

**AN ETHNOMUSICOLOGICAL STUDY OF INDIGENOUS RECREATIONAL  
MUSIC OF THE URHOB0 IN DELTA STATE**

**DICK-DUVWAROVWO, EREFORO**

**PG/08/09/155876**

**DELTA STATE UNIVERSITY, ABRAKA**

**JANUARY, 2017**

**AN ETHNOMUSICOLOGICAL STUDY OF INDIGENOUS RECREATIONAL  
MUSIC OF THE URHOB0 IN DELTA STATE**

**DICK-DUVWAROVWO, EREFORO  
BA. (NIGERIA, 1988), MA (IBADAN, 2003)**

**A THESIS SUBMITTED TO THE POST-GRADUATE SCHOOL IN PARTIAL  
FULFILMENT OF THE REQUIREMENTS FOR THE AWARD OF DOCTOR OF  
PHILOSOPHY DEGREE IN MUSIC (AFRICAN MUSICOLOGY)**

**DELTA STATE UNIVERSITY, ABRAKA**

**JANUARY, 2017**

## **DECLARATION**

I declare that this is an original research work carried out by me in the Department of Music, Faculty of Arts, Delta State University, Abraka, Nigeria and has not been presented for the award of another degree in this or any other university.

---

Ereforo Dick-Duvwarovwo

---

Date

## CERTIFICATION

We certify that this work was carried out by EREFORO DICK-DUVWAROVWO (PG/08/09/155878) in the Department of Music, Faculty of Arts and has been found satisfactory for the award of Doctor of Philosophy (Ph.D.) in Music (African Musicology) of the Delta State University, Abraka.

---

Prof. Emurobome Idolor  
(Supervisor)

---

Date

---

Dr. A.A. Layande  
(Supervisor)

---

Date

---

Dr. I. O. Idamoyibo  
Head of Department

---

Date

## **DEDICATION**

To Ethnomusicologists

## ACKNOWLEDGEMENTS

The successful completion of this work is attributed to the efforts of as many who have in one way or the other contributed either time, knowledge, words of encouragement or finance. First and foremost, I thank the Almighty God for His grace and strength to complete the programme successfully.

My sincere thanks go to my amiable supervisors: Professor Emurobome Idolor and Dr. Atinuke Layade for their co-operation, understanding and constructive criticisms that enabled the work to be perfectly completed. May the good Lord bless you and reward your good works in Jesus name.

I am also grateful to Prof. Ovaborhene Idamoyibo, the Head of Music Department for his efforts to ensure the speedy completion of the work. I also appreciate the efforts of Prof. Charles Aluede, Dr. Arugha, A. Ogisi, Dr. Sunday Ufuani, Mr. Ogheneruemu Ewhre, Mr. Bruno Ekewenu, Mrs Philomena Igue Akpeki, Mrs Margaret Efurhievwe, Mrs Rebecca Ogbeide, and all staff and students of the Department of music, Delta State University, Abraka for their encouragement that gave me the zeal to continue to the end. My colleagues and fellow Post-graduate students in the Music Department, in the persons of Mr. John Abolagba, Rev. Sola Eniolawun, Rev. Nathan Thinkan, Mr Stephen Udoh, Mr Oghenemudiakewwe Igbi and Mr Smart Ekpo are also appreciated for the demonstration of a collective zeal to complete the programme. May God crown all your efforts with success.

This work would not have been carried out successfully without the services of the informants and storytellers who were very patient with me and accommodating, especially at the recording sessions. Miss. Edijala Okoro, Mrs. Magaret Keberhowho, Mr. Record Ughievwebrurhe, and Mr. Benson Erhemute of Ughievwe. Madam Edoke Rogbaivwie, Mrs. Ufuoma Obebeduo and Madam Agnes Gbegbaje of Uvwie, Evang. Paul Ugbi, Mrs. Helen Aghoghovbia of Agbon, Miss. Favour Otete, Mr. Obaro Edjere and Mrs. Mary Otete of Olomu, Mr. Emmanuel Urhobocha, Mrs. Grace Awhaitoma, Mrs. Ephra Debora, Mr. Godbless Edekpo, Mrs. Faith Ogolo, Mr. and Mrs. Oyibo Edekpo of Mossogar, Mr. Wisdom Ejagede and Madam Victoria Efetobo of Oria Abraka,

Mr. Peluck Enyenakpor, Mr. Augustine Otarighoben, Mr. Peter Sagin, and Agbudje Godwin of Elume-Okpe, Mr. and Mrs. Goodluck Ososoh of Uwherun and a host of others, the children being inclusive. I appreciate you all and God bless you.

My warm appreciation to Mr. Dick Duvwarovwo, my husband for his moral and financial support: to the children, Mr. Terry Dick, Master Dickson Dick and Miss. Sarah Dick for their understanding and ability to cope in my absence from home. May the good Lord richly bless you all.

My regards to the Management of Education Trust Fund for sponsoring the programme, and making it less stressful financially. I am also grateful to the authorities and staff of College of Education, Warri for the opportunity given to me to increase my academic knowledge. I specially express my gratitude to Dr. S.S. Ebisine, the Acting Provost of the College of Education, Warri, and Mrs. A. Urowayino, the Registrar. I also appreciate my colleagues Dr. S.J. Eshenake, Mr. M. O. Umukoro, Mr. U. C. Osammor, Mr. E. Otete-Akpofure, Mrs. M. Ariko-Omagbemi, and Mr. Zitu Benafa for their co-operation and encouragement.

Finally, I appreciate my siblings, Mr. and Mrs. A. Ojanomare, Mrs. E. Iniaghe, Rev. Dr. O. E Oyovwi, Dr. O. D. Oyovwi, Mr. and Mrs. J. Onoharigho Mr. and Mrs. A. Oyovwe, Mr. and Mrs. J. Magba, Mr. and Mrs. O. C Oyovwi, my nephews, and nieces. My friends are not left out in the persons of Mrs. Ejiro Asah, Mrs. Julie Ojo, Mr. Nweke Joseph-Mary and Mr. Douglas Kofi for their technical assistance given to the work, and a host of others too numerous to mention for their immeasurable contributions toward the success of this thesis.

## TABLE OF CONTENTS

COVER PAGE.....	i
TITLE PAGE.....	ii
DECLARATION .....	iii
CERTIFICATION .....	iv
DEDICATION .....	v
ACKNOWLEDGEMENTS.....	vi
TABLE OF CONTENTS.....	viii
LIST OF TABLES .....	xii
LIST OF FIGURES .....	xiii
LIST OF PLATES .....	xiv
ABSTRACT.....	xvi
<b>CHAPTER ONE: INTRODUCTION</b>	
1.1 Background to the Study.....	1
1.2 Statement of the Problem.....	3
1.3 Objectives of the Study .....	4
1.4 Significance of the Study .....	5
1.5 Scope of the Study .....	5
<b>CHAPTER TWO: REVIEW OF RELATED LITERATURE</b>	
2.1 Theoretical Framework.....	7
2.2 Conceptual Framework.....	7
2.2.1 Music .....	8
2.2.2 Music in Urhobo Community life .....	10
2.2.3 Musical instruments.....	18
2.3 Recreation .....	22
2.3.1 Characteristics of recreational activities .....	25
2.3.2 Historical development of recreation.....	27
2.3.2.1 The middle ages .....	27
2.3.2.2 The industrial revolution .....	27



2.3.2.3	Twentieth century.....	28
2.3.3	Recreational activities in Nigeria .....	28
2.4	Types of recreational activities .....	29
2.5	Recreational Music .....	30
2.5.1	Types of recreational music .....	33
2.5.1.1	Children game songs.....	33
2.5.1.2	Forytale songs .....	34
2.5.1.3	Sport activities songs .....	35
2.6	Performance practices and setting for Recreational music .....	36
<b>CHAPTER THREE: RESEARCH METHOD</b>		
3.1	Pre-field.....	38
3.1.1	Population.....	38
3.1.2	Sampling Technique .....	39
3.2	Field Work.....	39
3.3	Desk work .....	40
3.3.1	Textual Analysis .....	40
3.3.2	Structural Analysis .....	40
<b>CHAPTER FOUR: RECREATIONAL MUSIC IN URHOB0 COMMUNITY</b>		
4.1	Ethnographic overview of the Urhobo.....	41
4.2	Recreational music of the Urhobo .....	45
4.2.1	Types of children's game's songs .....	45
4.2.1.1	Types of children game.....	47
4.3	Folktale Songs.....	67
4.3.1	As opening glee .....	69
4.3.2	As interlude.....	70
4.3.3	As an integral part of the story .....	72
4.3.4	As narrative.....	88
4.3.5	Musical instruments in fairytale songs .....	92
4.3.6	The organization of the fairytales songs.....	95
4.4	Sport related songs.....	95
4.4.1	Uwherun wrestling festival.....	97

4.4.2	Costume .....	100
4.4.3	Props .....	100
4.4.4	The role of music in Uwherun wrestling festival .....	101
4.4.5	Organization of the wrestling songs .....	103
4.5	New forms of Urhobo recreational music.....	104
4.5.1	Patronage .....	106
4.5.2	Structure.....	106
4.5.3	Equipment.....	107
4.5.4	Costume .....	108
4.6	Period and performance venues of recreational music .....	110
4.6.1	Performance practice of Urhobo recreational music .....	110
4.6.2	Stage arrangement .....	111
4.7	The Aesthetic value of Urhobo recreational music.....	111
4.8	Biography of recreational music practitioners.....	115
4.8.1	MADAM MARIA OTEGBE.....	115
4.8.2	STORY TELLING GROUP OF ELUME DISTRICT .....	119
4.9	Textual analysis of recreational music in Urhobo .....	121
4.9.1	Song text .....	121
4.9.1.1	Educational texts .....	121
4.9.1.2	Cultural beliefs.....	122
4.9.1.3	Symbolism.....	124
4.9.1.4	Life experiences .....	125
4.9.1.5	Nosensical syllables .....	126
4.9.1.6	Proverbs.....	126
4.9.1.6	Satire.....	127
4.10	Structural analysis of Urhobo recreational music .....	128
4.10.1	Melodic structure .....	128
4.10.1.1	Melodic patterns.....	129
4.10.1.2	Melodic contour .....	130
4.10.1.3	Melodic Forms .....	130
4.10.1.4	Melodic range.....	132

4.10.2	Textual tones.....	133
4.10.3	Rhythmic structure.....	134
4.10.4	Harmonic structure .....	135
4.10.5	Scale system .....	138
<b>CHAPTER FIVE: SUMMARY, CONCLUSION AND RECOMMENDATION</b>		
5.1	Summary .....	141
5.2	Findings.....	143
5.3	Recommendations.....	144
5.4	Conclusion .....	145
5.5	Contributions to knowledge .....	145
	Primary sources.....	146
	REFERENCES .....	147
	APPENDIX ONE.....	154
	APPENDIX TWO.....	171
	APPENDIX FOUR .....	240

## LIST OF TABLES

<b>Table 1:</b>	Computation of the melodic range of the songs.....	133
<b>Table 2:</b>	The Scales of the songs.....	139

## LIST OF FIGURES

<b>Figure 1:</b>	Map of Delta State showing Urhobo communities.....	2
<b>Figure 2:</b>	Four categories of story-telling songs.....	69
<b>Figure 3:</b>	Rhythmic pattern of agogo.....	93
<b>Figure 4:</b>	Rhythmic patterns for abo teh <sub>o</sub> and koni koni.....	94
<b>Figure 5:</b>	Rhythmic pattern for paint bucket- an improvised igede.....	95

## LIST OF PLATES

<b>Plate 1:</b>	Showing different sizes of igede.....	18
<b>Plate 2:</b>	Igogo.....	19
<b>Plate 3:</b>	Akise.....	20
<b>Plate 4:</b>	Ewian.....	20
<b>Plate 5:</b>	Showing a woman blowing the <u>ogbon</u> .....	21
<b>Plate 6:</b>	Isorogun.....	21
<b>Plate 7:</b>	Children kpa kpa kpa ye hio game at Elume.....	48
<b>Plate 8:</b>	Children playing the game of adjama djama at Oria- Abraka.....	49
<b>Plate 9:</b>	Children playing the game of tu do at Oria Abraka.....	53
<b>Plate 10:</b>	Children playing the game of asiabe at Oria-Abraka.....	55
<b>Plate 11:</b>	Children playing the game of adjamua in Elume.....	56
<b>Plate 12:</b>	Showing children in the game of imoh at Eghwu.....	59
<b>Plate 13:</b>	Showing girls performing a clapping game at Eketé.....	61
<b>Plate 14:</b>	Showing girls performing a variant of clapping games at Ugboroke.....	64
<b>Plate 15:</b>	Girls playing ite game at Eketé.....	65
<b>Plate 16:</b>	Girls performing mock wrestling in Ovwor- Olomu.....	67
<b>Plate 17:</b>	A storytelling session at Mosogar led by Godbless Edokpo.....	73
<b>Plate 18:</b>	A storytelling session at Eghwu as led by Mr George Ovikú.....	76
<b>Plate 19:</b>	A storytelling session at Egbo-Uhurhie led by Benson Erhemute.....	78
<b>Plate 20:</b>	A storytelling session at Elume led by Augustine Otarighoben.....	82
<b>Plate 21:</b>	A storytelling session at Oku-Amake in Agbon led by Mrs Helen Aghoghovbia.....	84
<b>Plate 22:</b>	Agogo.....	94
<b>Plate 23:</b>	Wrestling competition among children at Uwherun.....	98
<b>Plate 24:</b>	Procession to the wrestling arena at Uwherun.....	99
<b>Plate 25:</b>	Showing the winner at a wrestling contest.....	99
<b>Plate 26:</b>	Showing a man dressed in wrestling attire.....	100
<b>Plate 27:</b>	Showing a man holding a broom to the arena of the wrestling competition.....	101
<b>Plate 28:</b>	Egbekume during a performance.....	108

