



**Sociocultural and choreographic significance of dance performance
among the Ebiras in Nigeria: The Ichekene dance form prototype**

Peter Adeiza Bello
Department of Theatre
Redeemer's University Ede.

Abstract

Ebira ethnic group forms a large community in the present Kogi State of Nigeria, where there are several dance forms. The various dance forms of Ebira people include Ichekene, Ogugu, Ozomeche among others. Most of the dances are enshrined in ritual festivals which include Echeori, Echeane and Ekuechi that are ordered by age long beliefs, myths, traditions and taboos. However, Ichekene dance form among all other Ebira dance performances stands free of religious ritual attachment. Ichekene performance serves as a melting pot for communal socialization and conglomeration of Ebira dance artistry. Ichekene dance performance is spectacular in its composition of varying graceful movement patterns, formations and expressive improvisation. Thus, the paper explores the socio-cultural and choreographic significance of the Ebira ethnic dance performance culture highlighting Ichekene dance concert as a prototype. As an integral part of the socio-cultural practices of Ebira people, Ichekene dance concert performance has great choreographic potentials that could be enhanced for contemporary application and as a viable source of tourism in Nigeria.

Keywords: Choreography, Dance, Performance, Ebira.

Introduction

Dance is a significant aspect of the indigenous culture of Ebira ethnic group in Kogi State, Nigeria. It plays a vital role in all facets of the religious and socio-cultural life of the people. For instance, dance performance is central in the processes of the Ebira traditional festival performances, which include Echeori, Echeane and Ekuechi. Also, other ritual and ceremonial enactments among the Ebiras such as funeral and coronation rites, marriage and child naming ceremonies among others are never without the significant application of dance performance. These performances provide a window through which the ways of life of the people are revealed, sustained, preserved and passed. The features of the choreographic processes and movement patterns that characterize the contextual performances of Ebira people often reflect certain history, myth, legend, belief, value and experiences that cut across various aspects of the

people's ways of life. To this end, Damisa submits that, "dance often time provides the key to understanding a people's culture" (1). Damisa's submission is translated to mean that so much about Ebira people's past and present experiences are usually captured, expressed and represented through the symbolic application of certain dance movement patterns be it a ritual, ceremonial or recreational dance performance.

Socio-cultural significance of dance among the Ebira

The functional application of dance movement cut across the ritual and the celebration phases of the various categories of Ebira traditional performances. Both the ritual and celebration phases of the performances are equally important to the communities. That is, while the ritual dance pattern is strictly guided by certain taboos and restrictions for religious purposes, the celebration dance pattern fosters communal socialization amongst the people without any form of restriction to participants; performers and audience alike. For instance, the composite towns, villages and hamlets across the length and breadth of Ebira land are usually agog with the spectacular Ichekene dance performances that usually precede the annual Ekuechi festival celebrations and during Echeori festival. Performers at designated venues including village arenas (*Orere*), market squares (*Akakanaohu*) and family compounds (*Ohueje*) in a competitive concert, would put up their best to outwit one another with series of choreographic movement patterns drawn from the various categories of Ebira dance styles and patterns including Ichekene, Ogugu, Ozomeche, Ogugu, Anuva and Arigede usually displayed within the various categories of the performance contexts.

The significant role of dance in the various cultural performances and practices of Ebira people cannot be underestimated as it serves as a vehicle for the passing of significant folklores and values from one generation to another. Affirming the significance of dance in a typical indigenous African setting as that of the Ebiras, Snipe aptly submits that, "dance is such an important element in the life of Africans that it is regarded as life. This is because dance is a bridge that connects the dead, those that are still living on earth and even those that are yet to be born" (63). In the same vein, Asante affirms the significance and centrality of dance performance in the ways of life of Africans. She observes that dance cut across every aspect of the people's ritual, ceremonial and social activities. Asante adds that dance to Africans is "a way of thinking, living and communicating and it forms an integral part of all important facets of the African life cycle" (7). Ojuade explains that: "Traditional dance formed a major part of society's religion, social and existential reality. In African societies, dance serves as a major aspect of their modes of expression. Dance was used to highlight the kinetic logic as well as to portray the cultural interpretations of the history and reality of the people from which it came" (30).

