

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

According to the Oxford Dictionary, dance is defined as a series of steps and movements that match the speed and rhythm of a piece of music. Dance is the rhythmic movement of the human body in space and time to make statements. (Bakare 1994:2). Dance often involves rhythmic movements, typically to music, and can be a form of artistic expression, physical exercise or social interaction. It is a non-verbal medium of communication which needs clarity and precision. (Ugolo 1998:42). Dance is the movement of the body in a rhythmic way, usually to music and within a given space, for the purpose of expressing an idea or emotion releasing energy, or simply taking delight in the movement itself. (Mackrell 2019:186).

A dance performance may be considered as a dramatic phenomenon induced by a psychological state, unlike music and dance in Europe that is mainly engrafted in “arts for art sake”. A change in perceptual alignment is needed to understand the role of creative music in African ritual music because the composite hierarchic aesthetic that 'allows for meaning' in African culture does not recognize the principal divisions that underlie western assumptions of 'aesthetic-integration' and/or perceptual involvement or fulfillment (Braxton, 2019:42). African music and dance transcends „music for pleasure“. Far more than entertainment, dance and its music have traditionally served a most important purpose in the socializing and educating process of African people (Badejo & Banerji, 2002:186).

Rhythm in both dance and music is a regular pulsating phenomenon regulated in time and space. African dance and music have always had rhythm as it's base. Music and dance are based on the same root, rhythm. African dance and music is used in celebrating, life and death as well as activities marking different life's events. In Africa, dance and music are synonymous. Although they might be synonymous, however music can live a life of its own without dance (Bamijoko 2007:89). Dance and music in Africa have its historical origin. In Nigeria the Igbo culture have dances like Ogene, Egedege, and Atiloggwu etc. The Hausa culture have dances like Korotso, Sharo, etc. The dance performed by these various cultures are performed using music. In Africa it

can be rightly said that the relationship between dance and music are intertwined and cannot be separated. The Oghogho dance of the Benin people in Edo state demonstrates a typical relationship between music and dance in Africa. Each step in the dance is determined by the music and switching of steps is determined by the music. This study of the Oghogho dance of the Benin people shall be practically executed to demonstrate the relationship between music and dance.

1.2 Statement of Problem

In the African context the relationship between music and dance are intertwined. African dances play a vital role in cultural expression. However the relationship between the two art forms (music and dance) has not been so much researched. This study shall demonstrate the importance of music in dance performance using Oghogho dance, of the Edo people to show how they work together to enhance the overall aesthetic expression and value to provide more insight on the significance of dance and music in reflecting the cultural heritage in Africa.

1.3 Aim and Objectives of the Research

The aim of the research is to demonstrate the relationship between music and dance expression and movements in the African context. The objectives are to;

1. Research into the relationship between dance and music
2. Choreograph the Oghogho dance of the Benin people
3. Rehearse and put on stage the Oghogho dance of the Benin people
4. Study the musical instruments used in Oghogho dance
5. Study how music determines the dance movements and vice versa
6. Determine how music affects the total performance
7. Also study the costumes, makeup, use of space and props used in the performance
8. Document the performance in a video recording
9. Submit a written documentation of the production process

1.4 Scope of the Study/Limitations

This research is both experimental and historical in nature, and for the purpose of proper management of the problem in question the research examines dance and its relationship with music using Oghogho dance of the Benin people as example. Necessary literature on rituals, dance and its relationship to music shall be examined to provide more insight into the topic of this discussion. However the research shall be practically realized on stage, we shall also provide a written report to support the practical work.

The limitations of this research include lack of documented literature on Oghogho dance. This research may be faced with the problem of inaccuracy of information (facts), financial constraints which may arise as a result of frequent travels in search of information (facts). There shall also be problems in adequate rehearsal time and working with the sometimes uncooperative students that will be involved in the dance practical.

1.5 Research Methodology of Study

This research shall employ, primary, secondary and experimental methodology to gather data. The primary method shall involve oral interviews through which I shall get relevant informations from the indigenes of Ugboko-Numagbae about the dance, it's history, performance and music

The secondary method would include the consultation of books, journals articles, magazines, and internet sources.

The experimental method shall includes audition, rehearsals and staging of the Oghogho dance of the Benin people to demonstrate the relationship between dance and music

1.6 Significance of the Study

As the world evolves and moves into a global village, dance has been overlooked and further more removed from religious worship. Most religious practices have been laid to rest due to the Western intervention. The importance of this study shall include;

1. The study shall document the Oghogho dance thus making it available to students and scholars.

2. This research shall study the relationship between music and dance, thus Music and dance students shall benefit from the study.
3. This research shall be a useful reference material for further studies and to students and scholars.

Above all, this study shall challenge young choreographers to dig deeper into their culture and reawaken their interest in the important role of our cultural heritage which is fast losing its existence as a result of Western civilization and apathy towards our cultural heritage.

1.7 Definition of Terms

1. **Relationship:** According to O'Connor, M. (2010) the relationship between dance and music can be defined and classified by the way in which RHYTHM , MELODY and HARMONY in music influence the MOVEMENT PATTERNS and EXPRESSION in dance.
2. **Dance:** According to Thomas, H. (2003) dance is an art form that involves the movement of the body in a DYNAMIC and RHYTHMIC way often to music, and is used as a means of personal or collective EXPRESSION.
3. **Music:** According to Copeland, A. (1939) music is an expressive form of art that uses sound as its MEDIUM , and STRUCTURE through various elements to evoke EMOTIONS and convey MESSAGES , often serving as a backdrop for EXPRESSION

CHAPTER TWO

LITERATURE REVIEW

2:1:1 Forms of Traditional Dance Expression

Dance means different things to different people depending on how they conceive of it in their culture. The definition of dance also varies from society to society which also depends on their cultural beliefs, and environmental factors. Therefore, dance has no singular definition, as it has been defined in different ways by different scholars across the globe by their understanding of the concept dance. Dance is not just a singular art form but a multi-faceted and motorised action that conveys different messages. Sondra Fraleigh (1999, 21) asserts that:

Dance is not a precise concept or singular activity; it is richly diverse. Dance is not just any movement, but movement that has been created for some particular purpose. Although we may lose track of the creative origin of traditional dances, all dance is the product of human inventions (6). One of the fortes of dance is its expressive value. It is an art imbued with elements which consciously or unconsciously communicate the ideologies, fears, hopes and aspiration of its creator, performer, and even audience. Sorell (1967:9) asserts that, “dance is as old as man and his desire to express himself, to communicate his joy and sorrows, to celebrate and to mourn with most immediate instrument: his body.”

Bakare’s (1994, 1) definition of dance as the rhythmic movement of the body in time and space to make statements, also suggests that the primary aim of dance is to communicate. All the theories of the origin of dance (ritual, evolution, and behavioral) confirm that dance serves as a tool to express emotions, and also functions as a physical response to the environment and situations. As an expressive non-verbal art form, dance communicates both cognitively and affectively (Ajayi, 11).

Peggy Harper (219) gives a vivid description of this experience when she observed that: what sociologists refer to as ethnic dance expresses a way of life: the belief, attitude and habits of people living within a homogeneous community..... in this context the dance is as familiar to the audience as it is to the performer; in some instance the spectators participate formally or spontaneously in the performance, and in all cases they are there to ensure that the dance is

performed as traditionally required. Whereas dance is the birthright of every member of a homogeneous community.

2.1.2 Ritual and Ceremonial Dances

In Yoruba communities, festivals are never just gatherings they are spiritual conversations. Imagine the Egungun masquerade: the dancer disappears under layers of bright cloth, their steps no longer human. Villagers watch in awe, believing the ancestors themselves have returned, blessing the living (Drewal, 56). Similarly, the Igbo Ikoru dance calls on ancestral spirits during sacred ceremonies, mixing drumming and dance as a bridge between worlds (Nwachukwu, 18).