<b>Plate 29:</b>	Obukowho, Oke and Ufuoma in a performance.....	109
<b>Plate 30:</b>	A Omafuvwe on the drum.....	109
<b>Plate 31:</b>	Madam Maria holding her konikoni.....	115
<b>Plate 32:</b>	Madam Maria in action.....	116
<b>Plate 33:</b>	Maria with her play group.....	117
<b>Plate 34:</b>	The researcher and Madam Maria after one of her performances at Eghwu.	119
<b>Plate 35:</b>	Showing a group of storytellers in Elume.....	119
<b>Plate 36:</b>	Mr Austin Otarighoben in action.....	120

## **ABSTRACT**

This study is based on the indigenous recreational music of Urhobo people in Delta State of Nigeria. Music is an important aspect of the cultural practices of any group of people; it is an oral art and fades away when not performed regularly. Recreational music activities which normally take place in the evenings are gradually disappearing and are being substituted with western forms of recreation. This trend is gradually affecting Urhobo music culture especially the recreational types which are being threatened out of existence. Thus, there arose the need to document the recreational music of the Urhobo to preserve it for posterity. The research employs the ethnographic method which features the field work and desk work components. The primary source for data collection is oral interview, while secondary source is on Bibliography publications on the Urhobo as a people. Forty-four songs are collected through field investigation using the interview, recording and participant observation techniques. The study attests to the fact that the Urhobo indulge in recreational music performance in their leisure period. The recreational music is found during storytelling session; children games, and wrestling festival. The songs collected include children game songs, storytelling songs and wrestling songs. The songs are subjected to textual analysis using the thematic approach, in order to understand the belief of the Urhobo about life, and social-moral values, as reflected in the songs. In addition, the songs are analysed structurally using the transcription method to highlight their sound properties. It was discovered that most of the melodies are in two sections of cantor and chorus; they varied in their ranges from major third to above the octave hovering around the tritonic, tetra-tonic, pentatonic and hexatonic scale system. The analysis also attests to the use of the iambic (short-long), trochaic (long-short) and the spondee (long-long) rhythmic meter in the songs. This work is of great significance as it has provided a way forward in documenting some of the Urhobo indigenous recreational music in written form and has also provided music teachers with varieties of indigenous songs for the purpose of teaching music concepts. The work has contributed to knowledge for the fact that it has informed contemporary art composers on effective ways of handling traditional music idioms through the highlighted relationship between the sonic and textual features of the songs.



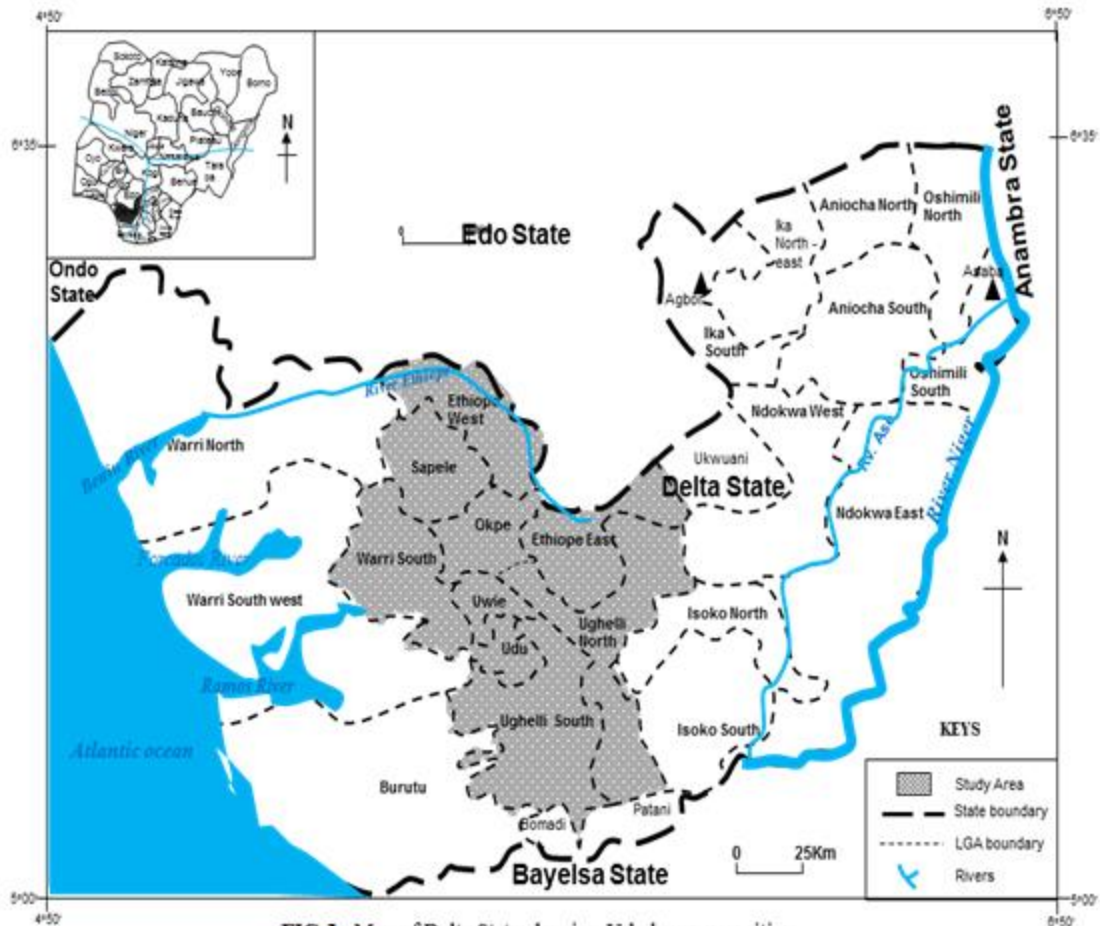
# CHAPTER ONE

## INTRODUCTION

### 1.1 Background to the Study

The Urhobo people are settled mainly in Delta State, Nigeria. They occupy the “Deltaic plain of under 30 metres above mean sea level, without prominent hills rising above the general land surface” (Igben, 2011: 11). They are spread over nine Local Government Areas<sup>1</sup> of the State. The Urhobo live in a territory bounded by “Latitude 5° 15' and 6° North and longitudes 5° 40' and 6° 25' East. Their neighbours are the “Isoko to the South East, the Itsekiri to the West, the Bini to the North, the Ijo to the South and the Ndokwa to the North East” (Otite, 2011: 23). The land is dissected by a network of streams, rivulets and rivers among which is the Ethiope River. The geographical location of the people accounts for their migrate history and has dictated their occupation and attitudes to life generally. The occupations of the people are farming, fishing, rubber tapping, oil palm production, distillation of traditional gin (ogogoro), hunting, animal husbandry, trading and manufacturing.

- 
1. Ethiope East , Ethiope West ,Okpe ,Sapele , Udu, Uvwie , ugheill North, Ugheill South, Warri South,



**FIG.1:** Map of Delta State showing Urhobo communities  
Source: Modified After Ministry of Lands, Survey and Urban Development, Asaba, 2008

Music is integrated into every aspect of life of the Urhobo ranging from birth to death. The child is born and nurtured with music. Marriam (1964: 227) states that ‘music is indispensable to the proper promulgation of the activities that constituted a society...without it; it is questionable that man could truly be called man’. It is through music that the social values and norms of the land are preserved, sustained and transferred from one generation to the other. The Urhobo enjoy performing music especially in their leisure period, most probably in the evenings and during celebration of religious festivals. Such performances involve both children and adults in the form of storytelling, riddles and jokes, and musical moonlight plays. Participating in recreational music performances in Urhobo communities is an enjoyable activity that unites people of all ages regardless of their challenges, background and ability. Based on the foregoing, recreational music is done for the proper utilization of leisure, neither necessarily performing for financial reward nor competitive, but a way of creating positive social

experience. Indigenous recreational music is not only meant for entertainment, but it is an avenue through which the moral values of society are coded and preserved. Music “is a powerful force for bringing up... youths in the spirit of concern for one another, helping them to understand and meet the complex problems of life” (Davidow, 1977 in Darah, 2005; 620).

More so, in performing his daily activities of ensuring the availability of resources for his family, the Urhobo man accompanies himself with one form of music or the other. The women also sing songs as they carry out their domestic work in the home or while in the farm. In a polygamous family, it is a common sight to see women singing songs of insult against each other especially, when the previous day ended in a conflict.

## **1.2 Statement of the Problem**

The world is experiencing an unprecedented wave of indigenous music extinction, resulting in loss of cultural identities. Traditional forms of recreational music activities that normally took place in the evenings on moonlit nights in the form of storytelling and musical plays by children are gradually disappearing, and are being substituted with western forms of recreation. Several factors listed below have contributed to this trend:

Western education introduced by the missionaries exposed the Urhobo to the White man's ways of life, including his music. Thus, the educated Urhobo man/woman prefers Western music to his/her traditional recreational music. The music curriculum that was to emphasize the music of the people was for a long time based on the Western concept of music which is alien to the Urhobo child and further separated him from his traditional recreational music.

Economic factors which resulted in rural/urban migration alienated the people, especially youths, from their recreational music as the urban areas are cosmopolitan, with different cultures and various types of music played on electronic gadgets. Consequently, Nzewi (1997:10) observes that “modern Africa has recklessly abandoned its human essence and cultural values while gobbling up the modern-publicity-hoisted glamorous allures of western thoughts and life styles...” The consequences of this is loss of identity and weakened social cohesion.

The availability of alternative Western forms of recreational activities in the homes in form of computer games and home videos, recreational centres as well as the recent security challenges has made parents prefer their children to stay at home watching films or playing computer games rather than being outside for the usual moonlight games. But many might recall the days when children congregated outdoors to play their favourite games in the street. They were free and required little or no equipment. Apart from being fun, the games also helped build fundamental skills which range from social interaction to physical hand-eye co-ordination and even basic Mathematics and strategic thinking. As Ogisi (2006:84) rightly observes, “the evening recreational activities are fast disappearing in the urban areas in response to television, home movie, and satellite television...these have made Nigerians passive observers of musical activities in contrast to a people known for being music makers”.

Most importantly, the recreational music of the Urhobo people has not been given a scholarly study with regard to sound and structure for the purpose of highlighting the melodic patterns, textual intonation, rhythmic structure and the harmonic principle of the songs. From the above, Urhobo music culture, especially the recreational type is being threatened out of existence. The implication of allowing this to continue is to have a people without a recreational musical identity. Therefore, by the time the few old and young enthusiasts of the music cease to live subsequent generations would have lost hold of their music culture. Thus, documenting the recreational music of the Urhobo people is a necessity.

### **1.3 Objectives of the Study**

The general objective of this study is to document many types of the recreational music of the Urhobo through collection, transcription and recording for the purpose of preservation.

The specific objectives are to:

- i. examine the texts of Urhobo recreational songs and highlight their educative potentials;

- ii. study the performance practices and setting of recreational music;
- iii. investigate the relationship between singing and instrumental accompaniment and
- iv. Analyse the sonic components of the melodic patterns, textual intonation, rhythmic structure and the harmonic principles of the songs.

#### **1.4 Significance of the Study**

This study provides the way forward in documenting Urhobo indigenous recreational music in the written form for the purpose of preservation. Documenting Urhobo recreational music will not only preserve it but will enable students, researchers and individuals to understand the structure and style of the music as distinct from the music of other cultures.

This study will provide resource materials to music educators so that appropriate songs that can be used in schools will be available. Thus, it will serve as an instructional material in the Nigerian educational system. More so, the documentation of the recreational songs in a written form will add to its accessibility and appreciation by more people including non-indigenes.

Furthermore, the work will constitute a body of knowledge on which musicians can derive materials for compositions especially in this era of cultural consciousness and re-awakening. Finally, it will serve as a spring board for the study of other music types of the Urhobo people.

#### **1.5 Scope of the Study**

The thesis is based on the indigenous recreational music of the Urhobo people, focusing on game music, story-telling music, and sports related songs as well as instruments that accompany the performances. It also discusses the period and places of the performance of recreational music, as well as the performance practice of the music in the society. The study which includes the structural analysis of the songs to highlight their musical

qualities was carried out in twelve out of the twenty- four kingdoms that make up the Urhobo nation as they share similar cultural practices.

## **CHAPTER TWO**

### **REVIEW OF RELATED LITERATURE**

#### **2.1 Theoretical Framework**

This study is hinged on Thomas Eliot, s 1949 theory of preservation which states that “the humblest material artefact which is the product and symbol of a particular civilization is an emissary of the culture out of which it comes”. Preservation entails keeping something valuable in its original state, preventing it from harm or extinction. It also involves keeping something intangible intact. Intangible arts are ephemeral in nature and in most cases go into extinction if the practitioners die without replacement. The theory is therefore, borne out of the desire to preserve and celebrate different global cultures as against cultural homogenization which the concept of globalization is. This theory is relevant to the study as it involves the documentation of indigenous recreational music of the Urhobo people for the purpose of posterity. Underlining the specific nature and importance of folklore as an integral part of cultural heritage and living culture, and recognizing the extreme fragility of the traditional forms of folklore, particularly those aspects relating to oral tradition and the risk that they might be lost, concerned individuals and organized bodies such as the United Nations Educational, Scientific and Cultural Organization (UNESCO) deemed it necessary to safeguard the intangible aspects of such culture. Such an attempt by UNESCO was a convention held in 2003 to “reinforce the idea that the practice of one’s culture is a human right” (Kurin, 2004). More so, the Nigerian Constitution as revealed in the cultural policy (1996) encourages the different ethnic groups in the country to preserve and practise their culture for the purpose of promoting national identity and unity.