It is important therefore to note that dance beyond entertainment, is a potent medium of cultural transmission by which the continuity of certain age long traditional practices and enactment is sustained through performances. To an average Ebira person dance is innate; a part of his cultural identity that is

significant to all categories of celebration. In line with the above notion, Yerima posits that "if culture is defined as the way of life of a people, then dance which is a central part of culture is also a way of life of any given people. This is because both culture and dance are intertwined" (17). In essence, dance performance beyond artistic recreation is an embodiment of the totality of a people's cultural values which provides answers to the spiritual and the physical quests of the people.

It is not a common practice in the traditional Ebira culture that a particular dance is performed in isolation of the background festival or ceremonial context. Dance performance in Ebira land is therefore a communal practice that is rarely separated from contextual festival and ceremonial performances. This is because dance, as a cultural element, is usually an important part of festival performances. In most cases, the performance essence of an indigenous festival would usually seem incomplete with the absence of dance either playing a ritual or celebration role. In other words, while a contextual festival plays a pivotal role to the performance of dance, the dance as a complementing component of the festival plays significant function in the ritual processes, communal celebration, socialization and entertainment therein. The various dance forms and styles are either named after the background festival context, ceremony or music ensemble. For instance, Echeori dance performance is distinctly defined and performed by the context, paraphernalia and ensemble of Echeori festival and beat pattern. This is because Echeori dance style significantly and functionally exists within the context of Echeori festival performance though other dance forms are also performed within the context. Similarly, a display of Ogugu dance is usually performed during the funeral of an old man and during the annual Echeane festival. In like manner, Ichekene social dance concert is usually a preliminary festive performance all through the night known as Unehe till the mid hours of the following day to usher the celebration of the annual Ekuechi festival. Explaining the attachment of dance to contextual festival performances in a typical African culture as that of the Ebiras, Ododo alludes that "the binding force that unites Africans to festival experience is primarily located in the artistic process of the performance because it provides the people an avenue to express their creative ingenuity through the functional and aesthetic deployment of their various art forms" (11). Ododo's allusion highlights that the art forms usually do not stand individually alone but in certain collaboration that expresses the aspirations and visions of the people. No wonder, Ebira dances are named and categorized either after a myth or legend, festival, ceremonial event or music ensemble in which each of the various dance forms are symbolically functional. In the same vein, Wilson alludes to the fact that "early African societies had many traditional performances that were connected to ceremonies and rituals and used music, song and dance" (105). The dance performances of Ebira people are such that radiate the aura of a typical African dance theatre which employs significant application of other composite elements of the performing arts such as elaborate costume, props among others playing complementary role. The Echeori, Echane and Ekuechi dance performances of Ebira people among others are typical examples of indigenous African dance theatre that are symbolically enshrouded in myth. These dance performances are embedded with theatrical elements running

through from the performers' procession to arena staging which usually rounds off in a recession.

The significant essence of dance among the Ebiras is made manifest as both a spiritual entity and a creative art form and non verbal language by which traditions are expressed and transmitted. Like in every other African setting, the Ebira imbibe the art of dancing from cradle by participation in communal performances as a cultural element. A typical traditional Ebira dance performance is first of all significant for its intangible value enshrouded in the background folklore. Also, the Ebira dance is significant for its tangible aesthetics composed of the peculiar dance steps that reflect the people's ways of life. The inherent Ebira dance choreography is visibly identified in the movement pattern variation, repetition, transition, precision, formation and dynamics as usually influenced and motivated by the dancer's creative intuition, drum beat and singing pattern. For instance, while Echeori dance performance is rooted in age long Ori myth and ritual practices, the aesthetic appeal of the performance is enhanced or realized with the assemblage of total theatrical elements ranging from the functional application of music to symbolic use of costumes, make-up and props complementing the choreographic dance movement patterns. Virtually all the dance performances of Ebira people are characterized by the interplay of intangible and tangible aesthetic values.