2.1.3 Folk and Community Dances

These are the dances of weddings, markets, and harvests where everyone joins in. Picture a Tiv Swange dance, flowing and graceful, as men and women sway together, celebrating love and community (Amaele, 6). Or in Igbo land, the Atilogwu dance acrobatic flips and fast footwork that make the crowd gasp, showing youthful energy and joy (Onwuekwe, 13). These dances aren't just performances they are how people celebrate life together.

2.1.4 Storytelling / Theatrical Dances

Here, dance is a living drama. In Hausa culture, the Sharo dance is performed during initiation festivals, where young men prove endurance while others dance around them, celebrating courage (Adamu, 88). Among the Yoruba, Bata dance tells stories of gods like Sango, the thunder deity. Each drumbeat matches his fiery, powerful nature, the dancers' steps "speak" the myth without words (Omojola, 20).

2.1.5 Healing and Trance Dances

Finally, some Nigerian dances are medicine for the soul and body. Among the Yoruba, the Gelede dance celebrates women's spiritual power, believed to ensure fertility, protect communities, and restore balance (Lawal, 25). In other regions, trance dances are led by diviners and healers, where rhythm and movement open channels to the spirit world for guidance and healing.

2.1.6 Court and Aristocratic Dances

In royal courts, dances are refined displays of prestige. The Yoruba Bata and Dundun dances are performed for kings (Obas), praising their lineage and authority (Omojola, 120). In Benin Kingdom, royal dances still accompany ceremonies, where movement is slow and dignified, echoing centuries of tradition that once surrounded the Oba's palace (Egharevba, 85).

2.2 Rlmforms of Traditional Music Expression

According to the Oxford Advanced Learner's Dictionary, music is sounds arranged in a pleasing or exciting way, or the act of people singing or playing musical instruments. Music was central to communication in Africa in various ways it is said to be as old as man as traditional music and dance needs its own interpreter, and its own interpretation cannot be complete itself in a universal tongue - or the way it communicates ideas, thoughts and feelings with all mankind. Blacking (1979:5) affirms that: "music cannot communicate anything to unprepared and unreceptive minds, except unfamiliar patterns of sounds which may not even be heard as patterns, in spite of what some writers have suggested to the contrary. It's sound elicit emotions solely on the sound elicit perceived and rhythmic contrast but habits of perception and the association of emotions with patterns of sounds are learnt through social experience. Traditional African music is the indigenous music of Africa. It is a natural phenomenon that follows the African man from childbirth to death and mourning. Traditional African music is a vibrant and diverse art form that encompasses a wide range of styles, instruments, and cultural practices. It is deeply rooted in the history and traditions of the African continent and plays a crucial role in social, ceremonial, and spiritual life. Because of its direct association with religious and political systems, African music generates social experiences that serve as a binding link for each ethnic society (Onwuekwe, 175).

2.2.1 Key Characteristics of African Music

African music is full of rich and unique qualities that make it stand out:

1. **Polyrhythms:** Many African traditions use multiple rhythms played at the same time, creating complex and energetic sound patterns (Merriam,13).

2. **Call and Response:** A leader sings or plays a phrase (the “call”), and the group or audience answers back (the “response”). This makes the music interactive and encourages everyone to take part (Merriam,14).
3. **Indigenous Instruments:** African music uses a wide range of traditional instruments such as drums, xylophones, mbiras (thumb pianos), and stringed instruments, each bringing its own sound and style (Ngcobo, n.d.).
4. **Music, Dance, and Ritual:** Music is rarely separate from dance and ritual. It is often used for storytelling, religious ceremonies, and community events, showing how deeply it is tied to everyday life (Mbaegbu,177).
5. **Oral Tradition and Improvisation:** African music is mostly taught and passed down orally (without written notation). Improvisation is very important, giving musicians space for personal creativity within group performances (Agawu,137). Community Participation – In many African settings, there’s no strict line between “performer” and “audience.” Everyone can join in through clapping, singing, or dancing, which strengthens unity and collective identity (Adeyemi, n.d.)

2.3 The Relationship Between Dance and Music Expression

Dance is as old as mankind although its origin is lost in antiquity, it is however believed to be of divine origin.

This is evident in the myths of the various cultures/ nations of the world. Just as this view is held on dance, so also it is for music. (Wachsmann 1965, Sorell 1979, and McClellan 1988).

Until very recently, dance and music in African context were so closely knit that dance and music showed an interchangeable pasture. Any effort to dischotomise them ended in futility (Tiacy 1963, Nketia 1974, Akpabot 1986, Ugolo 1998, and Aluede1999). These scholars are of the firm resolve that music and dance are inseparable.

In the context of searching for knowledge devoid of ambiguities, one may begin to question the appropriateness of the account above especially because there is today an overwhelming evidence of music with dance in Nigeria. Vidal (1971), Ames (1973), Lateef (1987) and Aluede

(2004); provide succinct examples of musical accompaniment of dance. In a similar vein, dance scholars in our contemporary societies hold the view that dance is a separate art formed devoid of all other auxiliaries. While music can be performed without dance, can dance also be performed without music.

Music therefore depends on human awareness for it to exist and communicate meaningfully to man, the way it should. Communication through music and dance can be successful and effective, when people give it a chance or agree to let it communicate with mankind. It has a valid claim to the title "international language". But Blacking (1979:6), says that music is not a universal language, and musical traditions are probably the most exoteric of the cultural products". More so, dance has the power to communicate because, it begins as an idea and lives as an expressed idea. It therefore affects man by affecting the human emotions. Although all arts communicate, music and dance have special way of appealing to emotions than any other arts, there by becoming the supreme communication system used by man for man. From time immemorial, the relationship between dance and music has always been an intimate one. As Dapo Adelugba observes, however, that music often accompanies dance is not specifically an African phenomenon, although the co- existence may be seen as stronger and more intimate in the African context (Adelugba,2). Blom and Chapline (67) identify five ways in which the relationship of dance and music can originate. These are:

- i. Dance and music composed simultaneously with the choreographer and composer working together;
- ii. Dance created first, with music composed specifically for it;
- iii. Composed music with dance choreographed to it;
- iv. Dance and music created independently and performed simultaneously in a framework of coincidental coexistence;
- v. A working sketch of the dance (including specific movements) is created independently, and then suitable music is found.

2.3.1 Relationship of Music and Dance on the Level of Interpretation

In analyzing the relationship of music and dance based on the level of interpretation, one would wish to note from the onset that interpretation is arrived at from the level of (a) song text or lyrics, (b) rhythm and (c) mood of melody.

Kwabena Nketia (217) asserts that "Music for dance performs two major functions: it must create the right atmosphere or mood or stimulate and maintain the initial urge for expressive movements; and it must provide the rhythmic basis to be articulated in movement, or regulate, the scope, quality, speed, and dynamics of movement through its choice of sounds, internal structural changes, or details of design." Dances that are motivated by songs have the tendency to be mimetic and tend to make use of gestures to dramatize the text content of the songs. Movements, however, conform to the rhythmic beat of the song.

Peggy Harper (2) notes of the Miango dance of Plateau State that "the songs name and define the dances whose repetitive rhythmic and step patterns fall with a limited style of formal non-mimetic dance performed in a circular four pattern."

On the level of rhythmic interpretation, one would wish to stress that in most Nigerian traditional dances, the nature of relationship is based on rhythm. (Nketia, 210) explains that a good dancer usually attempts to interpret the rhythms of the music in definite ways. He states further that "Although the total impact of a piece of music on a dancer influences the expressive quality of dance, it is generally the rhythmic structure that influences the patterns of his movements.

He derives his motor feeling from this rhythmic structure, whose elements he dances, Goines (211) explicates that articulates in his basic movements." Retaining the relationship between the dominant characteristic of the music that accompanies African dance is its polyrhythmic structure, Polyrhythms are complex combinations of rather simple but different rhythms played simultaneously... In many parts of the African continent the polyrhythms of the music are reflected in the dancer' body. The arms for example, might move in one rhythm, the head in another, and so on ...

