

Global Grooves,

Percussion and songs
of the Orishas

August 2014 song book



Forward

This book has been produced to support the Global Grooves 'Percussion and Songs of the Òrìṣàs' residential, August 2014. The resource is designed to aid learning during the course and to encourage practice and documentation of these sessions and future study.

We hope this edition will be the first of many. If you are interested in contributing in the future please contact us.

The resource has been produced by Global Grooves with generous contributions from Leon Patel, Christian Weaver, Jon Hardeman and Holly Prest.



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Introduction to Brazilian and Cuban Òrìṣà worship

Lukumí (Yorùbá) tradition tells us that when Olodumare (God) decided to create the earth he sent the supreme Òrìṣà, Obatalá, with the tools to do so. Once Obatalá had created sufficient dry land among the initial marshy excess of the earth, he sculpted humankind from clay. Here on the newly created earth, Ilé fè the first city, was founded and populated, with Odudúa as its king (the city of Ilé fè continues as a centre for traditional spiritual wisdom in what is now present-day Nigeria). Many other Òrìṣàs joined Obatalá and Odudúa in the endless task of shaping and maintaining the earth and all it contains. Some, like Obatalá, were sent directly by Olodumare, while others, like Odudúa, rose among the ranks of humans to be adulated as Òrìṣàs (Orishas or Orixas).

Òrìṣàs, therefore, for those who follow them, are the original ancestors of humankind from the first age of humans, selected by God to be holders and manipulators of aché (axé), a divine power of life and transformation. People venerate Òrìṣàs for their high rank, their tasks and their super-human abilities. They are the bridges between humankind and God that facilitate interaction with Her incomprehensible magnitude and Her creation, the universe.

Òrìṣàs are human archetypes and characteristics of the natural world. They are the selected heads of the owner of heaven: aspects of God.

Òrìṣà worship shares numerous similarities with the belief systems of many of its neighbours across West Africa, all of which arrived in Brazil and Cuba in the horrific commotion of the Atlantic slave trade. In the New World many of these traditions were forgotten, many retained, and many reinvented to fit new circumstances of survival. The Lukumí-derived belief system itself took on influences from other African religions as well as European religious practices such as folk Catholicism. In Cuba and Brazil in particular, these new versions became hugely significant both to displaced Africans and their Creole offspring. In Brazil a range of new variants of Lukumí Òrìṣà worship became known as Candomblé, Umbanda or Macumba, while in Cuba they are known as Santería, Regla de Ocha, or 'la religión lukumí'. At the core of all these practices, though, are the Lukumí Òrìṣàs.

Drums and songs (as well as dance) are central to Òrìṣà worship. Ayán or ayón, known as Aña in Cuba and Iyangalu in Brazil, is the Òrìṣà of drums, contained within all sacred instruments. Ayán is the expression of God as sound. The drum itself is both a centre of divine power and the means that gives it voice. In ceremonial performance, the singer and drummer combine to express knowledge of God through the telling of stories, proverbs, myths, prayers, and through ritual protocol. Together they have the power to make the unreal real. They honour the Òrìṣàs and call on them for advice, guidance and blessings for the whole community.

There are hundreds of Òrìṣàs, and a multitude of variations to their names, their songs, rhythms and dances, and the ways in which they are interpreted and honoured.

On the following pages we describe some of the most popular Òrìṣàs and provide examples of songs for each. There is no single definitive version of either the descriptions, or the songs; this is a starting point for you to continue.



Exú / Echú / Eleggüa / Elegbára



Exú is the messenger. He is the first of the three principal hunter-warriors. He offers choice and takes it away when he is not placated or honoured. He is the guardian of life force, the power that brings people together in huge numbers and the promoter of harmony to bind them. By the same token he also ferments the tensions that divide those he has gathered. These two characteristics speak of his trickster qualities. He is the enforcer of sacrifice who recognises no authority other than that of Obatalá..



Ogún / Oggún

Ogún is the second of the hunter-warriors, the owner and worker of Iron. He is the patron of blacksmiths, farmers, miners, railroad workers, carvers, butchers, hunters and warriors. He is a forceful, masculine Òrisha, with tremendous physical strength. The aché of Ogún is to be found wherever people struggle to overcome the physical constraints of their environment.



Oxóssi / Ochossi

Oxóssi is the third of the hunter-warriors. As the supreme hunter, who lives in the forest, he is the owner of the snare, a deadly marksman whose arrow or shot never misses his target. He is closely associated with Obatalá and offered only white sacrificial animals. In Cuba he is the patron of prisoners and criminals, and can represent the idea of justice. He is one of Ogun's younger siblings.