#### **2.2 Conceptual Framework**

This work is therefore based on two major concepts; Music and Recreation

### 2.2.1 Music

In discussing the concept of music, Nettle (1983: 11) says that “it involves the way people think about music in the broadest term, considering for example, the power it has, the value and the fundamental function”. The *BBC English Dictionary* (1992: 760) defines it as the pattern of sounds performed by people singing or playing instruments. Collins (2001; 985) sees it as an art form consisting of sequences of sounds in time, especially tones of definite pitch organized melodically, harmonically, rhythmically and according to tone colour. These definitions point to the fact that music is “organized sound” making reference to its acoustic properties without any link to its role in culture.

There are scholars who feel that music sound is relative, that is, it varies from individual to individual, era to era and from culture to culture. Idolor (2002: 54) states that the “concept of music as a phenomenon varies from one society to another depending on the role it plays, the people’s degree of exposure to what constitutes its practice and the level of its integration with the socio-cultural activities of the people who own it”. Nattiez (1990: 48) opines that “Music is not a fact or a thing in the world, but a meaning constituted by human beings... by all accounts there is no single and intercultural universal concept defining what music might be”. Thus music is what the people say music is. Based on this, Olaniyan (1999: 154) states that “music is an art form characteristic of a particular people, culture or tradition or any sequence of sounds perceived as pleasing or harmonious by the society”. Fela Sowande (1970: 62) also sees it;

As the raw material of sound into formal and structural Patterns that are meaningful and generally acceptable to the society in which the organization has taken place; patterns that relate directly and in a most intimate manner to the world view and the life experiences of that society viewed as homogenous whole and are accepted as such by that society.



The definitions above attest to the fact that music is defined by a society and such definitions are based on the belief of the people, its effect on their lives and the purpose for which it is performed. In the same vein, Clifton (1983: 1) says that "Music is the actualization of...sound that presents to human being a meaning which he experiences with his body—that is to say, with his mind, his feelings, his senses, his will, and his metabolism". He goes further to say that it is a certain reciprocal relation established between a person, his behaviour, and a sounding object. From the foregoing, it is obvious that music can be conceived from a cultural perspective, implying that what is musical to one culture might not be to another. Each culture, therefore, perceives music from its environment, world view, philosophy, its creative ability and its functions in the society.

In as much as music is cherished by society, the languages of many cultures do not include a word for what would be translated as *music*. Most North American Indian languages do not have a general term for music. ‘‘Among the Aztecs, the ancient Mexican theory of rhetoric, poetry, dance, and instrumental music, used the Nahuatl term *In xochitl-in kwikatl* to refer to a complex mix of music and other poetic verbal and non-verbal elements, and reserve the word *Kwikakayotl* (or *cuicacayotl*) only for the sung expressions’’ (Leon-Portilla 2007: 11). ‘‘In Africa there is no term for music in Tiv, Yoruba, Igbo, Efik, Birom, Hausa, Idoma, Eggon or Jarawa, but many other languages have terms which only partly cover what Europeans mean by the term *music*’’ (Schafer, 1996: 34). ‘‘The Mapuche of Argentina do not have a word for *music*, but they do have words for instrumental versus improvised forms (*kantun*)’’, (Robertson-De 1976: 39). The word music to the Urhobo generally is *ule* (song), *igbe* (dance) and *ihwehwo* (instrumentation); the Okpe variant is *ijoro*, *igbegbe* and *ikpekporo* and the Uvwie variant is *enu*, *igbe* and *ihwehwo*. Recreational music is therefore *une r’onyeywē*; to the okpe it is *ijoro omeromon*; to the Uvwie it is *enu omeromomu*. In this study, therefore, music will be referred to as sound that elicits physical, social, emotional and psychological responses from the individual. Such responses indicate the satisfaction that is derived from its performance.

### 2.2.2 Music in Urhobo Community life

As mentioned earlier, music is interwoven with the various aspects of life in society. The Urhobo sing and dance to express emotions of joy, excitement and fulfilment. They also, through songs, express disappointment, sadness, oppression and hope for the future. For clarity and understanding, the music of the Urhobo is classified according to their context of use. Ceremonial music is associated with various stages of life beginning with birth, puberty, marriage and death. When a woman successfully delivers a baby, the husband sings a song calling on people to rejoice with him for the safe delivery of the wife. The Okpe have a beautiful song they sing in praise of a crying baby, in order to stop him from crying. The song does not only make the baby stop crying, but will also assure the baby that he is precious to the family.

#### Omo me kube (My Punky baby)

o- mo me ku- be o- mo me ku- be ku- be

o- mo me ku- be o- mo me pu- ma pu- ma o- mo me ku- be

i- tu ra rue wan rue wan e- ja ye wan i- tu ra gbo gba gbo gbo e-

ja ye gbo me kpa r'o- mo me gbe r'o-bo o- no te rio no me-----

The Ughievwen and Eghwu are known for an elaborate celebration of puberty rites for girls known as *emeteyavwon* (circumcision of girls). *Emeteyavwon* is in two stages: the first stage involves clitoridectomy which is performed for girls of about twelve to fourteen years, often labelled *oyavwekufia* literally meaning 'circumcision in vain or for

nothing’ Otite (2006: 12). It is so referred because it does not involve fanfare. The second stage is known as *oyavwephia* meaning ‘open circumcision’. It is more ceremonial and involves lots of music because it is associated with marriage and thus takes place after the ceremonies connected with traditional marriage. One of the songs performed during the second stage of circumcision is:

### AYANVWA (There is circumcision)

Chorus

Soprano 1

A yan vwa vwo a yan vwan vwo o me n'u ghe

Soprano 2

Solo

o

4

S 1

A yan vwan vwo a yan vwan vwo o

S 2

ti ti yan vw'o pha

7

S 1

ma n'u ghe \_\_\_\_

S 2

The above song is performed by the bridesmaids who sit around her. While this is going on in the bride’s room, the women folk rejoice with the bride’s mother outside with the song below;

### OMIOVWOVWO VWE RHA (Motherhood is sweet)

Voice

o - mio vwo vw'e rhen yo o mio vwo vwe rha

o mo r'i ne ne, o mio vwo vw'e rhen yo

o mio vwo vw'e rhan o mo r'i ne ne o mio vwo vwe rhan

eh

This song is very popular in Urhobo land as it is sung during child birth, marriage and in funeral ceremonies because it is associated with womanhood. The husband specifically request that his wife be circumcised for him because of the honour and prestige associated with the celebration. According to Otite (2006: 14), ‘‘it is the custom among the Urhobo that this ceremonial circumcision takes place before the bride is escorted to her husband’s house’’. A girl is said to have attained womanhood after these rites have been performed.

The occurrence of death is another occasion for music making, especially in the ceremonies surrounding the interment. The Urhobo believe that the music accompanying burial rites is not only to pay tribute to the departed for a well lived life but also to provide an enabling environment for the repose of the spirit of the dead. The music, therefore, according to Oyovwi (2003:60)’’ is to ensure smooth and peaceful transition to *erivwin* (spirit world)’’. An example of such songs is;

## Eh oke vworovworo (It is cool time)

The musical score is written for two voices in 2/4 time, with a key signature of one flat (Bb). It consists of four systems of staves.

**System 1:** The first staff is labeled "chorus" and contains the lyrics "eh o- ke vwo- ro- vwo- ro". The second staff is labeled "solo" and contains the lyrics "a m'ro- ke r'i- ba- wo t'o- bo yi ye".

**System 2:** The first staff contains the lyrics "o- ke vwo- ro- vwo- ro". The second staff contains the lyrics "ba vw'o- kpo wo t'o- ji- ba ba".

**System 3:** The first staff contains the lyrics "o- ke vwo- ro-". The second staff contains the lyrics "bo- yi ye r'i- ne- ne".

**System 4:** The first staff contains the lyrics "vwo- ro". The second staff is empty.

There is music for work and also used to reduce the stress associated with such tasks as bush clearing, weeding, paddling, washing of clothes, grinding of pepper, seed planting, harvesting of crops, etc. The song below is used by the people of Abraka when they are

carrying out any of their domestic activities which could be washing of clothes or in the course of frying garri. It is a kind of prayer of conviction assuring themselves that their hands will bring wealth to them, their waist will produce children for them and their 'head' will fulfil their destiny.

### **Ejo yovwi rhe (Let good come)**

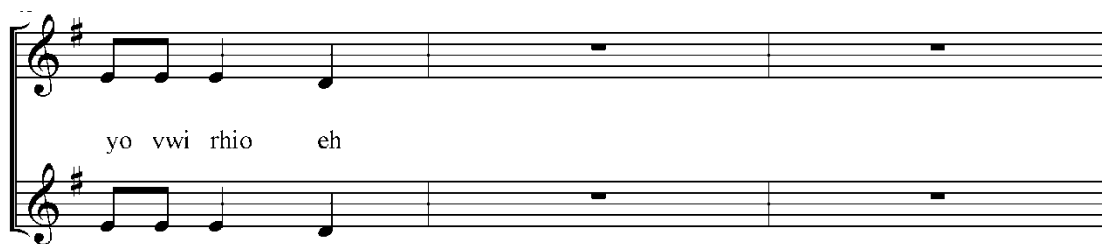
o- je yo vw'io- tu me

o- je yo vwi rhio eh

o- je yo vw'i- nio- vo me o- je yo vwi rhio eh

o- bo me ko kon r'i- gho ke vwe e- hu me ko kon

r'e- mo ke vwe u- yo vwi me gu'e- djo r'o- ta rhe me o- je



There is also occupational music associated with guilds of farmers, fishermen, hunters, and recently, traders and traditional musicians as well as orators. The music of these professions reflects the nature of their work, their experiences, and words of wisdom to guide them. The song below is often performed by traders across the Urhobo nation in their monthly meetings where they deliberate on issues affecting them.

### Ri'e- me- rha no (keep some)

E- ki r'i- ye- ri ru wo chua na

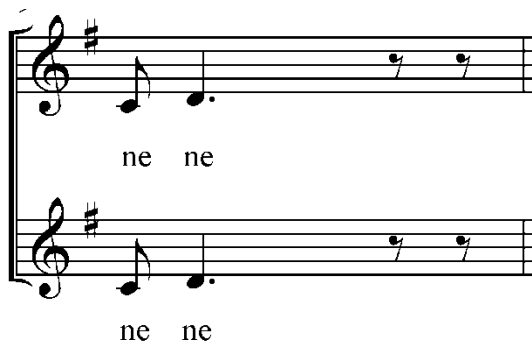
wo rie me-

e- ki r'u- ti- tan ru wo chua na wo ri'e- me

rha no wo ri'e- me-

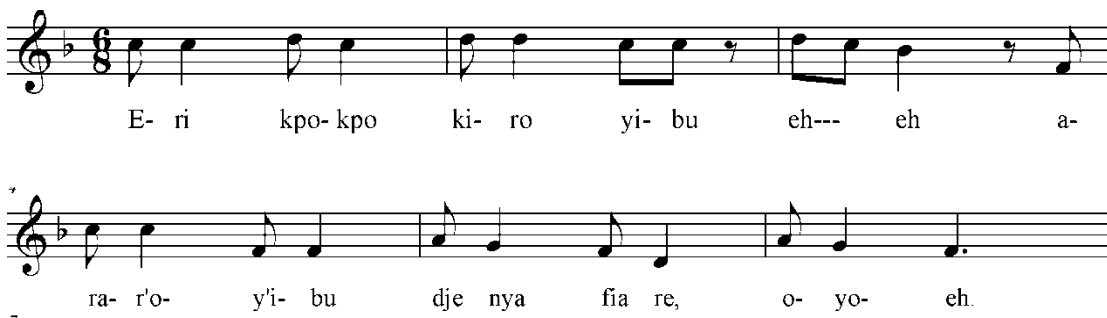
rha no, wo ri'e- me rha che- ko se otu wen de se wo mi vre

rha no, wo ri'e- me- rha che- ko se otu wen de se wo mi vre



The above song imparts wisdom to the members as they are told to always save money because they will be called upon occasionally to make one contribution or the other. In Ughelli main market, the fresh fish sellers have their own association and special songs they sing any time a member invites them to any occasion which could be the marriage of a child or the burial of a parent. Their songs reflect their trade so that they are easily recognized as fresh fish sellers. Below is one of the songs:

### Eri kpokpo (Fresh fish)



In addition, there is a type of music performed in the palace of the *Ovie* for his entertainment and that of his guests. It also accompanies palace rites. Thus, there are palace musicians whose duty is to provide entertainment music and also to serve as “the chroniclers of events in societies which have no written traditions. Their role in every important occasion is to recreate the history and culture of their people by means of long declamatory recitations” (Idolor, 2002: 5). He goes further to state that the purpose of this declamation is to facilitate easy retrieval of facts on monarchs, chieftains and families for the enlightenment of future generations. It is also meant to educate intending monarchs on the mistakes and achievements of their predecessors. The song below is performed by



the people of Uvwie each time they honour the ovie with food items, and to praise the king by proclaiming him as the one whose head the crown fits.

***Erhu r'ovie (The crown of a king)***

o-vie, a- vw'e- rhu r'o- vie ye vwo t'u gh'o-vie o-

vie r'a- vwan-re ghi- n'o- vie e- rhu r'o- vie e- vwo t'u gh'o-

vie

u- rhe ro t'o- do ya vwo ka r'o- do

Religious music is performed during worship of gods and deities that have played significant roles in the existence of the clan. Such worship normally takes place on *edewor* (traditional market day) a day that can be likened to the Sabbath of the Jews. This category also includes festival music as each of the kingdoms has its festivals which are celebrated either annually, biennially, or in twenty years interval such as the *Ekene* festival of Agbarah-oto kingdom. The Ughievwen have the *Ogba-Urhie* (the strong one of the deep) which is celebrated annually in the month of August. *Ogba-urhie* is the most important deity in the kingdom and he is believed to be the god of procreation and

general wellbeing. In addition, there are lesser festivals held by individual towns and villages that constitute each kingdom such as *Emetogbe* festival of Otokutu-Jeremi and *Eni* festival of Usiefrun, *Omanuku* of Ughelli.