The drum is central to the music of many Nigerian instrumental ensembles. They most often dictates the dance movements. Ruth Finnegan reflects on the role of the drum and observes

that "In the Niger-Cross River area of Nigeria the drums review the philosophy and history of the group at a big dance: When a dancer or a mask dances to the intoned proverbs and histories, he may be said to express them with his body. He does so quite consciously" (448). Apart from providing the rhythmic movement to the dance, the drum performs a number of functions that include:

- i. Cueing dancers through rhythmic signals;
- ii. Directing them to be slow or fast in their movements (tempo of movement);
- iii. Choreographing the movements in terms of pattern in space;
- iv. Saluting the dancers;
- v. Commenting on the dancer's ability; and
- vi. Calling dancers in and sending them out of the arena.

2:3:2 Relationship of Music And Dance, The Level Of Function And Context

One of the characteristics of Nigerian culture is the integration of music dance and social/ritual events. As noted earlier, the social conditions that motivate music and dance in Nigerian traditional societies are the same. This therefore gives room for the existence of the same style. Thus, we have war music and dance, professional music and dance, funeral music and dance, ritual music and dance and so forth. As a result, we have the same styles of music and dance in most Nigerian cultures as dictated by the function/occasion of the performance.

On a final note, another level of relationship that exists between dance and music, which has not been discussed, is the mutual exchange and overlapping of roles: dancers being musicians and musicians being dancers. In most traditional festival performances, dancers play the role of musicians by singing while dancing or playing some instruments. Some dancers wear musical instruments around their bodies, like leg and hand rattles, bells or iron chains. Such instruments act as body ideophones that help to give accent to the rhythm of the step pattern of the dance.

In summary, I wish to state that although there exists in Nigeria contemplative traditional music-that is, music meant to be listened to alone without dance, dance without music is rare, as

far as this writer is aware. However, it should be noted that "the aesthetic of music traditionally integrated with dance is different from that not designed with movement in mind" (Nketia, 211). Dance and music cooperate with each other: they often coexist. There is no doubt that there is music in dance and most kinds of music induce dance; or if not dance, some agitation of bodily movement. Thus, music and dance exist in a symbiotic relationship.

2.4 Origin of Oghogho Dance of the Benin people

Dance as a non-verbal form of expression is a common feature in most African societies both traditional and modern, occurring in most celebrations to serve one purpose or the other. It thus follows that dance is a universal art form. "Its origin might be lost in antiquity"(Royce,3)but this may justify the fact that it is the oldest form of all arts as the movement of the human body in time and space has always been a portrayal and manifestation of man and his activities thereby reflecting the total of the doings of a people.

This line of thought perhaps prompted Lange to state that man in expressing his innermost thoughts to his supreme creator resorted to the nonverbal means of codification - dance. Hence he sums up dance as "the art of expressing the sentiments of the mind, or passions..." (5).

Does dance in present society serve such purposes as before? Is it still a manifestation of life? Of course, dance in modern society, especially in Africa, does not occur in the nature it did during precolonial times, but it is still employed in today's society to portray man and his activities hence its occurrence at both social and sacred ceremonies just like the old times. The difference between both societies' usage of dance lies mostly in the focus of life in each of these epochs. In precolonial times, emphasis was on a sacred form of life where man was more conscious of supernatural forces.

Dance therefore as a means of expression and communication is realized through the human body (the only instrument) and movement thus becomes its language of expression which carries the intention of the dancer (Abbe 6).

Bakare (2) reacting to the fact that dance is calculated motions of the body states that it is the "rhythmic movement of the human body in time and space to make a statement". The indication

of Bakare's statement is that dance exists solely in performance, codifying the norms and values of a people in and through movements.

Explaining the significance of African Dance, Ediri (122) refers to it as a "well from which various shades of historical experiences can be drawn. "It is a cultural product that captures the essence of a people. Hence dance transcends what meets the eye as its meaning goes beyond the general one, too, in most cases, having specific meanings. This is because every dance has a focus and function. And Mcfee notes that the understanding of a particular dance presupposes the understanding of the traditions from which it emanates (112).

Determining the nature of dance therefore will require the understanding of the purpose of such dance, for a dance is the aim and focus which determine a large extent the physical efforts put into the realization of the dance. Ugolo calls this notion the "attitudes and intentions that underlie African dance" (127). The purpose (intention), he reiterates, gives birth to the attitude that is manipulated to give birth to a new form. The nature of dance implicates its essence, the examination of its characteristics and qualities. Dance as a non-verbal means of communication is transient leaving its audience with a spectacular impression. This ephemeral nature calls for the need to constantly and continuously perform it.

Dance thus far is established as the movement of the human body, a channel of communication, an expression and act of life that projects the human body, the movement it makes, the music it responds to and the meaning it conveys which, Ugolo (75) opined, needs clarity and precision." And Bakare (64) sees it as a medium of communication that easily lends itself to mobilization efforts through awareness creation and dissemination of information and it can only be expressed through the act of dancing Ojuade (2) which is performance.

Dance serves the different needs of individuals and communities. These needs could be culture and individual-based attesting to the fact that the purpose of dance varies for different cultures. The purpose is the intention and motivation behind the movements created and the ordering of the movement, arrangement of dancers in space (floor pattern), employment of songs and instrumentation as well as the general organization of the dance. Dance is thus a deliberate and conscious effort.

The purpose of dance as noted by Monyeh could be for entertainment, enlightenment or religious reasons. The various functions notwithstanding every dance serves two basic functions of sacred and secular forms in African societies. The sacred dances are religious and ritualistic. They are a means of worship employed by man to reverence and relate with supernatural forces. These are found in various festivals and ritual ceremonies honouring and imploring one god or the other to bequeath their blessings on the land and the people.

Sacred dances are serious, having specific participants; specific simple, stylized and symbolic steps; specific rhythm and pattern, performed for religious worship, burial ceremonies, ancestral deification etc. That is, they are not performed outside their specified contexts. Also, there are other sacred dances whose movements are very fast and sometimes complex. Their secluded nature makes it impossible for a larger audience to watch or know the importance of such dances.

The secular dances on the other hand are social and entertainment-based, they are performed mostly for larger audiences in marriages, birth/naming ceremonies, coronations, installations, and festivals, although sacred dances can still occur as part of ritual procedures in the above-listed. Social dances as cultural activities may involve every member of the family, set or community; they are less serious in content and form, having a celebratory nature. The dances are free in style and rhythm having neither fixed form nor format in terms of the movements involved and the patterns unlike the sacred dances which movements, patterns, costumes and makeup can be altered or enhanced to heighten entertainment need any time.

2.4.1 History and Performance of Ohogho Dance

The Benin people are a major ethnic group in Edo State of Nigeria, situated in the Southern part of the country. The state has distinct ethnic, cultural and linguistic groups whose ancestry is traced to the ancient Benin Kingdom. These people form the Great Benin Empire which has waned and succumbed to social changes that have affected all nations of the world. The Benin Empire spanned several centuries and recorded great achievements in religious, cultural and socio-political (governmental) spheres that it was likened to a major European city (Osagie, 13).

The Benins have a strong cultural identification base which has survived various upheavals the people have experienced. A most prominent cultural heritage by which the people are known

is the Benin arts and crafts (Benin bronzes), lots of ceremonial activities like festivals, dances and songs commemorating past memorable events. These patterns of learned behaviour are transmitted from one generation to the other distinguishing them from other people's culture.

The origin of the Ohogho dance is lost in antiquity. The accounts that abound in tradition seem to contradict each other to some extent. The first source holds that the dance originated during the reign of Oba Ewuare the Great c1440-1473AD when a certain witchdoctor (Eriase) from Ugboko-Numagbae in Orhionmwon Local Government of Edo State was said to have gone to the bush on Eken day to acquire more spiritual powers. Eken Day in Benin is a rest day for human beings and a day of activity for the spirits.