Omolu / Babalúayé

Also known as Chakpana and Chopono, or Annu, Asojano and Ofido among the Arará in Cuba, Babalúayé is an ancient Òrìṣà who came to the Lukumi from elsewhere: some say the east while others say the north. Together with Òrìṣà Oko he is a powerful earth force who, as in Brazil, has the power to strike down or cure. All those on the edges of society, both physically and mentally, the downtrodden, injured, sick and outcast are all associated with Babalúayé. Babalúayé is both the illness and the cure. He is thought to be the Sun, the harvest, Lord of the Earth, king of the ancestors who guides the soul after death.



Ossain / Osayin

Ossian is the master and guardian of wild herbs, leaves and bark. One of the holder's of Aché (force, power, vitality)

In Cuba Osayin is represented as a terrifying vision with one arm, one leg and a huge eye in the middle of his forehead. He is the force of nature, and nature itself. Osayin is the owner of all 'ewe' [eh-way], plants, herbs, trees and flowers. He is the supreme herbalist. His followers are strong willed and chaste with a clear vision of the world dominated by reason and a cool head. It is they who provide the herbs for all ritual procedures in Santería and Candomblé.



Oxumaré / Ocumare / Daido

Oxumaré is the pot of gold at the end of the rainbow and is portrayed as male and female. Oxumaré represents fortune, time and transformation.

Oxumaré is present in the cycle of "life and death," and his strongest symbol is that of the snake biting his own tail, which represents the vital cycle: life, death and rebirth.

Worship of Ochumare was evident in Cuba in the nineteenth century but later died out. Her dress was white, adorned with two crossed necklaces of cowrie shells. Ochumare's associations in Cuba were the same as in present day Brazil. She is now venerated thorough the path of Yemanjá Ochumare.



Iroko / Jembo

Iroko inhabits the Ceiba tree. He is an ancient male Òrìṣà, although some followers worship him as female. According to some he is one of the paths of Obatalá. Iroko is Olofi's (Olodumare) walking stick. Those who want children kneel before the Ceiba to ask Iroko. They should do this every year until they conceive. If they are successful they must take care to give thanks with regular sacrifices at the base of the tree.

Iroko's roots are deep, he is time, weather and the nature of all things that follow.



Logunedé / Erinké / Inlé

In Brazil Logunedé lives in the heart of forests, in clearings on the banks of rivers. A great hunter, he uses ofá (bow and arrow) when hunting and abebé (fan) in moments of vanity. Logunedé is said to sleep in the depths of rivers and bathes there to keep the fishing plentiful. Another of Ogún's younger siblings, Logunedé was the original Òrisha of medicine who is said to have relinquished his task to Osayin. Together with Oxóssi he is a hunter who is also closely associated with Obatalá.

In Cuba his staff is a shepherd's crook entwined with two water snakes. The shepherd's crook represents his final occupation as keeper of animals. Some say he lives in the river while others describe him as the banks that guide the river.





Oxum / Ochún

Oxum is a divinity of fresh sweet water, in particular the famous river with the same name in Nigeria. She is the female patron Òrìṣà of Cuba, daughter of Yemayá. As fresh water she is considered the source of life for the world. She brought money into the world and represents all females in power, not only in law and economics but also in their ability to market their own resources. She is the champion of women and motherhood. Her attributes are beauty and cleanliness. Oxum is charitable, accommodating and engaging.

In Brazil she is believed to be Goddess of fertility, gestation and birth, she takes care of the newborn, washing them with her refreshing waters and leaves.



Naná Burukú

Naná Burukú is one of the oldest Òrìṣàs. She was the first wife of Oxalá. Those who are led by Naná Burukú are calm and benevolent, always acting with dignity and gentility. In Brazil Naná Burukú is the mixture of water and earth, the swamp, the primordial mix, the conductor of life.

The worship of Naná Burukú is declining in Cuba and is no longer as widespread as it once was. The Arará believe her to be the mother of Babalúayé. The Yorùbá consider her the mother of God and the grandmother of all Obatalás. She is a mysterious and terrible Òrìṣà who takes the form of a Boa living in rivers. Naná Burukú is both male and female. She is an Òrìṣà of immense power before who all tremble and drool.