In this light, Kofoworola captures the interplay of the tangible and intangible essence of the African art by explaining that "the essence of art can be described as the ability to bring into existence that which looms large in the human imagination" (28). He describes theatre of which dance is central in the light of democratic philosophy which projects the importance of meeting the needs and desires of the society with the proper management of the peoples' resources by themselves with the submission that "theatre can be declared as a forum created by the people to examine or analyze the societal issues of the people for the goodness of the people" (30). This is the reality of the symbolic and contextual nature of the indigenous Ebira dance performances composed of movements employed for ritual and for entertainment. These dances constantly remind the people of their identity, lessons of the past and ethos that must be observed to help sustain their existence and shape a better tomorrow. The aforementioned lessons are usually conveyed in the philosophical content of the songs and pantomimic movement displays. Therefore, it was imperative that the analysis of the dance forms of Ebira people in this study is first of all explored within the background context of performance, to unravel the tremendous choreographic potentials inherent in the dance movement patterns which could be enhanced and professionalized for universal appeal.

Ebira dance forms

To a typical Ebira person, dance is innate; a cultural element that is naturally imbibed like any other element of the people's traditions. In this light, Ojuade believe that "Dance is inborn, communal oriented, and it is participatory by all. It is observed that the rudiments of the indigenous dance movement patterns of a people naturally becomes part of their cultural behaviours from cradle as they

continue to witness and participate in the performances over time” (366). Typical of the Ebiras, it is not a common practice to witness instances where special training in the rudiment of their indigenous dances is being carried out because they have been nurtured over time in their background traditions. Thus, at the sound of a particular genre of Ebira beat pattern and singing tone, a typical Ebira man or woman like in every other African setting, would spontaneously dance to the rhythm without difficulty.

The dance forms of Ebira people can be grouped into three basic categories according to the features and characteristics of movement pattern, beat pattern, singing tone, context and structure of performance. The three basic classes of Ebira dance performance genres include:

(a) Festival dance performance genre including Echeori, Echeane and Ekuechi dance forms;

- (i) Echeori dance performance is enshrouded within the context of the annual Echeori festival otherwise known as the new yam festival celebrated in honour “Ori” spirit of purity, fertility and productivity believed to mediate between the people and “Ohomorihi” the Almighty creator of heaven and earth among the Ebira. The Echeori dance performance composition is usually a fusion of Ichekene social dance, Ozomeche vocational dance, Anuva and Arigede recreational dance and Ogugu ritual dance.
- (ii) Echeane dance performance is composed of Ogugu carnival procession and gyration dance and Anuva arena recreational dance, Echeori meaning festival or celebration of women, is a masquerade performance celebrated annually in honour and appreciation of the Ebira women. Hence, the carnival procession is usually led by women ahead of the masquerade and men singing and dancing.
- (iii) Ekuechi is an annual all men affair ancestral masquerade festival performance that is composed series of ritual enactments and dance procession, arena performance and recessional dance composed of Ogugu, Anuva and Ichekene beat and dance patterns.

(b) Ritual dance performance genre including the likes of Ogugu, Arigede and Aahe’obe or Eze’obe dance forms. Ogugu dance is characterised by energetic and acrobatic movement patterns and electrifying beat usually performed during the funeral of an aged man, coronations and during masquerade festivals. The term Arigede refers to a recreational performance ensemble in which varying movement patterns are displayed by dancers. The dance movement transition is usually determined by the master drummer who skillfully changes the beat patterns to arouse the dancers and the performance euphoria. Ahaobe/ Ezeobe is the Ebira hunters and warrior dance display that is usually composed of Ogugu athletic/ acrobatic dance performance amidst mystic displays.