No one in the kingdom goes to the farm or market on this day and returns the same.

As Eriase wanders in the thick forest, he came across spirits performing some rites of which the Ohogho dance was one. He hid in a corner to prevent being seen while he watched the fascinating dance performance. The spirits soon perceived the presence of a human being in their midst (agbonwiakpuma). They searched around them and soon found Eriase and brought him to their midst.

He was taught the dance and was asked to go home and teach his fellow human beings after which he would return to the spirit world in three months. On getting home, he narrated his experience in the bush to his people and taught them the dance. His people were amazed at the discovery and encounter Eriase had in the bush.

Three months later, Eriase died. The second version states that the dance originated during the reign of Oba Orhogbua c1 550-1578AD through a hunter who encountered some spirits singing and dancing while performing rites in the bush. He was caught and detained by them (spirits) in the forest for seven days before he was released to go back to his people and teach them the dance.

Whatever the origin, Ohogho dance exists among the Benin people as a religious cult dance belonging to physicians (ebo or obo group). It consists of strong senior members of the Eroghae and the Eghele age groups. The Eroghae in traditional Benin society is strong and energetic male youths in the community who are between the ages of 15-30 years. They perform menial jobs for the community. On the other hand, the Eghele (30-50 years old) are soldiers of the community in

charge of the general security of the villages and towns. They also specialized in building, farming, hunting and trading for the community (Aisien 136). The age grade system in Benin was very organized and formidable before colonization. But, Benin's interaction with the British, like in most parts of Nigeria, has left a most debilitating dislocation in a once organized society.

Ohogho dance is a protective dance meant to ward off evil, epidemics, wars as well as general calamities from the land. It is traditionally a male dance which, according to some opinions, is performed to worship the Ovia god (the Ovia River). It is also sometimes performed during second burial ceremonies and at the Eho festival (Aisien 86). An eho festival is a yearly event where the ancestors of the Benins are feasted (Aisien 183). The dance is performed by the Ogba community in Oredo Local Government Area and the people of Ugboko-Numagbae in Orhionmwon Local Government Areas of Edo State (Aisien 167).

Dancers in the Ohogho dance are called Igbohohgo. In its original context, the dancers, prior to performance, are said to undergo fortification and sanctification rituals (a common occurrence with ritual ceremonies) to ensure a successful performance. Ohogho performance often begins with the entrance of the dancers as led by the lead dancer who carries a wooden receptacle (Ukpabo) containing ritual objects and burning leaves on his head. He dances straight to the centre of the performance area and drops the burning receptacle on the ground, thereafter he joins the dancers who have formed a circle around the object in the middle.

Movements in the dance are strong, energetic and warlike typifying the nature of warriors and the native doctors that prepare them for war. It thus requires agility, strength and vigour. In the revolving circular floor pattern, dancers perform various movements ranging from stepping, stamping, sharp and spontaneous turns, kneeling, bending, hopping, jumping, spinning, and forward and backward movements. There is a general uniformity of motion, and the mood is intense having the aura of worship and team spirit. Each movement is associated with a particular song that is repeated, and there are several brief lyric songs in the dance. There is an entrance as well as an exit song in the dance. The songs and movements of the dance are intertwined and the music and instrumentation are supplied by dancers while dancing. The instruments are made up of voice, gong and gourd rattles, no drums. The duration of the dance could be between 5 and 20 minutes depending on the enthusiasm, strength and vigour of the dancers and the choreography. At the end of the performance, the carrier (Omukpabo) again leads out bearing the receptacle on

his head. This description is practically the same as the secularized form except that the receptacle containing the ritual object is not included in its performance. Also, females can dance in its secular form as opposed to the "all-male affair" of the ritualized form.

2.4.2 Songs in Ohogho dance are not limited to the list below:

- | | |
|----------------------------------|---|
| a. Igbohohgo ni re | Ohogho dancers have come |
| Ima mie nor ma mwon ode | None to show me the way |
| Ito bo mwen hen ode owa | I know the way to my house by myself |
| Erhinmwini ghi bi bio de | Spirits do not miss their way |
| b. Aiyo, eee, aiyo ebo o, | You do not dare, you do not dare charm |
| Aiyo eee, eee o, eee o e | You do not dare. |
| c. Akha mwen n'owina o | My Akha of Owina (Guild) |
| Ugha mwan mwen ghi vbo | Where is my axe |
| Ghe he vbe zierhan | look at it at the base of a tree |
| Ugha ya so ne rie gumwen o | when you have finished tearing with it, return it to me |
| Ugha mwan mwen ghi vbo | Where is my axe |
| Ghe he vbe zierhan | Look at it at the base of a tree |
| Ughe re 3x | Look at it 3x |
| d. | |
| Ugbe kogho,oo | |
| Obokpa erhinmwini gbe ghe | |
| E e e, obokpa erhinmwini gbe ghe | |
| In kogho farm | |

Spirit dance dance in one direction

Spirit dance dance in one direction

e. Ima mie no tio khue mwen gu mwen ko

E e e okhue ri Udo

I cannot find anyone to call my okhue for me

Ohhh, Okhue has gone to Udo

f. Irio Ologho 000

Ogho gho ren gbo de o ehi o

Ogbo de, ogbo de, ehi o 4x

I am going to Ologhoo Brand of firewood with fire blocks the way, my guardian angel

It has blocked the way, it has blocked the way, my guardian angel

g. Oghe mwen

Whoever is looking at me

h. Lele mwen gha rie, oghe mwen

Should follow me home, whoever

2.4.3 Oghogho Costume and Props

Oghogho dance has simple costumes and props which consists of the following;

- **Ebuluku. (skirt):** is a red skirt like wrapper tied round the waist that goes beyond the knee.
- **Red shirt:** It is used to cover the upper part of the body. The upper part of the body is not exposed, a red shirt is worn to match the Ebuluku (skirt).
- **Rattle (Egiogho):** This rattle is tied to the ankle of the leg, it is made from thick pan or corrugated iron sheets that are cut into pieces and folded to create pleasuring sounds. The

pans are tied to a string like rope called 'Ede'. This rattle makes different sounds depending on the quality and sizes of the rattle; the more the number of sheets the better the sound.

- **Maracas (ukuse):** This is a percussion instrument consisting of dried gourds with beads woven into a net covering the gourd. It is used to create sounds during the performance of the Ohogho dance Song (Egogo): Ohogho uses three different types of gongs that has different sounds; Kekegia wanien (this is the one that controls the other two) and Koi ko
- **Red Cap:** This is the head covering of the same color as the skirt and red top; they are designed to suit individual purposes. The Ogiku who is the leader of the dance has a unique cap design with mirror at the forehead.
- **Edion Ohogho:** This is the guiding spirit of the Ohogho dance. The Edion Ohogho is always at the center of the stage during the performance of Ohogho dance.
- **Ukionfor:** These are different coloured head tie that adds beauty to the costume. It is tied with another strip of rope cloth on top of the Ebuluku.

2.5.0 The Ohogho Dance in Performance

Ohogho is the name of a ritual /spiritual dance, ohogho spirit dance is a sacred dance performed for the essence of waging evil away and it's also a cleansing dance. According to oral account, the dance can be performed in various occasions namely Ugie festival, burial ceremonies and some other occasions including house warming and birthday parties. Ohogho dance has been performed as a ritual dance overtime but is now being performed for recreational purpose in our today's society.