Recreational music is performed for leisure. Such performances which could be *Ekparo* or ensemble includes organized games such as wrestling, which may be accompanied by music, panegyric and satiric songs for the praise of good conduct or condemnation of bad behaviour. It could also be for general entertainment during festivals.

### 2.2.3 Musical instruments

The musical instruments in Urhobo land fall under the Sachs and Hornbostel (1940) system of classification. There are Membranophones which involve a variety of drums. The Urhobo term for drum is *igede*. The *igede* (drum) is a rhythmical sounding instrument with tensely strained membranes. The membranes are struck with small sticks to produce a sound whose pitch varies with the degree of tension of the membrane. The wooden hollow part is carved and the membrane which is made from antelope skin is stretched across the opening. The membrane is fastened to the body with thongs and cane ropes. Drums which are used to accompany singing and dancing, and to communicate are of various shapes and sizes: some are long and slim, while others are cylindrical and short. The long version of the drums are played from a horizontal position on the ground as shown in the picture below, while the smaller versions are either held in the hand and played or are placed on the ground in a vertical position.



Plate 1 showing different sizes of *igede*

Idiophones: These are instruments with natural resonant materials that produce sound from their own body. Examples are *Igogo* of various sizes, *Ekpagha*, *Sheghesheghe* and *ewian akise*, believed to have been imported into the clan by *Igbe* cult devotees. Also in this group is a kind of xylophone called *Akpakpatik*, which derives its name from the sound it produces. It is an improvised instrument used only during a second burial ceremony and discarded after the event.

*Agogo* (Bells) are made up of natural resonant materials which are caused to vibrate when struck. The Urhobo have various sizes of bells used on different occasions. There are single bells held in the hands and played while others are joined together and mounted on a platform. This type is normally used by traditional musicians.

In addition to the bells are *ekpagha* (wooden clappers) made from bamboo sticks. They are struck together to produce sound, and are used to accompany *udje* and masquerades dances and during musical processions



Plate 2 Igogo

*Akise* (Maraccass) consists of a calabash and a network of beads which produce sound when shaken. It enhances the rhythm of performances and is commonly used during religious worship.



Plate 3 Akise

*Ewiam* (Rattles) could be small bells or gourds strewn together with a leather strap or twine and tied around the waist or ankles of dancers. They are meant to enhance the rhythmic base of the dance as they produce sweet sound when the waist and feet are shaken.



Plate 4 *Ewian*

Aerophones are wind instruments. The only wind instrument in the clan is the *Ogban* (made from an elephant tusk). It is associated with royalty, integrity and prestige. Thus, it is used by the *Ovies*, the chiefs and the *Eghweya* in Ughievwen kingdom. Below is the picture of a woman blowing the *ogban* at the funeral ceremony of *okpako r'emetete* (the most elderly daughter of the community) in Otokutu-Jeremi.



Plate 5 showing a woman blowing the *ogbon*

Prongaphones or lamelaphones are instruments with metal slabs mounted on a box. The slabs are plucked to produce sound. In most cases, they are used by Christians and traditional musicians to accompany singing. Example is *isorogun*



Plate 6 *Isorogun*

### 2.3 Recreation

The word, “recreation” stems from the Latin word ‘recreate’ meaning to create ‘a new’ or to ‘refresh after toil’” (Ikorok, 2002: 1). The term ‘Recreation’ appears to have first been used in the English Language in the late 14<sup>th</sup> century in the sense of ‘refreshment or curing of a sick person’” (Etymology on-line Dictionary: 2012, 1). It is used to describe activities people undertake in their leisure. It has been defined severally by various scholars. Atare (2003:15) defines recreation as “any activity pursued during leisure, either individual or collective, that is free and pleasurable”. Hutchinson (1951: 10) describes it as ‘a worthwhile socially acceptable leisure experience that provides immediate and inherent satisfaction to the individuals who voluntarily participates in an activity’. To Gary (1971: 15), recreation goes beyond mere activities; it includes an emotional function within an individual that flows from a feeling of well-being and satisfaction, characterized by feelings of mastery, achievement, exhilaration, success, personal worth and pleasure. To Omoruan (1978: 37), recreation is an activity voluntarily engaged in during leisure or free time without compulsion of any type other than an urge from within and the resultant personal satisfaction. From Gary’s (1971: 16) point of view, the desire to participate in any form of recreation is based on the individual’s assessment of himself, flows from a feeling of well-being and satisfaction derived from the knowledge of his achievements and success in life. This explains the willingness to being a part of leisure activities.

In describing the merits of recreation, Godbey (1978: 5) says it is an activity, either collective or individual, performed during leisure time which being relatively free and pleasurable has its own appeal; provides relaxation after toil thus helping the individual or group to be restored for further activity. Ogisi (2006: 79) of the opinion that

Recreation plays a crucial role in societies that engaged in physically demanding occupations such as agrarian or pastoral agriculture where almost all work is still being executed manually without the benefits of technology...at the close of the day’s toil in the evening, the farmer or pastoralist is totally exhausted and longs for the cathartic as

a prelude to restful sleep thus underpinning the importance of recreation in such societies.

Thus, as recreational activities refresh and restore, they are sought for within the environment. Based on the above, recreation is an enjoyable off-job and self-motivating activity affording free self-expression aimed at pre-disposing the individual to a constructive whole. It gives the participant an opportunity to socialize and to pursue his hobbies.

Recreation is difficult to separate from the general concept of play. Coincidentally, the Urhobo term or word for recreation is 'eha', which means play. This term is generally used distinctively from 'iruo' (work), a break from normal routine or business. Children may playfully imitate activities that reflect the realities of adult life as "play or recreational activities are outlets of or an expression of excess energy, channelled into socially acceptable activities that fulfil individual as well as societal needs, without need for compulsion, and providing satisfaction and pleasure for the participant" (Yukic, 1970: 3). A traditional view holds that work is supported by recreation which is useful for rejuvenation so that work performance is improved. Work is an activity generally performed out of economic necessity and useful for society and organized within the economic framework. However, it can also be pleasurable and may be self-imposed thus blurring the distinction from recreation. Many activities may be work for one person and recreation for another, or, at an individual level, over time recreational activity may become work, and vice-versa. Thus, for a musician playing an instrument, it may be at one time be work, and at another a recreation.

Furthermore, the concept of recreation cannot be discussed effectively without making reference to leisure and hobby, as one leads to the other. Leisure time is the residual time left over after the required activities for the day have been completed. Yukic (1970: 4) states that while one perception is that leisure is just "spare time", time not consumed by the necessities of living, another holds that leisure is a force that allows individuals to consider and reflect on the values and realities that are missed in the activities of daily life, thus being an essential element of personal development and civilization. Meyer and Brightbill (1964: 10) note that it is "an un-obligated time, free time or spare time when



one is free to do what he chooses". To Sohi and Msheilia (1988: 28), "leisure can be conceived as that part of freewill and choice for intrinsic rewards and experiences which enables optimum personal self actualization and satisfaction but also contributes towards a happy community life". Atare (2003: 19) is of the view that "leisure is a state of mind which allows individuals to involve in socially acceptable but individually satisfying pursuits". From the foregoing, leisure is one's free time available after work which can be spent in some other benefitting activities.

Romney (1945: 11) differentiates leisure time from free time. According to him, "leisure time is choosing time", free of the tensions associated with the necessities for living and available for use according to one's wishes. Leisure is free time between formal working hours, a time devoted to earning a living to when one is not working. Ademuwagun (1988: 20) is of the view that leisure is free time between formal working hours. He defines working hours as time devoted to earning a living, to a primary paid occupation. Thus to him, if work is what one does when he could be doing something else, leisure is what one does when he does not have work to do.

Hobby, on the other hand, is an activity engaged in for pleasure and relaxation during spare time (Microsoft Encarta, 2012). It is a regular activity or interest that is undertaken for pleasure, typically done during one's leisure time. Hobbies are practised for interest and enjoyment rather than for financial reward. However, it is worthy of note that an activity that is a hobby to somebody might be an occupation to another. The foregoing reveals the interwoven relationship between leisure, hobby and recreation. Leisure being the free time of an individual motivates him to be involved in activities he likes most. This is a hobby. The relationship between leisure and hobby leads to recreation; that is, without leisure, there will not be recreation.

Due to ignorance, poor economic state of the nation, or lack of socialization, Nigerians seem not to have time for leisure; implying that lots of people devote more time to work than to recreation. This is revealed in the research carried out by Ogbe and Eboh (2005: 60) on Mosogar,s female farmers. The women spend more time on economic activities at the expense of recreation. The resaerchers discovered that the time the women spent on economic activities was 51.19% while time spent for recreational activities was 16.82%.



### **2.3.1 Characteristics of recreational activities**

Considering the characteristics and differences between work and recreation, states thus:

- Recreation occurs during leisure;
- Recreation is different as people are different. It is wide and varied;
- It is an activity, an action distinguished from rest;
- Recreation must be voluntary. It cannot be ordered, imposed or forced;
- It has no single form. It offers a variety of choices;
- Recreation is flexible. It can be organized or unorganized. It can be enjoyed in a group or alone;
- Recreation to an individual may be work to another;
- Recreation requires an individual's attitude, motive and incentive;
- Recreation and work are not the same thing. Even though an individual is happy with his job, it is not possible for that work to be his recreation.

Atare (2003: 17), on the other hand, focuses on the effects recreational activities should have on the participant. According to him, "recreation implies that the participant is recreated, becomes refreshed and enriched: that he becomes revitalized and more ready to cope with his trials". Therefore, any activity that will not impact on the participant in this manner is not recreation. Thus, an activity can only qualify for a recreation when individuals participate in it willingly and happily at their chosen free time; their participation being based on the refreshment and satisfaction they will derive from it. In Urhobo communities, recreational activities are carried out voluntarily with joy and excitement.

The acts of leisure and recreation are as old as man; human kind has always enjoyed some form of recreation from time immemorial. Robert (2001) in Olomu (2005: 49) says that leisure and recreation are as old as human beings and were present in the lives of our Stone Age ancestors. From the history of music and dance, it is obvious that man has been enjoying recreational activities. The history of music in ancient Egypt and Greece revealed that there are scenes in temples and tombs showing musicians playing instruments.

Archeological record attests to monuments erected in honour of accomplished musicians and to splendid roofed concert halls. Likewise, depictions of musicians and musical events in vase painting and sculpture provide valuable information about the kind of instruments that were preferred and how they were actually played” (wikipedia, 2011).

Sage (1980: 32) reports that recreational activities began as religious rites. This can be attributed to the speculation that man’s activities on earth started with the desire to placate the powers that control the universe. Humans however, may have also participated in recreational activities such as storytelling, singing and dancing for pleasure and not necessarily for religious purposes.

Among the Urhobo, recreational activities receive more attention during major clan festivals such as the *Ogbaurhie* (the strong one of the deep) festival of the Ughievwen. The period of the festival coincides with ‘emeteyavwon’ (clitoridectomy) also referred to as puberty rites ceremony. Apart from this major festival, each of the communities has its own festival called *Ore* (feast) which is celebrated at different times of the year. During such celebrations, economic activities are greatly reduced until the final day which is a holiday to enable more people to fully participate in the events. Darah (2005: 11), in discussing the *udje* annual carnival, states that

throughout the period of the festivals, the tempo of economic activity slows down until the *Udje* public performances when the entire population of each performing community was virtually on holiday. The *udje* performance marks end of communal festivities.

In addition to the *Udje* carnival and other festival periods, there are days of *edewor* (traditional market days) where people are prevented from going to the farm. It is a day of rest not just for farmers but also for craftsmen and women. It is a day dedicated for worship and characterized with singing and dancing.

### **2.3.2 Historical development of recreation**

Humankind has always enjoyed one form of recreational activity or the other from time immemorial. Mcpherson (1986: 119) notes that until the Middle Ages, leisure activities in Europe were under the control of the church, and sporting competition was held only in conjunction with religious observances and holidays. This fact can, however, be attributed to earlier admonitions discouraging converts from participating in activities outside the church. While discussing the evolution of recreation, Pearson (2008) puts it in the Middle Ages, the industrial revolution and the twentieth century.

#### **2.3.2.1 The middle ages**

According to Pearson (2008), this period was regarded as dark and difficult for most people. Emphasis was placed on work with little time for recreation. The human race focused on the means of survival rather than recreational activities. While describing the seriousness attached to work during this era, Atare (2003: 1) states that ‘‘children learnt to dress hides, weave clothes, shoot weapons... when the adults were not stalking game, they were mending weapons; when not tilling the soil, they were repairing implements’’. Thus, there was little or no time for leisure. Despite this, however, some of the games we are familiar with today have their root in this era. Such games are ‘‘jousting tournament, hunting tournament and the earliest forms of chess, checkers’’ (Pearson, 2008).

#### **2.3.2.2 The industrial revolution**

Researchers are of the view that leisure and creativity actually took off in this period when industrial revolution hit the United Kingdom in the 1700s. According to Pearson, the industrial revolution created the modern factory environment which led to abundance of jobs and people worked long hours and also had off duty time for leisure. Thus, came the notion of leisure time, which created a different view of work and leisure. Recreational facilities were, therefore, built to encourage workers participate in leisure activities.