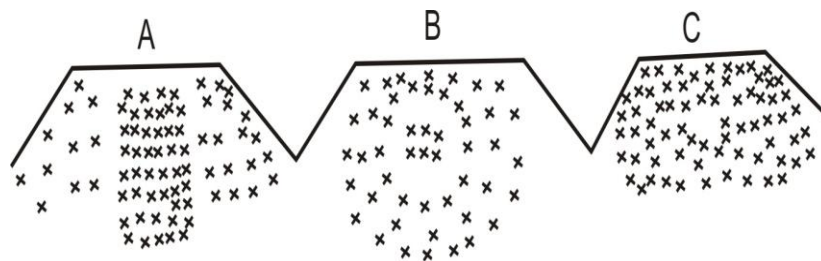
(c) Social/ recreational entertainment dance performance genre including the likes of Ichekene, Ozomeche, Anuva and Arigede dance forms. While Ichekene is purely a social dance, Ozomeche occupation dance, Anuva and Arigede

recreational dances may be displayed either as a recreation or as a ritual performance depending on the context of event or ceremony.

The traditional dances of Ebira people are characterised by their peculiar drumbeat and singing pattern. In the same vein, Green posits that a typical “African traditional dance is usually controlled by its music which is also guided by the root language” (13). The statement implies that the indigenous African dance is entwined with its music which differentiates it from any other dance. In the same light, Abiodun opines that dance forms an emotional expression of music using movements” (81). That is to say that dance is the physical complement, advancement and interpretation of the essence of what is being played to our hearing and perceived by our spirit. Therefore, the existential value and continuity of dance lies in the background tradition composed of folklores; myth, legend, poetries, riddles, proverbs and music as the propeller or driving force by which the background folklores are documented and portrayed through dance. In essence, dance is simply the non-verbal expression and representation of oral tradition accelerated with the art of music. Hence, the folk dances of Ebira people are either described or named after a particular music pattern, contextual festivals and ceremonies that are soaked in myths and rituals. Therefore, Ebira dances are better identified and described within a holistic symbolic performance because of the cleaving nature of the dances to their background contexts and traditions.

Ebira dance performance formations

There are three basic formations and floor pattern designs that characterize all forms of Ebira dance performance as illustrated in the sketches numbered A - C as follows;



Sketch A is an illustrative formation and pattern of performers in a linear procession with a collection of active audience in a clustered pattern at opposite sides. Sketch B shows a circular formation of both the performers and participating audience with the lead artists at the core of the circle. Sketch C is a clustered formation of performers and participating audience. A typical Ebira dance performance, be it recreational or ritual usually follows the aforementioned basic formation patterns transiting from a linear procession to a circular formation and intermittently transforms into clustered formation. For example, Echeori dance movement transition usually follows the pattern of a single line or two parallel lines of dancers in procession. The procession usually

transits into a circular form that climaxes into individual emotion drive improvisation in a showing off manner of expressions amidst the men folk cane whipping contest and the women folk creative maneuvering of fabric weaving occupational props. The successive movement transition and formation of Echeori dance sequence cuts across symmetrical and asymmetrical design in spatial and floor pattern. The transient design pattern is usually unraveled in order of straight line and clustered procession portraying (order, harvest of opinions and unity of purpose), zig-zag and arch like motion which reflect uncertainty, path trailing and gallantry, circular chain which is a symbolic representation of communality and unity. The underlying motive of the energetic and dexterous steps are usually conveyed and expressed through every part of the body zones composed of the physical, spiritual/emotional and mental zones. The footwork is characterized by intermittent fast and drowsy paced stamping, shuffling, hopping and selective lifting of the feet, thrusting and gliding. The torso is gallantly propelled in a halfway bend posture that successively transits in intermittent swift turning and zigzag dabbling with the complementing forward swinging, upward thrusting and sideways swaying and shuffling of the hands. For example, the following stage managed pictures 1, 2, 3 and 4 taken by the researcher illustrate the basic processional, circular, clustered and oppositional formations of some female dancers;

Pic. 3. Photo by the Researcher. Pic. 4. Photo by the Researcher.





Pic. 3. Photo by the Researcher. Pic. 4. Photo by the Researcher.