Obá / Obbá

Obbá, together with Oyá and Yewá, completes the triangle of Òrìṣàs associated with the cemetery and the dead. She was eternally in love with Changó, but having been tricked by Ochún into cutting off an ear in order to win his favour and failing, she retired to the cemetery to be guardian of the tombs. Obbá is also owner of lakes and lagoons. She is reclusive and short-tempered.



Ewá / Yewá

In Brazil Ewá is the Òrìṣà of happiness, beauty, songs, life and the beautiful things life gives us. It is Ewá who rules all mutations, whether organic or inorganic; she is the Òrìṣà responsible for the change of water from its solid to gas state and vice versa. She generates the clouds and rains. When we look to the sky and see the clouds forming figures, Ewá is there, giving different forms.

In Cuba Yewá is an old Òrìṣà who lives in the cemetery between the tombs and the dead. She is charged with delivering the deceased to Oyá. Yewá is considered a virgin and her followers are also most often older women, virgins, or those unable to bear children. No one can appear without clothes in her presence, nor act amorously, nor argue, nor speak in a raised voice.



Oyá / Yansa / Qansã

Oyá is the 'tearer' whose symbol is the tornado. She is the violent, beautiful and fearless daughter of Yemanjá. She is the indispensable wife of Xangó with whom she is closely associated and, like him, is represented by lightning. Oyá is the friend of Death, she officiates at funerals, and is a staunch defender of truth and fairness. In Brazil Oyá is the tempest, the fierce wind and rain, the bringer of change and is also love, passion and sex.



Yemanjá / Yemayá / Dandalunda

Yemanjá is the ultimate symbol of motherhood. She is the mother who gave birth to civilisation. She represents the maternal source of all life. In Nigeria she is the deity of the Ogun river. In the New World she became associated with the top layer of the sea, the part that teems with life. She is believed to have guarded slaves during their horrendous sea crossing and is the protector of children. Over time she was married to many different husbands.



Xangô / Changô / Sangô

Changô is the god of fire, lightning, thunder, war, dance and music, and virility. He is the owner of the sacred Batá drums, each of which represents a part of his body. Changô represents a great number of both virtues and imperfections of humankind. He is a worker, valiant, a good friend, a diviner and a healer, however, he is also jealous, a womaniser, argumentative and quarrelsome, boastful and a player. For these reasons his followers are sometimes said to talk with two tongues.

In Brazil Xangô is celestial fire, the fire of life and death and lord of war who always carries axes.



Oxalá / Obatalá

Obatalá is the son of Olodumare. He is the supreme Òrìṣà. His character is often portrayed as that of a very old person that can be either male or female.

Obatalá is the creator of the earth and the sculptor of humankind. He is the ruler of all things white, of purity, and of heads, thoughts, and dreams. All Òrìṣàs respect Obatalá and turn to his authority as a lawyer. He has twenty-four pathways or aspects. One of these, Obatalá Ayaguna, is a powerful warrior, mounted on a horse, who wields a deadly sword.



The Songs

Included in this resource are a selection of songs sung for each Orixá from the Candomblé Angola, Candomblé Jeje, Candomblé Ketu and Ijexá traditions of Brazil.

The songs have been collected over many years by a core team of dedicated musicians based in the UK. Contributors for this first edition include Leon Patel and Jon Hardeman.

We would like to give our thanks to all of the amazing teachers, mentors and musicians who have so generously passed on their knowledge and traditions to enrich the lives and study of musicians in the UK.