According to Abbe (147) dancers in the Ohogho dance are called Igbohohgo. She stressed that, in its original context, the dancers, prior to performance, are said to undergo fortification and sanctification rituals (a common occurrence with ritual ceremonies) to ensure a successful performance. Ohogho performance often begins with the entrance of the dancers as led by the lead dancer who carries a wooden receptacle (Ukpabo) containing ritual objects and burning leaves on his head. He dances straight to the centre of the performance area and drops the burning receptacle on the ground, thereafter he joins the dancers who have formed a circle around the object in the middle. The dancers perform the dance in a secular form while the Ogiku and two other gong

bearers are in the middle with him. The dancers do not only perform the dance in a secular form but also spins as they play their maracas. Movement in the dance are energetic and warlike. According to Abbe (147) Oghogho dance requires agility, strength and vigour and each movement in the dance is associated with a particular song.

Ohogho Dance is said to have about 201 songs and dance steps; and any step taken by one of the dancers is done by the other dancers. These dance steps and songs have remained till date and it is also noted that no one outside Ugboko community can learn the songs and dance steps of the Ohogho dance without proper approval of the elders of the community. Ohogho dance is performed in a revolving circular form with the Edion Ohogho at the center spot. The Ogiku (lead dancer) with two other gong bearers stays at the central location while the other dancers with maracas has a circular arrangement; however they are all dressed in red and all the costumes are the same except the Ogiku who wears the mirror at his fore head. Ohogho dance can be performed in modern time as a form of entertainment. It has been performed in many state and national festivals such as National Festival of Arts and Culture Abuja, Yearly Festival of Art and Culture, Festac 77, Annual Ugie festival of the Oba of Benin, Ikene performance of 1959. Ohogho dance has also been made an internationally acclaimed traditional dance in Nigeria as C-BAC (Center for Black and African Art Civilization) has it's recorded tape including the Edo Broadcasting Service in the program "Our Culture, Our Tradition".

In 1958 the Oghogho dancers were invited to perform in the palace of the Oba of Benin during Oba Akenzuwa the second, who after the entertainment called the leader of the group and said "This is my dance; go and train the young ones, do not allow it to go into extinction".

2.5.1 Secularization of Ohogho Ritual Dances

Secularization is the act of converting something, especially from religious use to secular (general) use. Dance secularization in this context refers to the transformation of dance from its ritual to minimum social context. Kafewo (273) had expressed fear over the erosion of African and indeed Nigerian cult dances when he stated that " ..in the next few years, the next generations may only read about our dance performances".

This statement was made from his observation of how the various cult (ritua) dances in Nigeria using the northern part of the country as an example were being downplayed due to the

influence of Christianity and Islam on African indigenous religions. Also, Bakare (71) in the same year, noted that for any Nigerian traditional dance to survive it has to be "adapted to the new changes occasioned by contacts with other parts of the world, otherwise it risk (sic) abandonment and consequently death".

The above statements by Ojo Rasaki Bakare, a dance and theatre scholar, dancer and choreographer of no mean repute and late Kafewo, a Theatre Arts Scholar (in Nigeria) were made seventeen years ago. The import of their comments is the need to secularise traditional African dances to preserve them against extinction. Obviously, any form that refuses to submit to the whims and caprices of change will certainly meet its Waterloo in oblivion. In proffering a solution to the above concerns, Bakare (65) recommends context criteria as a determinant factor to state under what circumstances a traditional dance can be altered and what traditional dance should be altered. The inability to distinguish these two contexts, he stressed, could cause a rift. He argued further that it would be a dream to think of a continuous existence of original traditional dances in a fast-changing Nigeria.

He stressed the above line of thought in the detailed quotation below:

Perhaps we should ask: In Nigeria where foreign religions are gaining converts daily and the majority of those who refuse to be converted are not ready to give their attention to some gods that demand (sic) kola nuts, palm oil and blood, how many worshippers of the traditional religion to which most of our traditional dances are central will remain in the twenty-second century? With the rate at which Nigerians are abandoning rural life in preference for the cities where they get integrated into a 'new' culture for political, economic and social reasons, how much of these dances will a Nigerian born in the twenty-second century still be playing? If we are therefore realistic about preserving our traditional dances for the future generation. We must be sensitive to the dynamic nature of our modern society and then accept that the only realistic method of preservation is by making these dances to be always relevant to the temperament and sensibilities of the contemporary society through adaptations and recreations.

2.6.0 The Religious Significance of Ohogho Dance

The Ohogho spirit dance is a sacred dance native to Ugboko Numagbae. The dance is performed with the Edion Ohogho also known as Ukpabo (this is the guiding spirit of the dance)

the dance cannot be performed without this Edion ohogho. The Edion Ohogho is a messenger that the spirit world gave to Adalaza to present to its people; therefore the religious significance of ohogho dance is deducted from the essence of the Edion Oghogho.

The Religious Significance are as follows;

The Ohogho dance native to Ugboko Numagbae helps the Oba of Benin to cleanse Spiritual matters in Benin kingdom. It is used to cleanse the land. It is performed to ward away evil spirits and attack on anybody, dancers and members of the community.

The Ohogho dance is performed for the safe arrival of members of the community who traveled out of the community.

The Ohogho dance helps the people of Ugboko Numagbae and Edo State in general to sustain traditional and religious beliefs development in Edo State

The Edion Ohogho helps all dancers to spin several times without feeling dizzy and falling on stage during performance; meaning "Oki ki kia" A fly does not fall after spinning.

During the performance of the Ohogho dance the Edion Ohogho assists in preventing rainfall that would disrupt the performance. The Edion Ohogho has a burning light which release smoke into the atmosphere that helps in waging evil away. This light does not go off during the performance of the dance and the light means that

"Whatever is in light cannot get darkness".

Summarily, Ohogho dance is a means of worship as obvious from it's origin. Through it's performance, the people do not only remember tradition, they keep it alive, promote it, teach it and protect the people and its community. Its religious significance therefore lies in its nature as a means of worshipping the gods and enhancing the wellbeing of the society.

2.6 Relationship between Music and Dance in Oghogho Dance Performance

The Ohogho dance of the Benin people is one of the most symbolic and spiritually charged performances in Edo culture. Its practice highlights the inseparable relationship between music and dance, where one cannot exist meaningfully without the other.

1. Music as the Rhythmic Foundation

The Ohogho dance relies heavily on traditional instruments, particularly the egogo (iron bell) and its variations. These instruments provide steady rhythmic patterns that guide the dancers' movements in a circular formation. As Edo World notes, the clapperless iron bell “forms the core of the musical ensemble” in Ohogho, ensuring that the dancers move in unison with the pulse of the sound (Edo World, n.d.).

2. Dance as the Embodiment of Music

The dancers, dressed in waist gowns called ebuluku, move in a circular rhythm around a burning pot of medicinal leaves and wood, symbolizing protection and renewal (Edo People Blog, 2016). Each movement is tied to the musical beat: foot stamping echo the bell tones, and swaying motions mirror the flow of the rhythm. In this sense, the dance becomes a visual representation of the music a way of embodying what is heard.

3. Dialogue between Drummers and Dancers

The relationship between music and dance in Ohogho is not static but interactive. Drummers and bell players can alter rhythms, and the dancers respond immediately, creating a call-and-response dynamic. This reflects the communal nature of Benin performance culture, where the musicians and dancers function as co-creators rather than separate performers.

4. Spiritual and Social Dimensions

Both music and dance carry symbolic weight. The burning smoke, combined with the repetitive rhythm and circular movement, is believed to ward off epidemics, wars, and misfortunes (Wesley's Hotels, 98). The music is thus more than entertainment it channels spiritual energy while the dance manifests this energy physically. Together, they transform ritual into lived experience.

5. Unity of Expression

In Benin worldview, music and dance are not divided into separate categories. They are seen as two halves of one cultural expression, where rhythm and movement together create meaning. As the saying goes, “Neo gbe ohogho I de vbe uke” “one who dances Ohogho cannot

fall while doing it” (Edo World, n.d.). This reflects the deep trust in the binding power of the music-dance unity.