Choreographic structure in Ebira dance performances

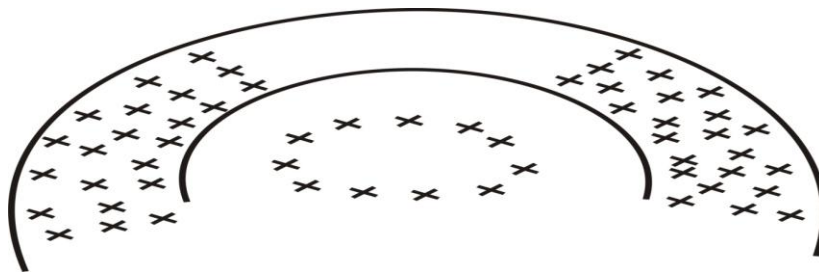
Primarily, dance movement among Ebira people like in most African communities, is spontaneous and improvisational. That is, individual's movement transition, patterning and stylization are usually as inspired or motivated by the dancer's emotion. Every dancer in the course of performance would usually pattern his or her movements based on the rudiment of the dance steps associated to the context of performance and dictates of the drumbeat and songs. On the other hand, there are instances where dancers would team up in groups to outwit one another at the festival arena or performance square. In the instance of a team work, uniformity and cohesion are usually coordinated by the most skillful dancer among the team. The dancers in the course of their excitement soon get to meet the successive demand of precision and cohesion as they create distinct choreography.

Though improvisation tends to be prevalent in the performance of a typical Ebira dance, but a critical observation of the movement patterns and transitional formations of the dances, reflects evidence of thoughtful creativity that must have been developed over time. Ugolo asserts that "The art of choreography is not new to Africa. This view is validated by the abundance of dance forms and styles in Africa. At least somebody must have choreographed these dances" (71). On the other hand, he adds that the traditional African Choreographer has a faceless identity because dance in African setting is communal and contextual. Being a communal property, it is assumed that the whole community contributed to the creation and composition of dance and no one takes the credit for the design and arrangement of the dance steps. However, the facelessness of choreographers in indigenous African setting does not mean total absence of choreography in the dance performances. Therefore, the inherent choreographic appeal resident in Echeori dance performance is better appreciated when analyzed within the scope of residual African choreography. For instance, our choreographic yardstick must consider both the tangible and intangible values of the dance, cutting across the context of the performance right from the rituals to procession, arena staging and recession involving a group of dancers/ performers. According to Obafemi "The first point of establishing the aesthetics of dance is to perhaps ascertain the social and metaphysical realities, which dance incorporates and encapsulates". (176). Hence, in indigenous African setting, the context and function of a dance as well as observing the significant rituals in accordance to the governing tradition during performance all constitute to the overall aesthetics.

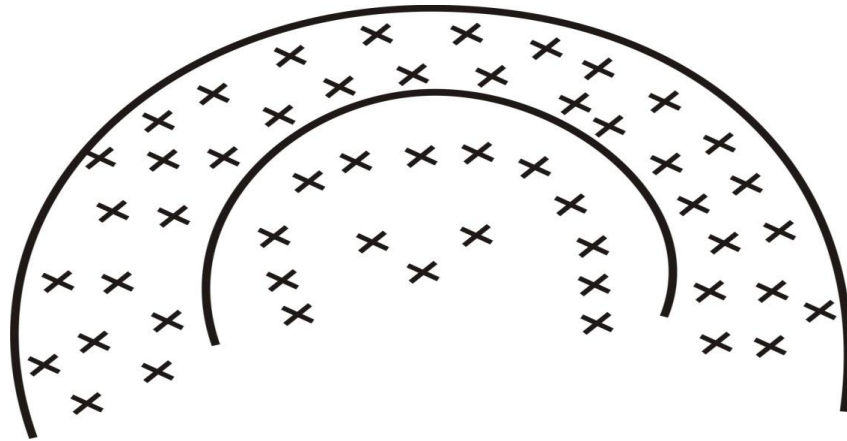
Emergence of Ichekene dance form

The emergence and development of Ichekene dance performance started with what was known as Okono or Ikono performance. Okono is an old form of recreational performance among the Ebira in which stones struck against one another and some other percussive elements such as bamboo sticks are used as musical instruments to accompany singing and dancing. The name Ikono was derived from the sounds produced from the striking of stones. The performance is supposedly a merry making activity at leisure during which palm wine