Exú / Elegyá

Jejé - Bata

E le bara vodun a la kere kere e le bara vodun a la kere kere

Ketu - Roda de bani

I barago e mo juba ra awa ko se

I barago e mo juba ra omode ko eko

I barago e mo juba elebara exu lona

Bara o bebe tiriri l'onon Exu tiriri

baba o bebe tiriri l'onon exu tiriri

Laroie

ago ago lonan

Xo xo abe xo xo abe adaba coro bi ejo laroie xo xo abe

adaba coro bi ejo

Ketu - Aguerê de Yemanjá

Exu wa jua man man kiwo odara

la roy exu wa jua man man ki u o odara eru awo

Odara lo xoro odara lo xoro lonan odara lo xoro

e loxo ro dara lo xoro lonan

Ojixe pa le fum waao odara pale soba



Ogún / Oggún

Ketu - Vassi de Ogum

Ogun a jo e mariwo

awa coro a jo e mariwo e pa le pa ogun

ogun a jo e mariwo amakun ye ye

Awa xire ogum wo ero jo jo

awa xire ogum wo ero jo jo eru je je

Ogun nita ere ere Ogun nita ere ere

a Oxossi kori alode Ogun nita were were

Ketu - Vassi de Ogum

Ala coro le in ala coro le um o o

a e a e a e ala coro le um o o

Meje ogum meje a ogum meje ire

E ogum bragada e ogum bragada ogum bragada e

ogum bragada

Xala re ogun onire oreguede

ogun onire acoro onire oreguede

Angola - Congo

Roxi mokombo tala nissa dangue

ae ae ae ae ae ae ae ae

E con senzala senzalo kamuzere katulemo con

senzala senzalo kamuzere a e o

O senzale o se re ma u da caya con senza

oxo mucombo sapa mensa caya



Oxossi / Ochossi

Ketu - Aguerê de Oxossi

A le le co murajo nu alebare
wa xire oke wa xire no alebare

Olo wo guiri guiri ode o guiri guiri ode awanixa orode ode
como farafa onire

Awanixa ode iroko oma fa gueran

Xala re ode are re oke awanixa ode iroko oma fa gueran

Omorode dewe iroko ere wa la guiwo

Xala re ode arere oke omorode dewe iroko ere wa la
guiwo

Aro le o imao ke wa jo aro le o imao ke wa jo

O dia areo a o imao ke wa jo

Ketu - Aguerê de Oxossi

E oko ke ode oke oko ke ode oke

Angola - Kabilla

Ganguayo matumba muganguen ganguayo tumbawa
tawami a e tawami

Ainda ganjira muganguen ganguayo tumbawa
tawami a e tawami

Oxossi e muta lembo

a e tawami ainda ganjira muganguen ganguayo
tumbawa tawami

Ade kuntala jingue oya jingue o ade kuntala jingue oya
jingue minha iza kuntala kaiza kura

Ai a ai a ai a ade kuntala jingue ade kuntala jingue oya
jingue o

Bambi e e e bambi wamina tawa

bambi wamina tawami oxossi amina tawa



Omolu / Babaluayé

Ketu - Opanije
Goro goro goro goro sahun
agun di tota sahunde

Ketu - Opanije
Opanije atoto opanije atoto (x2) atoto a zuani (x2)
opanije opanije opanije (x2)

Ketu - Dobrando
Ofe ire oni lewa le se orixa ofe ire
oni lewa le se orixa

E colobo o colobo o sim sim
sim sim colobo colobo colobo sim sim sim sim colobo

Ketu - Dobrando
Omolu be fara e omolu be fara o Omolu be fara e omolu
be fara go go

Angola - Kabilla
Katulem borassime kon senzala
e e kafunje
E kon senzala
e e kafunje

Baragoma kafunje a deu da lunda keu awa (x2)
Ingue a juremeira deu tala
ingue e e a juremeira deu tala kafunje
a juremeira deu tala

Angola - Barravento
Tata vodun kewame ingue ingue
tata vodun kewame ingue ingue

Lemba e e mekatuezo lemba e e mekatuloya

Gangua yamungo kaiango
kafunge congo ingoma lemba di le
Gangua yamungo kaiango
kamboni di lembala vodun kaia

E mana kuera sambue agunguele
e mana kuera sambue obaluaye



Ossain / Osayin

Ketu - Agwere de Yemanjá

E a bebe mi bo a bebe mi bo

e a bebe a bebe mi bo o a bebe mi bo

e a bebe

Ala colaju ewe ala colaju obogum

ala colaju ewe nien nien colaju obogum

Ojo um a fururu ojo um a fururu ojo um ora e nan

Ijexá

aba jula juwé wa aba jula juwé wé e

aba jula juwé wa (aba jula jula so ogun)

aba jula juwé wé e

Ijexá

agama wina pa la da

agama wina pa la da o



Oxumaré / Oxumare

Ketu - Dobrando

Oxumare le le male oxumare le le male araka le le male
oxumare

Ketu- Vassi

Oxumare lo kere lo kere e lo kere

Ketu - Vassi

Ko be jilo e ko be jilo Oxumare
ko be jilo e ko be jilo Oxumare

Jejé - Savalu

Aroboboi agueleci emi jele pokan
a roboboi agueleci emi jele pokan
emi jele pokan i oia dobe a roboboi
agueleci emi jele pokan i