The Ohogho dance of the Benin people demonstrates a profound relationship between music and dance: music provides the heartbeat, while dance gives it form. Both are inseparable, working together to communicate communal identity, spirituality, and resilience. Through the interplay of iron bells and circular movements by, the Benin people preserve their cultural heritage, showing that in Ohogho, music and dance are not just art they are life itself.

CHAPTER THREE
PRODUCTION REPORT

3.1 Dance Script

Title: Dance of the Spirits (OGHGHO DANCE) - Created by Christlyn Agho

Synopsis:

On Eken day in Ugboko'Numagbai it is forbidden to go to the market because, that day is meant for the spirits to be in their true form. Adalaza, a farmer out of curiosity went to the farm and was caught by the spirits, and the only way the spirits were going to let him go was for him to learn their dance and go back to teach the people of his community the dance. Before going back he was given a wooden bowl (Ukpabo) to take back with him.

Sequence One: The Market Place

The dance begins in a market place where the women and men of the community are buying and selling different farm produce because nobody was meant to go to the farm on that day. Adalaza the farmer who was curious as to why people were not supposed to go to the farm on that day quietly sneaked out of the market even after his friend Edegbe tries to warn him about the actions he was about taking but he was too curious to listen to his friend's advice. So he went ahead to his farm.

Sequence Two: The Farm/Spirit World

On getting to his farm he hears sounds of drum beats coming from the bush which was strange and he quickly rushed toward the nearby bush to find out what was happening. He was shocked, as he saw some creatures who looked like spirits having a feast, dancing and singing. As he was

about to hide himself and watch them, they sensed a mortal in their presence so they charmed, and made him come out of his hiding place. After much pleading and contemplation for them not to take his life they decided that the only way for him to be freed was to learn their dance and go back to teach his people. Before letting him to go they placed a wooden bowl (Ukpabo) on his head to take back with him.

Sequence Three: The King's Palace

The King, the Chiefs and the villagers are gathered in the palace when Adalaza enters with the wooden bowl on his head containing herbs burning inside. The villagers were shocked and wondered what happened to him as he mimed his encounter at the farm to the people, telling them how he must teach the dance to his people. He teaches the people how the dance is performed.

Sequence Four: Oghogho dance performance

A typical Oghogho dance performance is re-enacted with full costumes and props.

SETTING: Ugboko'Numagbai community

Market

Farm

Kings palace

CHARACTERS:

Adalaza (the farmer)

The spirits

Trees

Market women

Community people

Edegbe

King

Chiefs

Villagers

3.2 Audition

On the day of the audition which was scheduled for 4p.m on Wednesday 9th of July at the dance studio. I and my stage manager Monday Precious arrived at the dance studio at 3:30p.m, brought out the musical instruments that is the metal gong, drums and bell. Then we waited for our fellow students whom I had invited for the auditioning. At exactly 4:30p.m we started the auditioning when a considerable number of them arrived. We started with an opening prayer which was led by myself. I introduced myself formally to the house; then all the others also introduced themselves formally to the house even though most of us already knew each other. We quickly had a warm up section that was led by Sharon Macaulay.

The students started coming out one after the other to show their dance skills after which I read out the dance script and gave a brief history of the dance to them. We began to learn the Oghogho songs and a dance sequence was being taught. At about 7:15pm when I noticed that dancers were beginning to get tired, I sent the stage manager to get a bag of satchet water which was shared round to everybody. The stage manager then passed the attendance register round, and they all dropped their names and phone numbers. I then thanked everyone for coming, read out the rehearsal timetable. The rehearsal was then formally brought to an end at exactly 7:30pm.

3.3 Rehearsal schedule

After putting the following things such as a suitable time for myself and the dancers who are also students that have their own programs too, and when the rehearsal venue would be free and vacant for use, into consideration, the rehearsal timetable was then drawn as follows;

Wednesday: 4pm-6pm

Friday: 5pm-7pm

3.3 Rehearsal Journal

11th Friday July, 2025.

The rehearsal started at past 5, we gathered to learn the different songs for the dance, as we were learning the songs we were also taught a few simple steps. Then the people who knew the oghogho dance before did the dance and the rehearsal ended past 7pm.

16th Wednesday July, 2025.

The rehearsal started past 4pm and we started with a brief exercise then learning of the new songs and then we choreographed the farmers dance, new steps were added and everyone learnt them and afterwards everyone did the oghogho dance while dancing and playing maracas and gong. The dance was done twice and the rehearsal ended by 6pm.

18th Thursday July, 2025.

Rehearsal started past 5pm, and the choreographer selected people for the farmer's dance and the rest of us were asked to join the spirit dance. We went outside to choreograph the spirit

dance while the farmer's dance was being done in the dance studio. After we learnt a few steps for the spirit's dance, we went in to show them the spirit dance. The rehearsal ended by past 7pm.

23rd Wednesday July, 2025.

The rehearsal started by 5:15pm, we did workout for 20 minutes, it ended by 5:35pm and after that we did a run through of the dance from the beginning to where we stopped at the last rehearsal, We did the run through twice. After that we taught the new dancers the steps and songs from beginning to where we stopped at the last rehearsal. We did the dance all over again thrice and we took a five minutes break. After the break we learnt two new steps in addition to the ones we've learnt before.

25th Friday July, 2025.

The rehearsal started by 5:10pm, we did workout for 30mins and after that we did a run through of the farmer's dance, each dancer was paired and placed in their various positions. Some steps were added to the farmer's dance after that we did a run through of the Oghogho dance with the complete songs and steps. We took a break for 5 minutes after that we did a run through of the two dances and we closed the rehearsal for the day at 7:05pm.

30th Wednesday July, 2025.

The rehearsal started by 4:30pm, we did workout for 20 minutes and then we moved to the farmer's dance, we did a run through of the Oghogho dance making use of all instruments and songs. We took a break for 5 minutes after that, we worked on the spirit dance but we were unable to complete it.

1st Friday August, 2025.

Rehearsal started by 5pm, we did workout for some minutes and started with the farmers dance and Prof. Ugolo came and we showed him what we have done so far, the farmer's dance, spirit dance and the main Oghogho dance, corrections were made and the rehearsal ended past 7pm.

6th Wednesday August, 2025.

The rehearsal started by 4:30 p.m., we did a little workout for 20 minutes. After that we did a run through of the farmer's dance. Then afterwards we did a run through of the spirit dance with drums and gong and we polished the dance a bit and added more steps. We took a 15 minutes break and continued the rehearsal, we started from the farmer's dance then the spirit dance and the Oghogho dance. Rehearsal ended by 6:20pm.

8th Friday August, 2025.

The rehearsal started by 5, we did workout for some minutes, started with the farmer's dance, some corrections were made and then proceeded to the spirit dance and the routine was changed again to be more suitable, steps were added and then we proceeded to the Oghogho dance, rehearsal ended by past 7pm.

12th Tuesday August, 2025.

The rehearsal started past 4pm, Mrs. Abbé was present and the dance started from the farmers dance to the spirit dance to the main dance (Oghogho). Prof. Ugolo came in during the rehearsal and he saw the dance from the top to the bottom, he then asked to see the drama (dialogue part) of the dance and the dance was performed from top to bottom again and he proceeded to

make some corrections about the era of the dance, the spirit dance and the costume they would wear, he also talked about speaking Benin dialect during the dialogue and the rehearsal came to an end by past 6pm.

13th Wednesday August, 2025.

The rehearsal started by 5:00pm, we did exercise for 15minutes, after that we did a run through of the spirit dance, the choreographer did some changes in the dance. After that we did a run through of the spirit dance adding new steps then we took a 20 minutes break. After the break, we did a run through of the spirit dance and then the farmer's dance. Rehearsal ended by 6:35pm.

15th Friday August, 2025.