(Eche'omo) or guinea corn brewed wine (Eche'aiyi) is served. Okono in the early days was popular with the menfolk though youngsters and women alike are also known to have employed the pattern during communal recreation. The performance is composed of rhetoric, bantering, comic rhymes, and folk songs that satirize certain significant characters, issues, scenarios or events to arouse laughter and at the same time teach moral lessons. Okono dance movement pattern is characterized by improvisation and exaggerated pantomimic display depending on the euphoria of the recreation. The dancer's movement transition is usually drowsy in tempo with emphatic fun making gesticulation and nuances. The central performers are usually in a circular formation positioned in between group of clustered audience and onlookers at opposite sides as illustrated in the following sketch identified as D;



Okono recreational performance metamorphosed from the use of stone into what is known as Ichekene in which the seed pod of the flamboyant tree is adopted as instrument. Thus, Ichekene derived its name from the tree's flat and long pod fruit with seeds. When the fruit is dry, the seeds become loosely packed within the pod. By shaking the dry fruit, the loose seeds within the pod make some sound. Thus emerged an instrument from the flamboyant tree seedpod which when it is dried and harvested is functionally used as a musical instrument by rhythmically shaking it to accompany singing and dancing. Ichekene shares similar characteristics with Okono in terms of the choreographic formation and floor pattern as illustrated with the following diagram tagged E;



Over time, Ichekene performance metamorphosed into an elaborate concert dance also known as Ikede. Ebira oral history recalled by Edward Jatto, a renowned Ebira folk and art pop musician has it that the term Ikede was imported, introduced and popularized by one of earliest renowned Ichekene performer known as Ikekere Ozildogido from Isungwe village in Okehi district of Ebira land. Story has it that Ikekere adopted the term Ikede from Ikorodu in Lagos State, where he once sojourned outside his homeland. Ikekere introduced the term Ikede as his signature or identity phrase uses as a brand name which distinct his stylized form of Ichekene. Ikede soon became popular as Ikekere's contemporaries and the composite Ebira communities fell in love with the new nick name. The slight difference between the old form of Ichekene and the present day form is that while the former maintains a slow tempo in terms of the beat pattern, singing style and dance transition, the later is characterized with energetic pomp.

Ichekene performance structure

The performance structure is composed of carnival procession and arena stationed concert display where a lead or principal singer is encircled with a retinue of chorus and participating audience as illustrated in the following picture numbered 5;

Pic. 5.



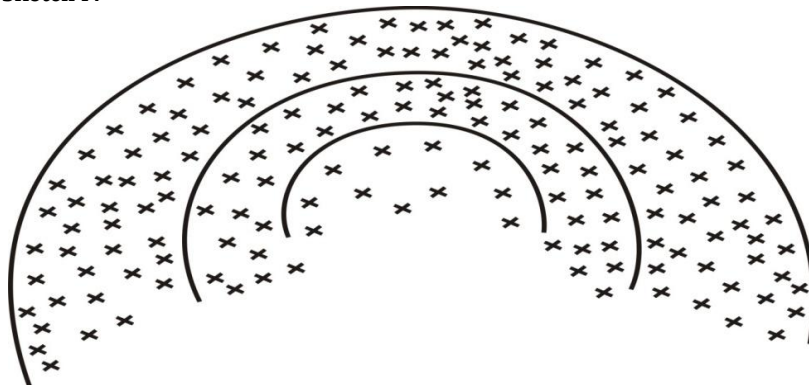
Ihekenearena concert with a principal singer and song fine tuners on an elevated booth known as Uta, encircled by a retinue of chorus, dancers and participating audience. Photo by the Researcher, Okengwe, Okene L.G.A, Kogi State, Nigeria.