### **2.3.2.3 Twentieth century**

In the twentieth century, according to Pearson, “leisure and recreation became more popular as workers fought for and achieved lesser working days and shorter working hours, paid vacations, holidays and weekends off leading to more leisure time for workers”. In addition, Pearson states that Government developed parks and playgrounds to encourage people to indulge in recreational activities. In the era of colonization, “colonizers took their indigenous recreational activities with them to the colonies” (Atare, 2003: 10). Such activities according to Atare include music and varieties of sports. Musical activities received a lot of patronage in this era which led to the growth of music performances that often took place in concert halls and night clubs. In Nigeria, music genres like the ‘highlife’, Juju, Afro Juju, Sakara, etc., sprang up and became very popular. These musical forms are a fusion of both Western and Nigerian music idioms which evolved as a result of contact with foreign music bands during the Second World War. As Vidal (1993: 11) notes, the twentieth century witnessed a lot of night club dance bands including Bobby Benson and his Jam Session Orchestra, Samuel Akpabot and his Sextet, etc, which were constituted to satisfy the desire of the people for musical recreational activities. In Urhobo land, highlife musicians such as Sally Young of Abraka sprang up with his Lion Dance Band providing entertainment for people during any celebration. In addition to Urhobo highlife music, several dance clubs such as *opiri*, *ogboginiyan*, *ikpeba*, *ijurhi*, *odjenima* and *adjuya* sprang up. They were mainly dominated by the youths. This development corroborates Darah’s (2005: 622) observation that the period between 1930-1960 was the renaissance era of youth musical groups. He goes further to say that the era witnessed the introduction into Urhoboland of several modernising influences due largely to increased contact between the Urhobo and West African people.

### **2.3.3 Recreational activities in Nigeria**

Recreation is not new in Nigeria. Before colonization, the different communities in the country had series of activities which they undertook in their free or leisure time. In pre-colonial times, as reported by Britannica on-line Encyclopedia, wrestling was a vehicle for expressing individual and social identity, status and prestige. There were times and

days set aside for recreational activities. As stated by Atare (2003: 11), the traditional life of many Nigerians has always provided for worthy use of their leisure hours. Such activities often took place on market days, and periods of festivals; in the evenings when the farmers and traders returned from the farms and market respectively and on moonlit nights, mostly for children.

Atare (2003) states that during the colonial period, the British Government introduced other recreational activities to Nigeria in the early 20<sup>th</sup> century. Such activities as football (soccer), boxing, athletics (field and track events) and tennis were introduced into the mission schools as well as into the Armed forces. At Independence in 1960, the Nigerian Government used both domestic and international sporting events as well as music performances to foster a sense of national identity among the various ethnic groups and to gain global recognition. The 1950s and 1960s witnessed a boost in musical activities for recreation as it was a common sight on weekends to see people attend music concerts. Today, there are series of recreational activities available to those who so desire to take some time off to refresh themselves.

## **2.4 Types of recreational activities**

Recreational activities are sources of pleasure and relaxation to the mind and body. Manohar (2011) classifies the numerous recreational activities into indoor and out-door activities. The indoor activities include reading, writing, computer and video games, playing cards, dance, music, table tennis, badminton and squash, etc. Out-door activities are taking a walk, hiking, camping, fishing, sailing, sky diving, swimming, surfing, cricket, golf, football, baseball, basket ball. Udoh (1988: 48), on the other hand, classifies them into physical, social, nature and outing, creative and aesthetic, intellectual and service activities. This classification reveals the essence of recreational activities and the role they play in society. In Urhobo land; recreational activities can be classified thus;

Physical activities which involve sports and children moonlight games. The popular sporting event among the Urhobo is wrestling which is carried out mainly by children and so constitutes part of their games as there are wrestling songs which accompany the wrestling activity to inspire the wrestlers to victory. Other physical activities include

hide-and-seek games which require the participants to search and discover the opponent who goes into hiding. In addition to this is the game that requires the participants to run and touch either a tree or any object that has been placed there; whoever gets there first becomes the winner. Furthermore, there is a game known as *imo* which is the equivalent of the Western Tug-of-War

Social activities involving storytelling: The participants include adults and children. The storytelling sessions involve singing of songs contained either in the songs or brought in by any of the participants to enhance the story and the moral lesson meant to be imparted to the listeners. Other forms of social activities involve children singing, and dancing as a means of entertainment. This activity gave birth to *igbe-emet* (maiden dance) which features prominently on festive occasions.

Intellectual activities which involve riddles and jokes: Riddles require the use of the intellect to be able to unravel their meanings. They are given by both adults and children

## **2.5 Recreational Music**

Recreational music refers to that music performed at leisure. Music is often thought of as a performance-oriented activity as it involves learning and practising with a view to performing for an audience. However, the easiest way to think of recreational music making is to “think of a group of people making music in a living room, a park or at a restaurant, with no goal except to enjoy each other’s company and have some fun” (Kalani, 2010). According to him, it goes beyond just music; it ultimately affords an unparalleled creative expression that unites body, mind and spirit. To Bitman (2002), participating in recreational music encompasses enjoyable, accessible and fulfilling group music based activities that unite people of all ages regardless of their challenges, background, ethnicity, ability or prior experience. Based on the foregoing, one concludes that recreational music is done for personal enjoyment, not for performance or competition, but a way of creating positive social experience.

In Africa generally, community life emphasizes group musical activities than individual performances as music performance is socially organized. Most recreational activities like folk-tales, children’s games, and dance are accompanied with music. Recreational

songs also include satirical songs which either praise good conducts or condemn evil behaviours. The fact that traditional music is functional shows that there is no music for music sake. Agu (1990: 50) in his study of 'The primacy of music in Igbo traditional religion' acknowledges the fact that "the history of a tribe as well as the acceptable behavioural patterns in the society are all assimilated through music and dance". Recreational music performance in Urhobo land is based on active participation involving members of the society. The nature of music making in Urhobo communities leads to the following;

The child is exposed to the music of his immediate environment through recreational music activities. As the child is exposed to music making, he is able to discover his musical ability, that is, what he can do with his/her voice and body. He becomes familiar with the music of his immediate environment, and will also take responsibility of nurturing it as his cultural heritage.

In addition, music making enables persons to develop intimate relationships with one another. It is the desire of people in a social group to live happily together, sharing their pains, sorrow and joy. Africans generally acknowledge the importance of co-existing peacefully hence they adopt the practice of singing and dancing together as these help in achieving unity. Communal music making among the Urhobo encourages integration which leads to unity, without which the community will be in disarray. According to Idolor (2002: 7), "the sound of music stimulates people of similar experiences and converge them without any formal invitation". He goes on to say that members of the audience may be of mixed status or in some cases, from different ethnic backgrounds. This implies that when it comes to enjoying music in the form of active participation, there is no segregation. The music is for the poor and rich, the ugly and the beautiful.

Through recreational music, Urhobo children learn their culture, norms and values of life. In the communities, there are no written codes of conducts. Therefore, the norms and values of the land are coded in the music. Thus, as the children grow up, they learn the culture from the songs they sing, and as they sing the songs, they are reminded of the acceptable modes of behaviour. The seed of musical creativity is sown, nurtured and

functionally applied in culture. For the Urhobo, “the ability to sing and dance is more than a personal gift...it is a measure of one’s cultured upbringing” (Darah, 2005; 620)

Exposure of children to indigenous recreational music builds them up musically. It is a common practice with children to imitate what they have seen the adult do during a music performance with their improvised musical instruments. Such improvisational performances stimulate the talented or the musically inclined to grow up to become music performers in the community. Agu (1990: 50) asserts that the freedom and frequency of music performance in the society promote musical ability in all and musical expertise in the talented.

The development of musical awareness constitutes a process of education with regard to skill acquisition in music. Education, according to Akinboye (2001: 10), is the training of the intellect. To him, it is also a form of growth from within in a maturing person when the right environment is provided. The second segment of the definition of education describes the development of an individual’s capacity and talent to think, create, adapt, change, and develop character, appropriate values, integrity, honesty and sincerity that allow the individual to solve life’s problem and rise to the challenges posed by living. In Africa, the child is introduced to music by exposing him to music making. Idolor (1993: 154) mentioned several instructional methods used by Africans to transmit their music culture to incoming generations. They are the lecture, play, learning by doing, co-operative and remedial methods. However, formal music education in Africa begins when a child starts to manifest a skill in music. It is at this stage that the methods outlined above are used and applied sequentially. Prior to this time, the child is a free participant in any capacity he can function in.

The music activities in the community focus on the individual. Even though Africans encourage group participation in musical activities, they focus on the individual. They ensure that each person benefits from the events and that he is well nourished morally. The responsibility of ensuring the development of good character by younger generations is shared by members of a community. For example, women ensure that their girl-child grows up to become a responsible woman, wife and mother so as not to embarrass the family with indecent behaviour. In discussing the contributions of women to music



education in the society, Keke (2005) states those women “educate their children on moral behaviour, rights and roles in the society with appropriate songs”. These songs are normally performed in the evening after the day’s work. The same goes to the men in also bringing up their boy-child to be responsible. The child in African community belongs to everybody, hence, a child that misbehaves can be cautioned immediately by any elderly person present and the parents will not be angry, rather they will express appreciation. Thus “children are taught the norms and values of the society through music, to foster self-usefulness and facilitate the performance of expected roles in the wider society” (Idolor, 2002: 6). Onyeji (2005: 92), in discussing the place of folk music in Igbo community, recognizes it as “a potent creative art that enables proper socialization, education, entertainment and integration of the Igbo person into the norms and values of Igbo culture”. He goes further to say that music is recognized as a mediator and agency for negotiating order, peace and unity among the Igbo. The child is always the focus of music making. The essence of music making in Africa generally is to properly integrate the child into the society.

### **2.5.1 Types of recreational music**

There are different types of recreational music in African societies. These ranges from children game songs to adult songs. The different types that can easily be found in most African societies are:

#### **2.5.1.1 Children game songs**

Games are activities engaged in by people in order to have fun. Spolin (1963: 382) defines a game as an accepted group activity which is limited by rules and group agreement, fun, spontaneity, enthusiasm and joy. Games could be designed according to age, sex or gender. Therefore, there are children’s games and adult games as well as games for all age groups and sexes from child to adulthood. Children play all sorts of games which are either accompanied with music, or music games. According to Omolo-Ongali (2005: 237), games which children engage in include musical, rhythmic and acrobatic to create mental alertness and for physical exercises, etc. These aim at developing them as responsible members of their communities. Onyeji (2005: 93) states

that the games children indulge in feature athletics, ‘hide-and-seek’, melo-rhythmic quiz for girls, mime, dances and drama. According to him, the Igbo child is integrated into the family and community through folk music in four major ways which are through *Egwu Onwa* (moonlight games), *Iru mgbede* (puberty/finishing school), *Ifo* (in-house folk tale performance) and *Iwa Akwa/Iwa Ogodo* (puberty rite for boys). Uyovbuckerhi (2004: 4) states that moonlight games in Uwherun-an Urhobo community are called **egbo** and are ‘‘characterized by songs, rhymes and movement...performed on the principle of the circle, the arch and the line’’. Such games, according to Onyeji (2005; 93), are not meant for recreation only but they ‘‘centre on leadership roles, moral development, achievement acumen, culture education and the development of ideal social persons’’.

Plays, especially those that involve singing and dancing, impact positively on children because through them ‘‘musical awareness is inculcated into children...and by this they acquire and accumulate the seed of creativity and practices’’ (Onwuegbuzie, 2012). These games are not restricted to children only. They involve adults who may not participate actively but supervise the children and ensure that they engage in morally benefitting activities. On types of children games, Mans, Dzansi-McPalm and Agak (2003: 201) identify ‘‘clapping with body action games, clapping and singing games, stone passing games and music drama games’’. They are also with the types of children’s games in Urhobo communities.

### **2.5.1.2 Forytale songs**

The art of storytelling is one of the activities used by elders to occupy children in the evenings. It is difficult to think of any cultural group in Africa that does not have storytelling sessions during leisure hours. Dudley (1997) defines storytelling as the art in which a teller conveys a message, truth, information and knowledge in an entertaining way using whatever skills (musical, artistic, creative) or props he chooses to enhance the audience enjoyment, retention and understanding of the message conveyed. According to Utley (2014), storytelling is retelling a tale to one or more listeners through voice and gestures. It is not the same as reading a story aloud or reciting a piece from memory. The storyteller creates a series of mental images associated with words. The audience stares, smiles or leans forward to hear more.

Anigala (2008: 130) states that the story teller in traditional African performance “is a raconteur or narrator, who tells stories artistically created by him or those drawn from the reservoir of folktales within a given community”. The Igbo and Yoruba, according to Okafor and Ng’andu (2003:181), call it *ita/akuko* and *itan* respectively, while the Urhobo generally call it *esia*. Stories are categorized according to styles of performances. Okafor et al (2003:181) classify them into stories told in plain language by skilled recitalists and stories with musical interlude and full blown musical tale “where the story is sung, chanted or mimed to music by the soloist and the chorus”. The Igbo refer to this section as ‘Ifo’ which “is a tale of wit often laced with songs within the Ibo folk-lore” (Onyeji 2005: 95). Adults are involved in storytelling sessions, not just as the cantors but as directors of the themes of some of the stories/songs. The folktales teach brotherliness, family integration, respect for elders and respect for the community generally; others are meant to impart virtues like honesty, wisdom, self-control, bravery, humility and kindness into the children.

Among the Urhobo, the *esia* session consists of family characters emphasizing not only family loyalty but also rivalries and mischief among sisters and co-wives. Some of the characters also include King Ogiso, and his wife, Inarhe as well as Omotevwere, an innocent Ijaw wife of a noble man whose virtue is rewarded at the end. The stories are often punctuated with songs that have ritual resonance.