The rehearsal started by 5:30pm because of the preparation for the Departmental Festival. We started with a light work out and proceeded to perfecting the spirit dance, some human trees were added and we taught others who weren't around for the last rehearsal the dance and we danced it from top to bottom with the drums this time around, during the dance some corrections were made to make it beautiful and the dialogue in the spirit dance was acted out. Only the spirit dance was done in this rehearsal because some people weren't around and time was already far spent. The rehearsal ended by past 6.

20th Wednesday August, 2025.

The rehearsal started by 4pm, we did workout for some minutes and then started with the dance, Prof. Ugolo was around for the rehearsal and we started with the farmers dance, spirit dance and the Oghogho dance, we also acted the king scene and the dialogues were taken, after the rehearsal, Prof Ugolo addressed the dancers, rehearsal ended by past 6pm.

22nd Friday August, 2025.

The rehearsal started by 5pm, we did workout for some minutes, we started with the spirit dance which was done thrice as corrections were made, then we did the king scene and then the Oghogho dance, we then did a run through of the dance again from the top. The rehearsal ended by 7pm.

27th Wednesday August, 2025.

The rehearsal started by past 4pm, we started with the farmers dance then the spirit's dance which was done twice, then we proceeded to the Oghogho dance, the dance was done twice, and then the king's scene was done and the dance done again from top to bottom. Rehearsal ended by past 6pm.

28th Thursday August, 2025.

The rehearsal started by 5:30pm, we did some workout for 20 minutes and we did a run through of the spirit dance. After that, we did a run through of the Oghogho dance. The rehearsal ended by 7pm.

29th Friday August, 2025.

The rehearsal started past 5pm, we did workout for some minutes, then started the dance from the farmer's dance to the spirit dance, the king's scene and then the Oghogho dance. We did a run through of the dance twice and rehearsal ended by 7pm.

1st Monday September 2025.

The rehearsal started by 4pm, Prof. Ugolo was present at the rehearsal, and the farmer's dance was removed and a market scene as create in its stead, then we proceeded to the spirit dance, some corrections were made and the dance was done thrice, then the king's scene and then the Oghogho dance was done, we did a run through of the dance again and Prof. Ugolo addressed us, he urged the dancers to be disciplined, add energy to the dance and also come early to rehearsals. Rehearsal ended past 6pm.

2nd Tuesday September, 2025.

The rehearsal started by 4pm, we did the market scene, the spirit dance and the main Oghogho dance, corrections were made during the dance and the whole dance was done twice and the rehearsal ended by past 6pm.

3rd Wednesday September, 2025.

The rehearsal started past 4pm, we did workout for some minutes, and then we started with the spirit dance, which was done twice then proceeded to the Oghogho dance. Then we did a run through of the dance from top to bottom. Rehearsal ended by 6pm.

5th Friday September, 2025.

The rehearsal started by 5pm, Prof. Ugolo was present at the rehearsal, we started with the spirit dance, and the dance was changed, new steps added to make it more beautiful, we did the spirit dance thrice then proceeded to the market scene then the king scene and then the Oghogho dance. We did the dance from top to bottom again and the rehearsal ended by 7pm.

8th Monday September, 2025.

The rehearsal started by 1:30pm, we did the market scene first then the spirit dance, we did it about three times. Then prof arrived and he addressed us, he informed us of the date for the dance project which is on the 19th of September. He spoke on the different sequence that were ready and beckoned on everyone to fully participate and devoted their time, energy and sacrifice toward the dance project, he also stated that just the last dance (Oghogho) was the only dance that's quite ready, he urged us to be punctual to rehearsals and then the rehearsal continued from the top to bottom.

10th Wednesday September, 2025.

Rehearsal started by 4pm, we started with the market scene then the spirit dance which we did thrice and then proceeded to the king scene and finally the main Oghogho dance which was also done twice. The rehearsal ended by 5pm.

11th Thursday September, 2025.

Rehearsal started fully by past 3pm and we had Prof. Ugolo in attendance. We started with the market scene then the spirit dance, some corrections were made to each sequence, each sequence was done thrice and we proceeded to the king's sequence and the main Oghogho dance, corrections were also made to these sequences too. The main Oghogho dance was corrected and more dancers were handed maracas and gong to play while dancing, the sequence was done thrice and then we started the dance from top to bottom again. After the dance, Prof. Ugolo addressed us, he said the dance should be roughly between 15 to 20minutes, he asked what mood the dance is supposed to be and he also spoke on discipline, he asked for the cast to be reduced and anyone absent removed, he promised to be at the next rehearsal and then we fixed rehearsals time

for Monday - 1pm to 3pm , Wednesday - 3pm to 5pm, Thursday - 2pm to 4 pm, Friday - 10am to 12pm and 6pm to 8pm. The rehearsal ended past 5pm.

15th Monday September, 2025.

Rehearsal started past 1pm, we gathered the dancers and learnt the new songs (theme song) and we started with the market scene and then the spirit dance and proceeded to the king's scene then Prof. Ugolo came in and we started the dance from top, market scene but he asked us to stop and learn the intro song properly, Christlyn lead the song while the gong and maracas accompanied. We sang the song over and over again and we all proceeded with the market scene again and then the spirit dance, the king scene and finally the main Oghogho dance which was done thrice. Afterwards Prof. Ugolo addressed us, he spoke on the drama, songs, orchestral and we did the dance again from top to bottom, and he then addressed us again. Rehearsal ended by 5pm.

17th Wednesday September, 2025

The rehearsal started by 4pm, we started with learning the new songs and the proceeded to the market scene and then the spirit dance, king's scene and then the Oghogho dance, corrections were made while the dance was been done, then we did the dance from the top again and timed it. Rehearsal ended by 6pm.

18th Thursday September, 2025.

Rehearsal started by past 3 at the Theatre hall. We did a run through of the dance from top to bottom twice. The rehearsal ended by past 5pm.

19th September, 2025.

Performance day, the dancers came in around 12 pm and we rehearsed the dance with full costume, props and makeup while the set was being mount on stage. At about 3pm Prof. Ugolo came and we rehearsed the dance again. The main performance started around 4pm with the lecturers and audience seated. Then the dance was done twice.

19th Friday September, 2025.

Rehearsal started from 10am at the dance studio. We did a run through of the dance but most of the dancers were not available because they had another production that same day. Rehearsal ended by 12pm and another rehearsal was scheduled by 6pm at the theater hall for a final dress rehearsal before the production day. Rehearsal started around 7pm due to waiting for other dancers who had earlier went for another performance. We had a run through of the dance sequence three times, rehearsal ended at exactly 9:45pm.

3.5 Songs in Oghogho Dance

Songs in Oghogho dance are not limited to the list below:

a. Igbohogho ni re Oghogho dancers have come

Ima mie nor ma mwon ode None to show me the way

Ito bo mwen hen ode owa I know the way to my house by myself

Erhinmwini ghi bi bio de Spirits do not miss their way

b. Aiyo, eee, aiyo ebo o, You do not dare, you do not dare charm

Aiyo eee, eee o, eee o e You do not dare.

c. Akha mwen n'owina o My Akha of Owina (Guild)

Ugha mwan mwen ghi vbo Where is my axe

Ghe he vbe zierhan look at it at the base of a tree

Ugha ya so ne rie gumwen o when you have finished tearing with it, return it to me

Ugha mwan mwen ghi vbo Where is my axe

Ghe he vbe zierhan Look at it at the base of a tree

Ughe re 3x Look at it 3x

d. Ugbe kogho,oo

Obokpa erhinmwin gbe ghe

E e e, obokpa erhinmwin gbe ghe

In kogho farm

Spirit dance dance in one direction

Spirit dance dance in one direction

e. Ima mie no tio khue mwen gu mwen ko

E e e okhue ri Udo

I cannot find anyone to call my okhue for me

Ohhh, Okhue has gone to Udo

f. Irio Ologho 000

Ogho gho ren gbo de o ehi o

Ogbo de, ogbo de, ehi o 4x

I am going to Ologhooo Brand of firewood with fire blocks the way, my guardian angel