The retinue of chorus with the surrounding audience all constitute the singers and dancers whose dancing steps are characterised by graceful spatial manipulation of the hands, on the spot slow gliding of the feet and intervals of graceful turning and moment of stillness that transit into an intermittent stooping and rising motion. The varying degrees of skillful manipulation of the torso with emotional expressions distinguish one dancer from another. Ihekene performance otherwise known as Ikede is an elaborate social concert event composed of competitive display by various performers and their team members who double as dancers and chorus back-ups. Ihekene can be performed at any time and at any event as situation demands either during the day or all through the night till dawn known as Unehe. Unehe (till dawn) refers to a performance that usually takes place on the eve of a significant festival or other kinds of ritual ceremonies such as funeral, coronation, marriage ceremony and even child naming ceremony. The biggest season of Ihekene concert fiesta is the one that is usually held at the end of the year in every Ebira community to usher-in the celebration of Ekuechi masquerade festival.

Ihekene dance concert is characterized by vibrant pageantry with spectacular performance structure and artistry composed of singing and dancing. Typical of most significant Ebira performance, the form of Ihekene structure is composed of a processional dance carnival, arena staging and recession. For example, during the annual performance fiesta that precedes Ekuechi festival, streets of the town hosting the fiesta will be unusually lively with decorations and enthusiastic audience inspecting the various designated performance squares

and arenas for the competing performers that night. Every designated town squares and arenas will be equipped with a decorated performance booth with adequate lighting facility put in place. The euphoria of performance is heightened once it is nightfall and the echo of Agidibo sound coming from different directions as well as pockets of pre-performance gyrations at the designated squares by drummers and dancers start to attract audiences to the performance arenas and squares. Performance kicks off as soon as all the competing principal songsters with their inner caucus team composed of the song fine tuner (Odahe), large numbers of chorus (Ogwuahe), drummers (Onisohu), rear guards and supporters in a procession arrives their designated squares with so much pump to attract audience to their performance spot. The principal singer (Ojahe), his song fine tuner with a few inner caucus, back-ups, surveillance men and a gong/ bell ringer who announces the end of a sequence leading to the beginning of another will ascend the elevated performance booth known as (Uta) usually placed at the centre or apex of the designated spot. The drummers and the other members of the team and supporters with participating audience surround the elevated booth. The following sketch is an illustration of the arena staging formation of both the performers and participating audience;

Sketch F.



The principal performer, song fine tunners, gong carrier and a few surveillance men are positioned in the inner arc. The drummers, chorus and supporting team are positioned in the immediate arch next to the inner arc. The third and larger arc is made up of participating audience, onlookers and passer-bys.

Every principal performer all through the night long put up their best artistry in dishing out countless number of songs that permeates past and current issues of life. The drummers particularly the lead drummers playing at the various performance spots put up the best of their skills to outwit drummers of the opponent side as they endeavor to sustain highly electrifying beats to inspire the performers and participating audience alike. The principal performer and his team brace up for a good fight by the successive rejuvenation of their skillful dance steps in response to the master drummer's tonal variation of his electrifying beat punctuations. The arena that seems to command the loudest

euphoria at every point tends to attract the constantly swaying audience. This competitive engagement ensues all through the night of performance till the audience gradually disperses and the performers go on recession at daybreak. The performers reconvene much later at dawn for a pageant parade round town. The principal performer is usually made to sit on the shoulders of a strong fellow. The performer is elevated high with the head of the fellow tucked in between the legs of the performer in the course of the carnival. He skillfully dances while still elevated rendering his songs in motion. The carrier of the performer also moves skillfully, dancing to the rhythm with the teaming chorus and participating audience exuding much pomp. At the end of the parade round town, the performers go into a recession and reconvene at their various designated arenas to reengage in a last round of performance till dusk as the audience gradually disperses while the performers recede. Ichekene has developed into a highly standardized form of Ebira performance with much style and euphoric aura that creates a platform for cross gender communal socialization. The rudiment of Ichekene dance steps is a reflection of resilience, confidence, calculative, poise and pride as encapsulated in the word Tangwao the popular Ebira all season greeting meaning be watchful, careful and steady or sustain your poise. The progressive and steadily gliding feet of the dancer with the innovative hand swaying, steering and way parting motion of his or her hands are such that portray an impression of caution, command, grace and poise as illustrated in the following pictures 6 and 7;

Pic. 6. Photo by the Researcher. Pic. 7. Photo by the Researcher.