### **2.5.1.3 Sport activities songs**

The utilitarian role of music in African society embraces all aspects of life. Daramola (2001:62) in his study of music for soccer game (orin boolu) states that traditional music and sports in Nigeria have been inseparable friends for ages; that music has usually been an integral part of both in-door and out-door games. For example, traditional wrestling is a very popular sport among the Urhobo to the extent that the Uwherun people have a festival dedicated to it where each quarter presents a candidate to challenge the opposing quarter. The wrestling often takes place amidst singing and instrumental accompaniment which adds flavour to the performance and stimulates the contestants. Among the Hausa,

traditional sports like boxing and wrestling take place amidst music, the singing of praises and shouting of short praise

A performer having been moved effectively with the impact of music may stand up with his two hands outstretched in a circle which is now formed by audience as the performer respond to his personal *ta'ake* (nickname) and praise songs...he shouts his *kirari* (praise epithet) to express his Preparedness for any demonstration of bravery...challenging anyone who dares to face him for a demonstrative display of strength and prowess (Kofoworola and Lateef 1987:73)

The role of music in accompanying sport is not only to make it more interesting, but it increases the morale and uplifts the spirit of sportsmanship in the participants. Aesthetic experience in music is often achieved when it is “delivered by words of mouth and aimed at the ear to move the body” (Clark, 1965 in Darah, 2005: 620). Thus, during the wrestling competition of the Uwherun people, each quarter sings a song (which is aimed at intimidating the opposing quarters) to the arena.

## **2.6 Performance practices and setting for Recreational music**

Recreational music is normally performed during leisure time. It is a voluntary participation in music making by individuals or groups because participants derive satisfaction from it. On this issue, Nketia (1975) notes that “public performances take place on social occasion when a group or a community comes together for the enjoyment of leisure and for recreational activity”. Recreational activities involving music and dancing characterized African communities in pre – colonial era. It was the practice in most societies for children and adults to come together for activities after the day’s job. Lander (1830), as quoted by Vidal (1993:3), observes that “of all the amusements of the African, none can equal their songs and dance in the still clear hours of night. Onyeji (2005:93) also buttresses this practice when he explains that “in the early hours of the night ...children participate in organized games, storytelling and music making in village

squares or in any available open space''. Recreational activities, therefore, take place in the evenings and last for as long as the participants can stay awake. They also feature greatly during periods of festivals since these are usually work free times, thus, giving every member of the community the opportunity to participate freely in the singing and dancing that characterize festivals.

Recreational activities are communal as they are open to members of the community who so desire to participate. However, there are activities for children only. An example is *utori* (hide-and-seek) game played by Urhobo children. There are others for both adults and children such as story-telling and singing. There are still others for only girls such as *igbe-emetę* (maiden dance). This implies that every activity has its chief participants.

## CHAPTER THREE

### RESEARCH METHOD

This research made use of the ethnographic method which is based on *field-work* and *desk work*. This method was recognized by Sachs (1962: 16) as stated by Nettl (1964: 62). Field-work, according to Nettl (1964: 62), “denotes the gathering of recordings and the first-hand experience of musical life in a particular human culture”. To Omibiyi-Obidike (1999: 142), field work involves a direct field experience with the people who produce and use the music under study. The ethnographic method has proved very effective in ethnomusicological research by various scholars. Through it, ethnomusicologists have been able to correct the erroneous statements made about African music in earlier studies. The ethnographic method involves pre-field preparations, actual field experience and post- field work also known as desk work.

#### 3.1 Pre-field

The pre-field lasted for about six weeks and it involved library research on the intensive study of what has been written on the Urhobo in general with reference to their history, location, customs, religious beliefs, music and recreational activities which provided background information on the topic under study. Having selected the communities to study, contact was made with the informants. To establish a cordial relationship with the people, the researcher, in the company of a friend, visited each of the kingdoms to acquaint them with the research and to seek their support to undertake the study. Having established contact with the various informants and kingdoms, a date was fixed for the field work to commence. Materials that were required were personal needs, finance, equipment for recording and documentation such as a digital camera, a portable tape recorder, field notebook, some bottles of drinks and kola nuts.

##### 3.1.1 Population

The Urhobo have twenty-four kingdoms which are independent but share common cultural practices. The study focused on twelve kingdoms based on the fact that they share similar cultural practices so that the information got from the chosen kingdoms

could be accepted as what also obtains in the other kingdoms. The researcher used four informants from each kingdom to assist in the gathering of data. Therefore, a total of forty-eight people were used for the study. From these kingdoms, a total of twenty-four communities reflecting both rural and urban communities were visited and studied.

### **3.1.2 Sampling Technique**

The cluster sampling technique was used to select the twelve kingdoms to be studied based on their location in the map of the Urhobo nation. Thereafter, the selection of the communities was randomly sampled: The following communities visited and used for the study were: Abraka, Oria-Abraka, Oku-emaka, Ugboroke, Ekrota, Otokutu, Egbo-Uhurie, Ekpan, Elume, Mossoga, Eghwu, Ovwor-Olomu, Eket and Ughelli. In order to substantiate information from these major communities, other communities within the kingdoms were also visited.

## **3.2 Field Work**

The field work which lasted for about eight weeks began with building rapport with members of the communities during visitation by participating in their daily musical and non-musical activities and showing interest in their general wellbeing. In the field, data were collected using the participant-observation and the oral interview techniques.

*Participant-observation* is a tool that enables the researcher to collect data from the people's point of view and not from pre-conceived ideas. This was made possible by participating in the storytelling sessions, as a member of the audience, thereby joining in the singing which was often accompanied with handclapping. In the course of participating in the performances, valuable data on their music culture were collected. Musical data in their actual context were then recorded and photographed with the permission of the performers so to capture the essence of the occasion.

*Oral interview* this section which was based on prepared unstructured questions on music events, types, repertory, performers and musical instruments was in two sessions: the first session consisted of questions pertaining to their concept of music generally, while the second session was with the performers to clarify issues especially the meaning of the

song texts that were performed. The researcher, at this point, listened to the practitioners as they talked about their music, material culture and social organization. A selective video and audio recording of forty-four songs involving folktale songs, children games songs and wrestling festival songs was carried out during special interviews with the story-tellers, children in their play hours and at wrestling activities. In addition to this, biographies of selected story-tellers were also collected.

### **3.3 Desk work**

This stage which is also known as post field work involves the collation and analysis of data collected from the field. Two months was expended on this stage wherein the music materials collected from the field were subjected to both textual and structural analyses, using the thematic approach and the transcription method.

#### **3.3.1 Textual Analysis**

The texts of the songs collected from the field were analysed according to the context of use and topical issues involved.

#### **3.3.2 Structural Analysis**

The songs that were collected were transcribed using the western staff notation. The choice of the western staff notation was based on the fact that it still remains the most successful as a better alternative has not been invented. It has been accepted by the generality of the people as a sound system capable of giving a specific and un-ambiguous meaning in each context in which it is used. For the purpose of structural analysis and reading, the researcher chose to transcribe the songs of study in the keys of C, G, D, F, and B flat having listened to them. This does not imply that the performers of the recreational songs do so on predetermined keys as we have it in Western classical music; instead, each performer chooses a comfortable pitch in which he or she can sing.



## CHAPTER FOUR

### RECREATIONAL MUSIC IN URHOB0 COMMUNITY

#### 4.1 Ethnographic overview of the Urhobo

The Urhobo are an amalgam of different groups or family units known as kingdoms that migrated from various locations in the distant past. Each of these kingdoms, twenty-four in number<sup>1</sup> comprises of several families that seem to have its own history. Ikime (1969: 1) states that “they are of Bini, Igbo and Ijo origin”. Otite (2011: 25), on the other hand, mentions four main traditions which are: Autochthony-Urhobo claiming to be the original dwellers and owners of their territory, migration from Bini, Ife and from the Sudan and Egypt. Among these traditions of origin, that of Bini seems more acceptable and familiar with the people. Even though they migrated from Bini, “they emphasized that they were not Bini people who turned to be Urhobo on reaching their territories...instead they were already Urhobo on reaching their territories...instead they were already Urhobo before they left Benin” (Otite, 2011: 25). The migration from Bini was in phases and of two categories. According to Otite (2011; 25), the first phase left during the reign of Ogiso dynasty which was characterized by “cruelty, bitterness, deprivation, insecurity of life and property and tyranny” (Otite, 25). For the sake of peace and the search for an arable land for farming, the Urhobo decided to move from Benin to their present location.

The second phase of emigrants left the Bini territory during the reign of Egbeka at about 1370 AD (Otite, 2011: 26). In order to reconcile the various traditions of the origin of the Urhobo, Aravwore (1940) in Otite (2011: 28) states that “the Urhobo for the first time came from Egypt, left some of their people on the shore of Lake Chad, halted for a time at Ile-Ife, had a permanent abode in Benin and finally were driven to the swamp of the Niger Delta”.

---

1. Agbarha – Ame , Agbarha –Otor, Agbarho, Agbon, Aravwarien, Effurun –Otor, Ewreni, Ewu, Idjerhe, Mosogar, Oghara, Ogor, Okparabe, Okere – Urhobo, Okpe, Olomu, Orogun, Oruarivie- Abraka, Udu, Ughelli, Ughievwen, Umiagwa- Abraka, Uvwie, Ugwheru

Studies of the Urhobo have classified their language as Edoid under the Kwa group of languages in the Western Sudanic or the Niger-Congo language family based on shared linguistic sound-meaning correspondences. This similarity in language justifies their link to the Yoruba and other Kwa groups of languages. Greenberg (1948) in Otite (2011; 30) subdivides the Kwa group to include Baule, Ebira, Edo, Efik, Ewe, Fon, Ga, Idoma, Igbo, Ijo, Twi and Yoruba. Alagoa (1966: 282) maintains that through glottochronological calculations, the Kwa linguistic is known to have parted between 3,000 and 6,000 years ago hence the disparity among them. This has also led to various dialectical sub-groups of the Urhobo stock, making them to maintain exclusiveness within the Edoid groups.

The Urhobo have two levels of government: one at the kingdom and the other at the component community levels. Each of the kingdoms has a king whose name differs from kingdom to kingdom. Kingdoms like Agbon, Agbarha-Oto, Arhavwanrien, Avwraka, Ewreni, Eghwu, Idjerhe, Mosogar, Oghara, Ogo, Okere, Okparabe, Orogun, Udu, Ughelli and Uvwie refer to their king as *Ovie*, while Agbarho refers to their king as *Osuivie*, Ughievwen calls theirs *Okobaro*, Ughwerun- *Odio-Ode*, Olomu- *Ohworode*, while Okpe kingdom refers to theirs as *Orodje*. In Urhobo, the institutions of kingship as well as the associations of title holders provide a form of centralized political organization.

The *Ovie* is the highest political head of the kingdom. His ascension to the throne often involves a grand ceremony. He is respected and honoured by the people even as he leads according to the dictates of the kingdom. He rules the people until he dies and unless his activities are found contrary to the laws of the land, then he can be dethroned and expelled from the kingdom. The *Ovie* is not a sole administrator, rather, he rules in council. His councillors are those who have obtained the title of either *Qhqvwo* or *Okakuro* out of which an *Otota* is chosen.

The *Otota* is the spokesman and acts on behalf of the kingdom. In Okpe kingdom, he is referred to as *Unuokpe* meaning ‘the mouth piece of Okpe’. There is also *otota* at the village level. The *otota* is chosen for his “wisdom, convincing and fearless argument, alert mind, logical reasoning, influence and prestige” (Otite, 2011; 346).

The *Ohovworen* or *Okakuro* is a title conferred on worthy members of the kingdom to assist the king in the administration of the kingdom. The titles which vary from one kingdom to the other were traditionally restricted to only males, but in recent times, they are also conferred on women. For example, the Okpe have *Okakuro*, *Olotu* and *Ariyo* for men, while women are honoured with *Ohovboren*, but the *Ohovboren* are not part of Udogun (council of chiefs) where policies are made. These titles are not hereditary neither do the holders represent their lineage or towns; instead, it is a personal decision to be an *Okakuro* or *Ohovworen* which is relinquished at death. The title holders, collectively referred to as *Ilorogun/Inorogun* (plural) or *Olorogun/Onorogun* (singular) *Okakuro* (singular) or *Ekakuro* (plural), can affect opinion in the kingdom and change or sanction deviant behaviours. Anyone who has been conferred with the *Ohovworen* title is addressed with the cognomen ‘*Adjudju k’opia*’, *Ikebe r’ide*, *Abqvworovworo*, *Adiohwarha gbudje*, meaning the chief will no longer do hard work as the traditional “fan replaces the cutlass; and his/her hands are big, soft and restful as a chief must be well seated in dependable wealth” (Otite, 2011; 350).

In addition to the offices of the *Ovie* in council, there are the gerontocratic organizations (referring to government by elders). In each town, there is the *Okaroho*, the eldest patrikisman, the *Okpako* (singular) *Ekpako* (plural) elders, the *Ilotu/Inotu*, leaders of the different age grades, the *Iko* (messengers), *Aghwoghwo* (announcers) and family heads who are effective in social and political organization of the communities. In addition to this is the age grade organization known as *Itu*. There are four *Itu* for men and three for women. The male categories include:

*Otu Ekpako* (elders) which is the highest male group. It consists of men who are sixty years old and above. Being considered as the closest to the ancestors, they advise the *Ogwan* (court) on general matters and impact moral values on younger generations through well thought out fairytales/stories (that often involve music) to sustain the interest and also to keep listeners awake as this often takes place in the evenings. The music often contains societal values intended for orientation.

*Otu Ivwraghwa* is a group of men of between thirty to sixty years of age. They are more in number and constitute the work force group of the society. They were the warriors in

pre-colonial days. They supervise the younger age grades in executing specific duties in the society.