It has blocked the way, it has blocked the way, my guardian angel

g. Oghe mwen

Whoever is looking at me

h. Lele mwen gha rie, oghe mwen

Should follow me home, whoever

3.6 Costumes/Props Chart

Characters Accessories

Villagers (men and women) Wrapper and shirt (buba), trousers, woven basket, hunter's gun

Adalaza Farm hat, shirt and trousers, hoe

Spirits Shredded shirt and skirt (ebuluku) sewn with white, red, and black material adorned with cowries, Ukpabo (wooden bowl)

Trees Brown shirt and trouser with green shape like pieces attached to it (tree branches)

king Beaded crown with red coral beads, six red neck beads, six red hand beads, red velvet shirt and skirt (ebuluku)

Chiefs Four red neck beads, four red hand beads, white skirt (ebuluku)

Servant Shirtless with trouser, ADA and Eben

Oghogho dancers Red hair tie, red shirt and skirt (ebuluku) adorned with cowries, maracas, metal go gong, hand fan, Upkabo (wooden bowl)

3.7 Group Members

1. AGHO OSASENAGA CHRISTLYN	ART2101195	
2. DEIDIGHA OYINBARAKEME EUNICE.	ART2101208	STAGE MANAGER
3. ODION GIFT ESE.	ART	COSTUMIER
4. OKHUOFU FAVOUR CATHRINE.	ART2101254	
5. NEWE ORISTEWYINMI LUSTY.	ART2101242	
6. ORODJIE CHINEYE FAVOUR.	ART2101274	
7. DURU UCHENNA DESMOND.	ART2101227	
8. OPHORI EBRUPHIHO TEJIRI.	ART2101268	
9. MACAULAY ONOME SHARON.	ART2101237	
10. JUSTINA CHIELO.	ART2101206	
11. ETINOSA ALVIN.	ART2101227	

12. ORHIERE GODSWILL.	ART2101271	SET DESIGNER
13. ORAKWELU KINGSLEY CHIDUMAGA	ART2101269.	DRUMMER
14. DESMOND OSAWESE OHENHEN.	ART2201602	
15. MOMOH SAMAD AYOMIDE.	ART2201586	
16. OSAROBO KELVIN OSAZEE.	ART2201608	
17. ISREAL EHRIGHA.	ART2201628	
18. OMOZUWA SUCCESS.	ART2201626	
19. NKEONYEASUA FAVOUR EWERE	ART2209081	
20. GLAD PECULIAR ILEVBAOJE.	ART2201566	
21. FAGBEMI MERCY OMOLADE.	ART2201564	
22. CHIDERA STEPHANIE OKONKWO.	ART2201609	
23. OKOJIE DIVINE ESE.	ART2201606	
24. ODIANAREWOH JOY.	ART2209470	
25. OWARE PRECIOUS.	ART2201638	
26. OTOBONG PECULIAR.	ART2201637	
27. EHIGIE DOLAPO JESSICA.	ART	
28. NOSAKHARE ITOHAN.	ART2201588	

29. ALI JOY.	ART2201532
30. ABUTOR SARAH TEJIRI.	ART2201524
31. TEMITOPE HENRY AKINBOHN.	ART2201530
32. RACHEAL OYETUNJI.	ART2201640
33. OGBEDEIHAMA ABIGAIL.	ART2201598
34. EHIAGWINA HERITAGE.	ART2201548
35. NGAKUDI MARYANN CHIOMA.	ART
36. EJEBE MERCY.	ART
37. CYNTHIA OSARIMEN.	ART

3.8 Financial Budget

The total amount or expenses incurred in the process of achieving this practical dance project apart from exigencies that came up along the line, is the sum of two hundred and seventy two thousand Naira (272,000). Below is a breakdown of the expenditure.

Lightning - 30,000

Paint - 8,000

Costumes (rented) - 20,000

Props - 10,000

Generator - 20,000

Video coverage - 20,000

Refreshment for lecturers - 25,000

Refreshment for group members (performance) - 80,000

Bag of water and biscuits bought during rehearsals - 15,500

Miscellaneous (plantain, tomatoes, oil, garri, rice, fish, onion) - 6,500

Transport fare to and fro to Art council - 5,000

Workmanship for lead drummer - 50,000

Production book - 2000

Total= ~~₦~~272,000

CHAPTER FOUR

SUMMARY/CONCLUSION / RECOMMENDATION

4.1 Summary

Although human movements are clear phenomena of a very different order, the other aspects are often apparent. This includes the successive ability to use the body in forming expressions which has been limited or even lost in the urbanized world. This applies equally to the primary manifestations connected with formative processes as with the ability to express poetic formulations directly through the body in dance as an art. It therefore becomes evident that the acknowledgement of the biological aspect of dance not only has significance as yet another element in the historical perspective of human development in the past contemporary value that has still not been explored or sufficiently appreciated. In this regard, dance should be seen as a kinetic art inseparably bound to music, it follows that an accurate recording. Call for a medium able to record movement and sound in visual and aural terms should be introduced to facilitate its wellbeing.

4.2 Conclusion

This study sought to examine the relationship between Dance and Music, using Oghogho dance of the Benin people as paradigm. The first chapter of this research introduced the work by stating out the issue to be addressed. The second chapter reviewed some relevant literatures on Traditional Dance and Music as a means of expression. The third chapter of this research is a report on the Oghogho dance performance on stage with full costume and props.

4.3 Challenges

Adapting this dance to the theatre stage however, posed a couple of challenges for much included:

1. The problem of picking up and getting easily tuned to the dance movement and style, especially on the part of the dancers who were not familiar with the dance at all
2. The problem of getting the dancers to learn and master the songs which were extensively used in the dance; since most of the dancers do not understand Benin language, the lyrics of the songs were wrongly pronounced, but were corrected with continuous and more effort at rehearsal.
3. The problem of getting the dancers to be complete at the rehearsal because they are all in different levels and have different schedules.
4. The problem paying to be taught the dance and songs by a professional.
5. The researcher also faced the challenge of gathering accurate information as regards the dance, owing to the problem of lack of documentation
6. Finally, expenses is one thing that can hardly ever be avoided in any project; this project must be noted suffered the biggest challenge financially

4.3 Recommendation

1. The problem of age and size (body weight) of dancers should be ignored, and choreographer should feel free to make use of dancers that the immediate environment provides, and are willing to work with him or her (choreographer).

2. Finance played a very vital role in this adaptation, anyone therefore, wishing to execute this kind of project must/should be financially ready.
3. A choreographer wishing to adapt this dance form or any other dance form should put his or her creative work, and feel free to make his or her own creative input.
4. The choreographer should be very open to, and willing to accept suggestions.
5. Above all, he or she must have a very great/high level of patience as it is very important in human management; this will help him or her understand and work harmoniously with the people he or she is using to achieve his or her work/ideas.



This the market sequence where villagers are buying and selling because they are not supposed to go to the market



This the market scene where Adalaza tries to sneak out of the market to the farm where his friend tries to warn him



In the spirit world, the spirit are having a feast



In this picture Adalaza is being surrounded by the spirits given the Ukpabo to take back to his people



Adalaza's comes back from the spirit world in the king's palace explaining to the king and the people his encounter at the farm



The king's palace everyone is surprised to hear Adalaza's encounter at the farm



Oghogho dancers in full costume dancing in a circular motion on stage (Theatre Hall)



The above picture if Oghogho dancers on stage in full costume with the lead dance carrying the Ukpabo on his head in the middle



**An Oghogho dancer carrying the Ukpabo on his head
lit with fire**



A dancer carrying a prop (basket) on her head on stage



The Spirits in Full Costume and Makeup Holding a Musical instrument /props (maracas)



Oghogho dancers in full costume while holding a musical instrument / props (mental gong)

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