good cause.”

Gusadi Dance - Gond Tribe

Every Gond and Kolam adivasi village gears up ten days ahead of Deepawali for Dandari-Gussadi dance festival. The four northernmost districts Adilabad, Kumram Bheem Asifabad, Mancherla and Nirmal of Telangana state get transformed into a celebratory amphitheater where the Raj Gond and Kolam aboriginal tribes celebrate the energetic Dandari-Gussadi dance festival. The Raj Gonds and Kolams have been steadfastly protecting and performing their ethnic dances in spite of drastic influence of cinema music and dance. The ethnic dance is an enlivening visual display of tribal culture through which these ethnic tribes also look to foster marital alliances. The dance moves of the Ghusarks are miming the movement of the wild animals and cattle, more specifically the deer, peacock, rabbit, cattle (neelgai and bison).

The Dandari dance troupe of men is called Diyor and the women's Dandari dance troupe called Deyang. The Dandari dance provides the bachelors of the visiting troupe an opportunity to draw the attention of the parents of unmarried girls from the host village and impress them with their dancing skills. The girls watching the performance, which runs day and night can also choose a boy of their liking and convey their interest to their parents. After the conclusion of the festival, the families of the eligible girls and boys follow up on the nuptials mutually.

During the entire course of the festival, for about ten days, the Dandari-Gussadi troupes in every village make it a point to visit as well as host troupes from other villages. To end the Dandari-Gussadi festivity, a ceremony named Kolabodi Ceremony is performed. Devari – the traditional Priest or Aakad Rothor performs a puja called Korkotutsaval to Aaki Pen or Avval Pen after the Ghusarks return from the host village.

Thangal Naga - War victory dance

The Thangal Naga tribe are aboriginal to the state of Manipur which mainly resides in Senapati and Kangpokpi districts of the state. The tribe is known for its bravery in the history of Manipur since time immemorial and have taken active part in resisting the British forces against its occupation and in serving its princely state of Manipur, some even up to the rank of army General. Thangal tribe are famous for its bravery in war and when they return home victorious this particular dance was performed and displayed joyfully in front of the king and the villagers to signify their victory.

KABRI - NIMSO KIRUNG

It is a mirthful dance recital presented during the Karbi Chomkan Festival, held in honour of family members who have passed away. It is somewhat like bidding farewell to their spirit prior to their departure from this earthly world to their permanent abode of rest. It is a joyous and festive celebration of young boys and girl, men and women of the same locality as well.

The word 'Nimso' means maiden and 'kirung' means picking up the maiden for dance. A young woman is flanked by two young men and it thus goes on interlocking each other crafting 'Nimso Kirung' dance according to drum beats. During the 'Nimso Kirung' dance the 'Duhuidi- Duhuijang' beats the drum.

BAIGA

Baiga people perform the Pardhoni dance on the occasion of marriage.

In this dance, the brother of the bridegroom is welcomed with dance and he is seated in a structure made with three cots in a form of an elephant. Four people dance holding the structure by supporting it on their shoulders. The main instruments in this dance are Nagada, Timki, Mandar and Flute. In this dance, men and women participate in great numbers. Dadariyas dance by singing Birha.

It is one of the oldest tribal dance forms. Mainly Mandar, Timka, Flute and Chatkola are played during the dance performance. Their dresses are colorful and adorable as well.

Men wear

1. Paijan on feet
2. Jhagha below the waist
3. Kurta which is called Saluka
4. Chhota Mata on the neck
5. Hawaal's Bijhiya Ghilat on the head
6. Peacock's feathers

Women wear

1. Sarees which are called Phariya in Baiga and their blouses must be black
2. Chudha on feet
3. Kardhan on the waists
4. Biran garland
5. Armlets and Chatola on the hands which are called Thiska in Baiga.
6. Chhota Mata on the neck
7. Hawaal's Bijhiya Ghilat and Magh Dejheri on the head

Shri Dayaram Rathudiya is presenting this dance

Vaday Artist - Dayaram Rathudiya Mandar player

Nagada - Gajru Singh

Timki - Lakshman Singh

Flute – Phaguram

KANDHA

The traditional dance of western Odisha which you will now witness is Dalkhai particularly performed on the ashtami tithi of Dushera as we perform BHAI JYUNTIA, a festival to pray for the long life and wellbeing of brothers. Women of western Odisha perform the Dalkhai dance in the Dalkhai Kuthi. The indigenous instruments used in this particular dance are DHOL, NISAN, TASA, MUHURI and JHANJ.