*Otu Uvwie* (youths) also known as *Otuorere* or *Idama* in some kingdoms is made up of males of between fifteen or twenty and thirty years. They are charged with the responsibility of ensuring a hygienic environment and the construction and maintenance of roads. They also lead processions from the outskirts of the town to the houses of deceased persons as well as lower corpses into graves at funeral ceremonies.

*Otu Imitete* or *Emovberhe* (children) is made of children of fifteen years and below. They constitute the youngest group in the community and so their duty is to ensure that the market square and the streets are cleared of dirt.

*The female itu are as follows;*

*Ekwokweya* (*Ekpakoeya*) or *Ekpakpase* are made up of old women above forty or fifty years who must have passed child bearing age. This group include the *Emetogbe*, who either are widows or divorcees or old married women who have returned to their natal homes to spend the remaining part of their lives. As indigenes of the town, they are relied upon on matters of strict confidence. The *Ekwokweya* and the *Eghweya* are custodians of recreational music in the communities as they always have songs for any occasion. They ensure that the *Emete* in the community grow up to become responsible mothers and wives.

*Otu Eghweya* or *Eghwemose* (guild of married women) comprises women between fourteen to forty years of age. They are charged with the welfare of women in the community. It has a court where marital disputes are resolved. They are often dreaded by most married men because of their drastic and unpredictable actions. They protect the dignity of womanhood in the society.

*Otu Emete* or *Qtuegboto* (maidens) are the equivalent of *itu-imitete* of the male category that falls within the age bracket of fifteen years old and below. They perform domestic duties in the society. This category is the most active in recreational music activities especially on moon-light nights. This age group organization ensures peace, stability and

harmony in the society as well as makes each member to be aware of his/her civic responsibilities. Each of these groups has a forceful leader called '*Onotu*' (*olotu*) who wields great influence and power over the people under him or her. Their orders are strictly followed by their respective members.

## **4.2 Recreational music of the Urhobo**

The term 'recreation' in Urhobo is *onyevwe* which literally means "enjoyment through singing, dancing and drinking at work free period". Darah (2005:12) also calls it *ile-idi* (songs of drink) which comprises "songs that have a basic rhythm, but the content can be varied through improvisation during performance", To the Okpe, it is *omeromon* while the Uvwie, on the other hand, refers to it as *omeromomu*. To the Urhobo therefore, recreational music is indulging in one form of music making or the other devoid of ritual or cultic restrictions and carried out in a bid to spending leisure hours in a constructive and rewarding manner.

Based on the context of performance, the recreational music of the Urhobo is classified into: children games songs, storytelling songs and sport related songs. This classification is based on contexts of performance.

### **4.2.1 Types of children's game's songs**

Games are activities or contests governed by a set of rules (Schmittberger, 2009). In addition, people often engage in games for recreation and to develop mental and/or physical skills, hence it has been a universal part of human experience and is present in all cultures (Schmittberger, 2009). To Clark (1970), "game is an activity among two or more independent decision-makers seeking to achieve their objectives in some limiting context." It is also referred to as a structured play, usually undertaken for enjoyment, entertainment, and sometimes used as an educational tool. A game can also be said to be a system in which players engage in an artificial conflict defined by rules that result in a quantifiable outcome. Children often involve themselves in one form of game or the other, either when they are at home or in school. Most of the games are accompanied with singing, clapping or moving the body rhythmically. Urhobo children played many games in the evenings especially on moonlight nights between the hours of 5: 30pm to 7:

00pm before the advent of television and computer games. The purpose of such games is for fun and not necessarily “designed to impress, to persuade, to deceive, or to annoy; they are played for the playing” (Uyovbuckerhi, 2004:3). Before discussing the games Urhobo children play, it is important to unveil who a child is to the Urhobo.

The concept of ‘who a child is’ varies from one culture to the other. Sometimes, the distinction between childhood and maturity is the age of puberty rites celebration. Finnegan (1970. 304) makes this point when she states that:

It is common for a ceremonial initiation to mark a clear dividing line between childhood and maturity, often taking place at around the age of puberty, but in some societies (or with some individuals) this may be much earlier or much later. In some cases initiation may be as young as, say, seven or eight years old.

In Urhoboland, the child referred to as *omotete* is between the ages of infancy and fifteen years. The people of Ughievwen kingdom, for example, celebrate puberty rites between ten and seventeen years of age which indicates that the child has come of age. Uyovbuckerhi (2004; 4) however, notes that:

Since the advent of Western education in Urhoboland and other parts of Nigeria, the definition of the word “child” has been considerably modified by Western notions of “school children” and “school age”, the idea being that a person attending a primary school or a secondary school is automatically classified as a child regardless of his individual status or classification within his home community.

Having discussed who the child is in Urhobo culture, it is now appropriate to discuss the types of games played by Urhobo children.

#### 4.2.1.1 Types of children game

Children's games in Urhobo land range from circular arc, and line formations to sitting, clapping and tug-of-war games which are characterized by songs, rhymes and body movement.

##### 4.2.1.1.1 Games in circular formation

Most of the games Urhobo children play are in circular formation, that is, the children form a cycle. The game often begins when a child calls out to other children to come and form a cycle to which the children will adhere to and the cycle will be formed. In the course of creating the circle, they often chorus "*a big, a big cycle*". Such games include the following:

- i) ***Kpa kpa kpa ye hi-o***: This is a game that allows the participants to tap each others' shoulder to the accompaniment of a rhyme rendered in a speech-song style. The game begins by the formation of a circle by the participants who place their hands on one another's shoulder. One of them starts the song. After the first phrase, the names of the children are mentioned in turn. If a person's name is mentioned, he or she squats. This continues until all but one name is mentioned and everybody consequently squatted; then the only child standing chants the last phrase and leaves the circle. Another child takes the lead and continues the same process until only one child is left and that marks the end of the game. As they chant the rhyme, they tap one another's shoulder. The rhyme is as follows:

##### ***KPAKPA KPA YE HIO (Tap him)***

Urhobo	English
<i><u>Ekparo</u>: kpa kpa kpa ye hio</i>	Tap, tap, tap him
<i><u>Ekua</u>: kpa ye hio</i>	Tap him
<i><u>Ekparo</u>: Rume kpa ye hio</i>	Rume, tap him
<i><u>Ekua</u>: kpa ye</i>	Tap him

Ekparo: *oke kpa ye hio*

Oke tap him

Ekua: *kpa ye hio*

Tap him

Ekparo: *ome me je kpa je kpa kir' ishavwo*

My body is slippery like okro



Plate 7 Children *kpa kpa kpa ye hio* game at Elume

- ii) **Adjama djama:** This game is a combination of English and Urhobo texts. It requires one of the participants known as the ‘leader’ to drop an object behind another participant who is expected to pick up the object and run after the leader with the intent of catching him or her. In this game, participating children squat in a circle, one of them who takes the lead holds an object, and runs round the children, chanting *adjama djama*; while the others respond *adjama*. The leader chants *wo no b’uko re*; the others respond *ejo*. He or she says *oro no b’uko*; the response is *ka fa*. The leader sings 1 2 3 4 and the response is A B C D. At a point, the leader drops the object behind one of the children who is immediately expected to run after the leader. If the leader is



caught, he or she continues the process, but if not, the culprit starts all over again. It continues until they are tired and move on to other games.

**ADJAMUA (Run after him/her)**

Urhobo	English
<u>Ekparo</u> : <i>adjamua djamua</i>	Run after him/her, run after him/her
Ekuo: <i>adjamua</i>	Run after him/her
<u>Ekparo</u> : <i>wo no bu ko re</i>	Do not look back
Ekuo: <i>ejo</i>	No
<u>Ekparo</u> : <i>oro no bu ko</i>	Whoever looks back
Ekuo: <i>ka fa</i>	will be flogged
<u>Ekparo</u> : 1 2 3 4	1 2 3 4
Ekuo: A B C D	A B C D



Plate 8: children playing the game of *adjama djama* at Oria- Abraka

- iii) ***Ineki r'ikpeki***: This play involves a mother in search of her child. In the course of the search, she met a group of traders chatting, and decided to ask of the child who incidentally was with them. In order to punish her for her carelessness, they hid the child, but on sighting the mother, the child ran out

and there ensued a struggle between the traders and the child's mother before the child was finally given to her. The play begins with the formation of a circle and children holding hands. One of them, who play the role of a child, sits in the middle of the circle. Another who plays the role of a mother is outside the circle. The mother asks if the other children (representing traders) have seen her child; they chorus "no". On sighting the child in the middle of the circle, the mother sings the song below while trying to force her way in as the children prevent her by holding their hands tightly together. If she is able to break through, the child runs out of the circle into the mother's embrace.

***INEKI R' IKPEKI*** (Traders going to the market)

Urhobo	English
<u>Ekparo</u> : <i>ineki r'ikpeki wa mr'omo me vwi djerhe</i>	Traders did you see my child on the road?
Ekuo: <i>ejo</i>	No,
<u>Ekparo</u> : <i>omo me-o</i>	My child-o;
Ekuo: <i>eh</i>	Yes,
<u>Ekparo</u> : <i>omo me-o</i>	My child-o;
Ekuo: <i>eh</i>	Yes.

This game reveals the value placed on children and the bond that exists between mother and child in Urhobo communities. This is revealed when at a point in the game, the missing child sees the mother and he or she intends to go to her but she is prevented by the playmates that have the intention of inflicting punishment on the mother for not keeping her child well. A mother that loses her child is not comfortable until she finds him and neither is the child until he finds the mother. The children therefore learn the value placed on children so that whenever they have their own children, they will be able to protect and guide them.

- iv) ***Eh re re ghe***: This circular game is based on a child seeking to intentionally quarrel with other children. Like other games in this category, the children

form a circle, then one of them goes inside the circle and sings the song below while consciously pointing at each child. Whoever the word *digue* falls on genuflects and is the next person to go round. This process continues until they are tired.

#### ***EREGHE (Confuse him/her)***

Urhobo	English
<u>Ekparo</u> : <i>eh re reghe</i>	Confuse him/her
Ekue: <i>eh gbamukele</i>	Yes <i>gbamukele</i>
<u>Ekparo</u> : <i>eh re reghe</i>	Confuse him/her
Ihweje: <i>eh gbamukele</i>	Yes <i>gbamukele</i>
<i>Ki djihi vwe wo rien vw'ero</i>	step on me; eye me,
<i>Dja kpa re reghe digue</i>	confuse genuflect

#### **4.2.1.1.2 Games in an arc formation**

i) ***Anama k'oshe***: As the name implies, this game is about the ability of girls to demonstrate the flexibility of their waists in an admirable manner. In the game therefore, a girl is calling on both her aunt and husband that her waist is stiff and that she is making an effort to make it flexible through physical exercise. It is expected of every young girl in Urhobo land to have flexible bodies. To play the game, the children stand in a semi-circle: one of them starts the song below in a call and response style;

#### ***ANAMA K'OSHE (Making iyanga)***

Urhobo	English
<u>Ekparo</u> : <i>Ati ehu me nur re</i>	aunt, my waist cannot bend
Ekue: <i>anama k'oshe</i>	making iyanga
<u>Ekparo</u> : <i>oshare re rhi me, ehu me nue re</i>	my real husband, my waist cannot bend
Ekue: <i>anama k'oshe</i>	making iyanga
<u>Ekparo</u> : <i>me da vwo ma me se hu me sa nue</i>	i will try my best if my waist can bend
Ekue: <i>anama k'oshe</i>	making iyanga

<u>E</u> kparo: onue kpoto re	it is bending now
Ek <u>u</u> o: anama k'oshe	making iyanga
<u>E</u> kparo: onue kpe nu re	it is coming up
Ek <u>u</u> o: anama k'oshe	making iyanga

At the last part of the song which says 'I will try my best if I can bend my waist', two of the children come out to demonstrate by bending backward to the ground in a dancing movement while others clap their hands to accompany the singing.

ii) ***She whe whe***: This is a game designed to demonstrate the flexibility of the backbone. In the game, the participating children are required to stand in a semi-circle: one of them starts the song below in a call and response style while the others clap their hands in accompaniment.

#### ***AVWANRE MU'EGBE (We are getting ready)***

Urhobo	English
<u>E</u> kparo: <i>we rhi tunu do we rhi tunu do</i>	<i>we rhi tu nu do we rhi tu nu do</i>
Ek <u>u</u> o: <i>she wh<u>e</u> wh<u>e</u></i>	<i>she wh<u>e</u> wh<u>e</u></i>
<u>E</u> kparo: <i>avwanre muegb avwanre che gb' eha</i>	we are getting ready to dance
Ek <u>u</u> o: <i>she whe whe</i>	<i>she whe whe</i>
<u>E</u> kparo: <i>avwanre vwo t'oboyi aye yanra re</i>	when we got there they had gone
Ek <u>u</u> o: <i>she wh<u>e</u> wh<u>e</u></i>	<i>she wh<u>e</u> wh<u>e</u></i>
<u>E</u> kparo: <i>tu do tu do tu do</i>	<i>tu do tu do tu do</i>
Ek <u>u</u> o: <i>she wh<u>e</u> wh<u>e</u></i>	<i>she wh<u>e</u> wh<u>e</u></i>

At the point of '*tu do tu do tu do*'; two children will dance in a crawling position, twisting their back to the rhythm of the song



Plate 9: children playing the game of *tu do* at Oria Abraka

#### 4.2.1.1.3 Sitting games with outstretched legs

- i) *Asiabe asiabe*: In some of the communities, it is known as *mamako mamako*. In the game, children sit down and stretch out their legs in an arc formation. The one who takes the lead comes out to sing the song below while touching the feet of the children:

##### *ASIABE (Two two)*

Urhobo

English

*Asiabe asiabe eh unuaro*

Two, two, yes it is sure;

*Ore siri murhu kpe, oru muemu furhu ro*

The good one holds a lamp, the evil one quenched it

*Kpasia ra kp'oyibo*

Kpasiara became a Whiteman

*obo ra vwunu chor'obo*

The way the mouth is used to kiss the hand

*Gege tona tona ovwa rhie ge*

This one, that one, you people open the fish net

*Koriko didi ogbamuoto gba yegh'owo*

Strongly to the ground, fold your leg

Which ever foot the last syllable falls on is withdrawn. This continues until all the feet have been withdrawn. Thereafter, all of them sit down again stretching their legs which the leader lifts up individually. In the course of lifting, anyone that bends down is called the wife or husband of Satan; whoever does not bend is called a Queen or King. More so, whoever bends when he or she is being lifted is said to have broken his father's pot. This enables the children to develop a good posture, either while walking or sitting.