The movement pattern in picture 6 is an illustration of rotational movement with hand swaying and way parting motion of the hands while picture 7 reflects the hand steering and gliding feet movement pattern. The movement pattern postures in the pictures 8, 9, 10 and 11 taken by the researcher illustrate varying levels of poise, grace, progression, caution and confidence.

Pic. 8. Graceful dance posture.

Pic. 9. Illustration of caution.





Pic. 10. Posture illustrate progression. Pic. 11. Illustration of poise/confidence





Conclusion

Among the Ebira ethnic group, Ichekene dance concert performance is a melting pot that usually interacts with other forms of dance in the various performance contexts either as part of the prologue or as a side attraction in the course of the performance or as part of the recessional processes. The graceful choreographic movement patterns, and performance processes and structure are such that accommodate expressive innovation within the residual choreographic pattern. Hence, Ichekenedance concert performance has great choreographic potentials that could be enhanced as a prototype to popularize Ebira dance performance culture. In essence, the performance is not only a valuable source of communal socialization but also a viable source of tourism in Nigeria.

Works Cited

- Abiodun, Femi. The use of Traditional Music Elements in Nigerian Art Composition. The Gourd Rattle Journal of Musicology, (Ed) Adesokan Z. Kwara State of Education, Ilorin, Kwara State, Nigeria, 2000. Print.
- Asante, Welsh. African Dance: An Artistic, Historical and Philosophical inquiry. Africa World Press Inc. 1996. Print.
- Damisa, Suru. The Sociological Impact of Marriage and Funeral Dance Performances among the Ososo People of Nigeria. Unpublished Ph.D Thesis submitted to the Department of the Performing Arts, University of Ilorin, Ilorin, Nigeria, 2012.
- Green, Doris. Traditional Dance in Africa" In: Asante (Ed) African Dance: An Artistic, Historical and Philosophical Inquiry. Africa World Press Inc. 1990. Print.

Kofoworola, Ezekiel. Rhythms of Truth; An Interdisciplinary Approach to Knowledge. Dorc Amos Tops Publishers in conjunction with the Department of the Performing Arts, University of Ilorin, Ilorin, Nigeria, 2015. Print.

Obafemi, Obafemi. Politics and Aesthetics: Essays in Drama, Theatre and Performance. Haytee Press and Publishing Co. Ltd. Ilorin, Nigeria, conjunction with Ajon Creators Series, 2009. Print.

Ododo, Sunday Enessi. 'Facekuerade' Theatre: A Performance Model from Playing and Technical Aesthetics of Ebira-Ekuechi Festival in Nigeria. Unpublished Ph.D Thesis Submitted to the Department of the Performing Arts, University of Ilorin, Ilorin, Nigeria, 2004.

Ojuade, Jeleel. The Secularization of Bata Dance in South-Western Nigeria: A Study of some Bata Dance and Theatre Groups. Unpublished M.A. Thesis Submitted to the Institute of African Studies, University of Ibadan, Nigeria, 1997.

Ojuade, Jeleel. (Dance Criticism in Nigeria. Critical Perspectives on Dance in Nigeria (ed) Yerima, Ahmed, Bakare, Ojo, Udoka, Adoka, Kraft Books Ltd, Ibadan, Nigeria, 2006. Print.

Ugolo, Chris. The Choreographer and the Dance Art in Contemporary Nigeria. An Encyclopedia of the Arts, Volume 11, 2005. Print.

Wilson, Edwin. The Theatre Experience, 10th Edition. Published by Mc Graw Hill Companies, Avenue of the Americas, New York, 2006. Print.

Snipe, Tracy. African Dance: Bridges to Humanity. African Dance: An Artistic, Historical and Philosophical Inquiry. (Ed) Asante, Welsh, Africa World Press Inc, 1996, Print.

Yerima, Ahmed. Symbols and Images in Nigerian Dances. Critical Perspectives on Dance in Nigeria. (Ed) Yerima, Ahmed, Bakare, Ojo, Udoka, Anold, Kraft Books Ltd, Ibadan, Nigeria, 2005. Print.