A roboboi ere a roboboi ere

A fandia efa a roboboi ere

E mada e mada e bo o o

E e e mada e mada e bo o o

ofia ofia o be

Jejé - Jinka/Bravum

Araka moborum nada beo

Oxumare o araka moborum nada beo oxumare o

Osi e bele hum

fe hum fe

Ele da nissu dan

da nissu dan

Aizo ai zo e

vou e marewo

Kre kre kre de mi kre de wa

kre de mi kre de wa kre de mi hum de



Iroko / Jempo

Ketu - Aguerê de Iroko
Baba la ko de
Iroko

Ketu - Aguerê de Iroko
Zu e posso ma do be
zu e lo a wan ze lo
Iroko posso ma do be
zu e lo a wan ze lo



Logunedé / Erinle / Inle

Ijexá

Ewa kofa rewa kofa re o woo

ewa kofa

Izo izo ro do

ewa kofa

Fare logun ewa kofa

Ode logun ewa kofa

Ode lonan ewa kofa

Ala iki ewa kofa

A e a e ode logun

ode logun nibaim / ode logun labanan

E e e e

e logun beleboke

E logun aro aro

fara logun fara logun

A li ro o onije

A li lori lori a



Oxum / Ochún

Jejé - Bata

Oniro ara wa oniro ori de e de o

oki dexem olorum

oniro ara wa oniro oki dexem olorum oniro ara wa oniro

E imbala lorim bala sosum malewa ewa imbala lorim
bala sosum malewa

un ye kue sosum malewa imbala lorim bala sosum
malewa

Ijexá

Ye ye ye o ye ye shorodo olua yeman shoroman fe fe
shorodo

E ye ye solubaje isso solubaje e ye ye solubaje isso
solubaje

Isso isso solubaje

Oromima oromima o oromima o yabado oye ye o

Oye ko oye gue ya lo lo mimayoro ye um mo yeye o
yamale odo e oko a di e o

A ge ge a le io e oromima o e uma ie ie o ewa lode
odo oxum mavi ge o

Oxum mawira oxum mawira e loko loko oluaie mawa
do loko



Naná Burukú

Angola - Kabilla

Mamae minha iza kuntala mi cojo cojo mamae minha iza
kuntala mi cojo cojo

Koke koke minha tara kizamba

Mamae koke ore re re oya mayanga

Nanan buruku oke pembe aya ki pembe arue e e e aya
ki pembe

Ketu - Aguerê de Yemanjá

Edimosokum omorode

edimojeio edimosokum omorode edimojeio

O iya abiku o

abiku o loye

o iya abiku o o iya

E abiku o loye e abiku o loye loye niwan yeye loye niwan
yeye



Obá / Obá

Ketu - Vassi

oba elé ko aja o se

Saba elé ko aja o se

Oro aba sababa

Saba elé ko aja o se

Elé uwo aba lé re bé

oba saba o

oba odun ko ké

Sabe e jo

odun ko ké

Sabe e jo



Ewá / Yewá

Jejé- Bravum

Mabo mabo mama bo do idon don
ewa ide je e a bee re e

Ketu - Vassi

Ewa ewa ma ajo ewa ewa

Ewa ewa ma ajo ewa ewa

Go yo go yo lesé

Ewa ewa ma ajo



Oyá / Yansa / Qansã

Ijexá

Eroia Eroia O Eroia obe xire oba xaraloja eroia o
Oribele Oreó

Angola- Kabilla

Oya oya oya e
oya matamba de kakuru ka jingue
oya oya oya e o oya matamba de kakuru
ka jingue o

Oya zambi a pongo para que nan
o izzo izzo

Ketu-Ilu

Oya de o o areo

Oya de o o areo
i e be o funje nie areo

Oya de areo akara lo si jo kolo

Ketu - Vassi de Oya

Oya tete oya tete ayaba
oya tete omo loya oya tete ayaba

Oki bale lerio oki ba le le
oki bale lerio oki ba le le

Oya made oya gam bele
oki bale lerio

Oya coro coro o
alabalabala labao
oya fe fe xeriomán

Ketu - Roda de Bani

Oya koro nilé o geere geere
Oya kolo ola o gara ga
Obabiri sapakoro nilé o geere geere
Baumba mo ré lo



Yemanjá / Yemayá

Ketu - Dobrando

Onixa iya iya saba iya le be onixa iya iya saba iya le be

A oya bauba e bauba a oyo ba uba oxalemi ke lu axé

Ya lode a oyo lodo baumba ya lode
a o yo lodo baumba

Jejé - Jinka

Marabo o o layo
yemanja marabo layo yemanja

Ya ba ode erece o si e yemanja ni yakota e de re ce a
oyo oro fini iaxa ewe o

Ajale oro fi
iaxa ewe o oro fini iaxa ewe o

Coro la mio
koro la dimi xaxa

A oyo pabe lode o yemanja ogun ogun pa a a baxe a
oyo pabe lo de o yemanja ogun ya e ma o