The dancers clad in the traditional saptapar sarees and wear traditional ornaments like Katria, Bandria, Taad, Bahasuta, Gunchi etc.

The next performance by the team is another traditional dance called Karma. Karma is a tribal dance variety of western Odisha performed by both men and women. As we pay offerings to Maa Karamsaani, Karma is performed in circles along with the rhythm of Maandal and Jhanj.

Both these traditional dances have been performed by Tribal And Folk Art Centre which is a dance institution situated in Sambalpur, Odisha. This Institution promotes and preserves the traditional culture of Sambalpur. Under the able guidance of Guru Shri Alok Kumar Panda, this team has performed in almost all major festivals across the country. This

team has also performed in countries like Thailand, Indonesia and Malaysia and has brought laurels to this part of Odisha.

BODO - DAHAL THUNGRI

The meaning of Dahal is Shield and Thungri means Sword. The Dahal Thungri is one of the most significant and popular Bodo Traditional Dance. Dahal Thungri dance is originated from the Kherai Puja (festival) of the Almighty Bathou Maharaja, the only religion and God of the Bodos. The Almighty Bathou Maharaja removes and destroys with swords and shields the evil spirit from the earth and saves those who believe and have faith in him.

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Da-Shugs Band - Boto Tribe

Da-Shugs meaning Sound Energy, is a first Ladakhi band of its kind. It aims at preserving rich cultural & musical heritage of Ladakh, while keeping in view the taste of modern listeners.

All its members belong to the Boto Tribe.

1. Rigzin Norbu- Guitarist
2. Tsewang Nurboo- Vocals
3. Tsering Motup- Daman (local drums)
4. Tsewang phuntsog- kopong/Dranyan
5. Tsering Norbu- Bass
6. Stanzin Namgail- Djambe

SOFIYUM

Sofiyum was an idea born of Lepcha artistes in the year 2011 to preserve, conserve, and revive the Lepcha language and art form through music and songs. Sofiyum also stands for the protection of our ancestral lands and brings about the feeling of love for the land through our songs.

Members of the Sofiyum are:

1. Mickma Tshering Lepcha - vocal, tungbuk and puntong polit
2. Ongyal Tshering Lepcha - vocal, sutsang and guitars
3. Noel J. Karthak - bass guitars
4. Rathap Lepcha - tungdarbong and drums
5. Rikel Lepcha - guitar

Purple Fusion

Purple Fusion is a band that plays World Music and experiments mostly with traditional Naga folk music. The band was officially formed on the 28th of August 2012 with the aim to promote the rich tradition and culture of Nagaland in the form of Fusion music. Purple Fusion incorporates indigenous ethnic music with western genres like Blues, Jazz, Funk, Reggae and Rock to create a blend of music which is different and unique. Purple Fusion's debut album 'Folk Reminiscence' which was released in 2014 won the best award for Singer/Song writer Folk Album at the Akademia awards Los Angeles California. Their songs have been aired on radio in countries such as USA, Brazil, Argentina, China, Turkey, Japan etc. Purple Fusion also won the best Folk artist at the Radiocity Freedom awards Mumbai 2014. Purple Fusion also came 3rd at the Sennheiser top 50 bands in India 2014. Late vocalist of the band LAMTSALA SANGTAM was also awarded the Governor's award for "Outstanding Achievement and Contribution in the field of FOLK FUSION MUSIC" 2015. Purple Fusion has also collaborated with many National and International artists and have performed around the Nation and countries like China and Bhutan.

GENRE : Folk Fusion

HOME TOWN : Kohima / Dimapur , Nagaland, India.

MEMBERS

1. Jez (Vocal)
2. Mhathung Odyuo (Bass)
3. Mego (Drums)
4. Imsang (Guitar)