Angola - Kabilla

O mikaya celongoma celomina de mamae o mikaya
celongoma celomina de mamae o mikaya e

Keve keve e kaya
keve keve e kaya mamae angoma segure angoma
que tata eu ame e kaya
keve keve e kaya

Zamba zamba monameta kumbira que nan zamba o
zamba moname

Arue zambi zamba zamba moname tate ta kumbira
que nan

Zambi madi re re zambi madi re re zamba re



Xangô / Changô / Sângô

Ketu - Roda de bani

Oba nissa relokeodo oba nissa relokeodo oberioman
oba nissa relokeodo oba kosso aro

Aira o le le Aira o le le
Aira o le le Aira o le le

Aira ira
aira ira ira le kweto
Aira ira
aira ira ira lokoma

Ketu - Vassi

Aira moje e lokomi fara fabo
lokomi fara mulele lokomi fara fabo

Ketu - Aluja

Etokula manjae orae etokula manjae arao

E xoke oka laxo
xoke oka

Ketu - Aluja

Xango eta ti ora ara ra e Xango eta ti ora ara ra e o

Ketu - Aluja

Oba la kini ba oba la kini ba oba la kini ba kini ba kini ba
kini ba ganjou



Oxalá / Obatalá

Ketu - Aguerê de Yemanjá
E fururu o ye ye ai la la baba ken ye ye legibo
ile ife mojuba baba ejimo re re mojuba o olua e mawo e
mawo e me eje

Ketu - Ibi
Oberikete oberikete ni wala ibi ala toni jena oberikete
baba

Ketu - Dobrando (Oxaguián)
Aja guna bawa o aja guna
Aja guna bawa o aja guna
Ele mosho baba olorogun / Oxaguián
Aja guna bawa o

Ele mosho baba olorogun / Oxaguián
Aja guna bawa o

Ijexá
Ara wa ra moti igbi moti ba o bi oro

Baba odure e o be o

Orixá baba orixá be mio
orixá baba o guian orixá bemio

O dure o dure o inrala e mama jo oxaguián
e mama jo oxaguián e mama jo oshalufan

baba oke e pexa e pexa odu

Jejé - Bata
Ago lona di de mo dago
ago ago lonan

Ji ji maio coro a nijeo
ago ago lonan

Jo bibi e um a jaleo e je kan forinka shire
jo bibi e um a jaleo e je kan forinka shire

A du lo de w alonan
e a umbo ke wajo



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About Global Grooves

Since its early beginnings, Global Grooves has been committed to the enjoyment and development of expressive arts form around the globe. Our dedication to providing opportunities in training, personal development, and performance art is encapsulated in our four ongoing strands of work.

You - enhancing skills of the individual

Our dedication to providing opportunities in training, personal development, and performance art is tailored to individuals and groups wishing to improve existing skills or gain new knowledge within the art form they are passionate about. Enthusiasts and professionals from all over the UK continue to benefit from our variety of study opportunities. These include master class workshop weekends, weekly short courses, one-to-one tuition, international study and research trips, mentoring and work shadowing, CPD, seminars, and conference events, skills and practice sharing forums.

Youth - nurturing future artistic talent

Our team of artists and managers all grew up in communities that encouraged them to pursue their young dreams to become creative arts leaders. We are passionate about sharing this ethos with the UK's future talent in the 'Future Leaders' programme. 'Future Leaders' apprentices extend practical skills in music making, dance and visual arts and gain project leading

experience, guided by leading artists and professionals in their field. Study opportunities include weekend residencies, business and project development, and CPD, all cemented by distance mentoring, tutorials, and portfolio work. www.futureleaders.org.uk

Organisations - developing the UK arts scene with partnership and collaboration

To ensure that our love of Carnival Arts in the UK remains alive and kicking, Global Grooves strives to develop partnerships with other leading organisations and agencies. Building such relationships within communities is key to aiding the profile of practising UK arts individuals and collectives, as well as highlighting the excellent collaborative work that can be achieved by pooling our experience, passions and resources.

Production - inspiring audiences with breathtaking performances

When it comes to public productions, Global Grooves are not known for doing things by halves! Since the very beginning, our ambitious performance ideas have pushed the boundaries of what can be achieved within even the lowest of community budgets.



Visit our website www.globalgrooves.org



www.globalgrooves.org

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