The other variant goes like this:

### ***MAMAKO (Mamako)***

Urhobo

English

*Mamako mamako oweya*

*Mamako mamako oweya*

*Dijala ro kpori mr'evu rhe*

Dijala that went home came back pregnant

*Evu ra she, she r'igho; mama mama*

Pregnancy for sale, sale for momey, mother

*Si wo ghini gwhu, si wo rar'utaba*

Did you really die, did you take tobacco

*Udje sho ma to*

Let us dance

The text of the okpe version goes like this:

### ***PIPALALA***

Urhobo (Okpe)

English

*Pipalala pipalala kajuju jo*

*Pipalala pipalala kajuju jo*

*Kabo itie olu were Jo ka je ku, Ka je kpa*

*kabo itie were Jo ka je ku, ka je kpa;*

*nyomu nyomu gba krokro*

Bite, bite, tie strongly

*Nyomu nyomu gba krokro*

Bite, bite, tie strongly

*Si titi boyi Rebakah*

Call Titi, Boyi and Rebecca

The difference in the text of the song above can be attributed to the process of transmission which is through the oral method. Therefore, as a song is transferred from one person to the other, the tendency to modify the tune, the text and the rhythm always arises. This alteration can either be as a result of the inability of the performer to remember what he/she has heard previously, or a deliberate action to suit the performance at a particular point in time. The *Mamako* version, for example, is a satire meant to ridicule a promiscuous girl in the community who could not identify the man that impregnated her. Another probable factor is that some of the songs might have been borrowed from either neighbouring communities or from children of other cultures. With time, the text, being in the native language, became unintelligible but the fact that the rhythmic structure of the song provides the required play pattern; it continues to be in their repertoire. An example is the *Pipalala kajuju jo*. A closer analysis of the first two lines of the text signifies that it is either in Yoruba or Itsekiri languages, which shows that there was a melting point of the Okpe and Itsekiri or Yoruba music culture. This rhyme therefore, corroborates Akpabot's (1986) assertion that "song texts are an adaptation of the traits of a given society and they have been known to diffuse from the culture of one society to another". This could probably be the case as the Itsekiri and the Okpe-Urhobo are neighbours.



Plate 10; Children playing the game of *asiabe* at Oria-Abraka



Plate 11 Children playing the game of *adjamua* in Elume

- ii) ***Mi kpo go ri rhibo:*** The play is about a girl who went to a pepper farm perhaps to steal some of the pepper. While at the farm, she plucked and ate without letting anyone know. At the end, her mouth became sore and she sang the song, beckoning on people to see what greed had done to her (*ene urhuru r'uvwe*). This play requires children to sit down in a circle with outstretched legs singing the song below while passing round an object:

***MI KPO' GO R' IRHIBO (Am going to a pepper farm)***

Urhobo	English
<u>Ekpar</u> : <i>mi kpo go ri rhi bo</i>	Am going to a pepper farm
Ekwo: <i>gbamuo</i>	<i>Gbamuo</i>
<u>Ekpar</u> : <i>mi k<sub>o</sub> r<sub>o</sub> me ria</i>	I am harvesting and eating
Ekwo: <i>gbamuo</i>	<i>Gbamuo</i>
<u>Ekpar</u> : <i>ene rhuru r' uvwe</i>	This is what greed has done to me
Ekwo: <i>gbamuo</i>	<i>Gbamuo</i>
<u>Ekpar</u> : <i>ono mi roro</i>	who am I thinking of



Ekwo: *gbamuo*

*Gbamuo*

Ekwo: *ono mi roro gbamo gbamo gbamo*      who am I thinking of gbamo gbamo  
gbamo

Each child takes turn to take the *Ekparo* section. The same procedure continues until they are tired. The inherent message in this song is that people should not be greedy as the consequences could be disastrous. In this game therefore, children learn the negative effect of greed. Greed, in Urhoboland, is highly condemned therefore; children are not encouraged to be greedy.

- ii) ***Inene ni mi tih' ibi***: This game is about a mother who asked her children to crack palm kernel while she went to the market. She also strictly warned the most elderly of them to be mindful of the hawk that often came to pick chicks. As they began to crack the kernel singing the song below, the hawk descended and picked one of them. When the mother arrived and asked about the missing chick, she was told that the hawk had carried it away. She become angry and beat them while warning them to always protect themselves from the hawk. This continues until only two of the chicks are left. On her arrival the third time, she gave them a gun to shoot at the hawk if it comes again, which they did when the hawk came again. The death of the hawk marks the end of the game. the song goes thus:

***INENE NI MI T'IHIBI* (Mother says i should crack palm**

**kernel)**

Urhobo

English

*Ekparo: Inene ni mi t'ihibi*

mother says I should crack palm kernel

*Ekwo: Avwo d'ewu keywe*

to buy dress for me

*Ekparo: Okrika mu'omo re*

hawk has taken one of the children

In this game, the children learn the importance of being industrious so that they can provide for their needs. Cracking of palm kernel is a common practice in

Urhoboland as the land is rich in palm nuts. Having extracted the oil, the palm kernel are left to dry. Thereafter, they are cracked to bring out the nuts and either sell it, as it were, or produce *amiebi* (native pomade) from it. The native pomade, apart from it being used on the body after taking a bath is believed to be effective in the treatment of convulsion in infants. Therefore, the children also learn the economic importance of cracking palm kernel because the proceeds are used to buy clothes for them. The game also enables the children to learn the importance of working to earn a living; in Urhobo communities, if you do not work, then you don't eat because the people do not encourage begging. This game, therefore, prepares the children for becoming adults that should strive to contribute to the economy of the Urhobo.

The second part of the game teaches the children to be mindful of the attack from the enemy which is represented by the hawk. They are expected to stay close together so that, no enemy will not prevail against them.

#### 4.2.1.1.4 Line formation games

- i) ***Ku ku ogele:*** This game of *kuku ogele* is about two children hopping backward in between an opening created by the participants. The game begins when the participants form two straight lines and face each other. They lift up their hands and use their palms to hit each other while singing the song below;

##### ***KUKU OGELE (Back movement)***

Urhobo	English
<u>E</u> kparo: <i>ku ku ogele</i>	back, back movement
Ekwo: <i>ogele ogele wa</i>	back movement
<u>E</u> kparo: <i>mami wota gele</i>	marine spirit movement
Ekwo: <i>ogele ogele wa</i>	back, back movement

As the song goes on, two of the children dance through the middle of the line to continue the line on the other side. This continues until all of them take their turn. It is interesting to note that the dance or body movement follows the rhythm of the song.

- ii) **Imoh:** This game directly sets two teams against each other in a test of strength. It can be likened to a tug-of-war but *imoh* does not involve the use of the rope, rather, the leaders of each team clasp their hands, stretch forward their right legs and try to pull the opponent after chanting the melody below. The team that is able to pull the other across a drawn battle line becomes the winner.

### **IMO (Game of djedo)**

Urhobo	English
<i>Imoh imoh ri djedo a se wa dje rho-o</i>	game of djedo, father run here
<i>Kpa gbriki</i>	hold strong

At the sound of *kpa gbriki* the pulling starts as shown below:

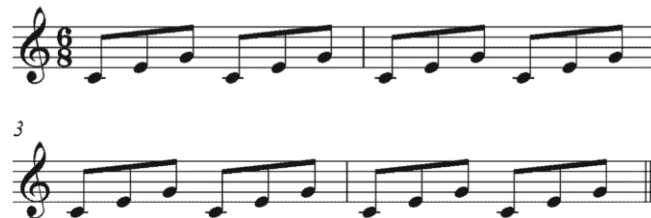


Plate 12 showing children in the game of *imoh* at Eghwu

#### **4.2.1.1.5 Clapping games**

A clapping or hand game is a cooperative non-competitive game which generally involves two players who use clapping as accompaniment to a singing game or recitation of a rhyme. Hand claps include clapping of one's own hands, clapping both hands of a

partner, and clapping one hand of a partner, generally across, such as the right hand of each player. The clapping may include other activities such as thigh slapping, or a final move such as touching the ground and freezing. Clapping patterns may be used with only specific rhymes, or improvised rhythmic patterns. Children in different areas decide the clap pattern to accompany rhymes but generally different clapping patterns may be used to accompany different rhymes. Clapping games are a part of oral tradition as such there are varieties of distinct clapping games or families of games. A game is performed or played in various versions found in different areas and times and often according to ethnicity. Most songs used in clapping games are in English Language based on either counting the cardinal points or on a rhyme. The most common clapping pattern that is used for most rhymes is as shown below:



However, there are cases of slight differences depending on the game. For example, the pattern used for *ite* is different as will be seen in the course of the work. The clapping pattern above is down to the rhyme below at Elume- Okpe. The clapping is done to a rhyme based on the cardinal four Points:

From the east to the west to the north and south

I met my friend in the golden shop

He bought me ice-cream, he bought me cake

He took me home with a stomach pain

Oh mama papa I feel so weak

Please call the doctor and quick quick quick

Another clapping game is to a Christian song 'Heavenly Lord your name is wonderful'

Then at Ugboroke in Uvwie, the clapping pattern shown above is done to counting in fives. Whoever misses it is out of the game. It goes like

5 10 15 make me rich a little waka waka is a 5 10 15

Not because am rich, not because am poor

Not because I kick your baby out of the game

So if I say 5 don't say 6 if you say six you are out of the game

So 5 10 15 20 etc



Plate 13 showing girls performing a clapping game at Eket

This particular clapping game can be done by two to eight children in a circle; who ever misses the count goes out of the game until a winner emerges.

There is another variety that involves clapping, counting and the pushing forward of one of the participants. It is titled “*ole my pot of meat*” (you stole my pot of meat) and it goes thus;

Oh moni yo moni yo oh sisi yo

If you like, maintain your body yoyo

### Oh Moni Yo

The musical score for "Oh Moni Yo" is written for Voice and Hand Clapping. It consists of five systems of music, each with a voice line and a hand clapping line. The lyrics are written below the voice line.

**System 1:**

Voice: Oh mo-ni - yo, Mo-ni yo Oh si si yo si si yo

Hand Clapping: (Clapping pattern)

**System 2:**

Voice: if you like main-tain your bo dy yo,

Hand Clapping: (Clapping pattern)

**System 3:**

Voice: main-tain your si si. a - ba Sha-ki your bo-ttom

Hand Clapping: (Clapping pattern)

**System 4:**

Voice: Sha-kam well well, ti-ge-ge A - wu-sa

Hand Clapping: (Clapping pattern)

**System 5:**

Voice: tu fie - lo A - wu-sa tu-fie - lo, ah one Ke-le

Hand Clapping: (Clapping pattern)

The musical score consists of five systems, each with a vocal line and a piano accompaniment. The lyrics are in a non-English language, likely a form of counting or a game chant. The piano accompaniment features a simple, rhythmic pattern in the right hand and a more complex, melodic line in the left hand. The vocal line is a single melody line with lyrics written below it.

System 1: ti-ge - ge. ah two Ke-le - ti-ge - ge, ah three Ke-le

System 2: 23 ti-ge - ge ah four Ke-le ti-ge - ge ah five ke-le

System 3: 27 ti ge - ge ah six ke-le ti ge - ge ah se-ven ke-le

System 4: 31 ti ge - ge ah eight ke - le ti ge - ge ah

System 5: 34 nine, ke-le ti ge - ge ah ten ke-le ti ge - ge

They count to ten to mark the end of the game. In the course of singing, one of the players is pushed forward in a dancing style





Plate 14 showing girls performing a variant of clapping games at Ugboro

Another variety of this game is *ite* – a name coined after the nature of the game, and it is played mainly by girls. It involves clapping of the hands, counting and putting out complementary legs on a particular count. This can be played by two or more people: the person that wants to start the game says *ite* to mark the beginning. It involves counting to one thousand, that is, if nobody misses it. The counting goes like this:

*Ite ite mo tue twenty te thirty for forty etc* (my game, twenty, thirty, forty, etc) ; at the count of ten, twenty or thirty, the legs are stretched out to coincide with the counting as shown in the picture below:





Plate 15: girls playing *ite game* at Eket

Below is the rhythmic pattern of *ite game*. This pattern is different from the clap pattern above because the game involves both the hands and legs. In addition, the legs must not often coincide as shown above: when they do, a loser emerges.

### Hand Clap



#### 4.2.1.1.6 Wrestling Games

Wrestling is a popular sport among children during their play time. They sing the song below to invite each other to a wrestling contest:

Urhobo	English
<u>Ekparo</u> : <i>dadamuo mi mu'abo no ne</i>	Butterfly, am wrestling today
Ekwo: <i>aughe</i>	Spectacle
<u>Ekparo</u> : <i>ore mi muru-o me vwiro ri'us</i>	the one I catch I will use for starch
Ekwo: <i>aughe</i>	spectacle
<u>Ekparo</u> : <i>mi mu<sub>g</sub> re</i>	Am wrestling
Ekwo: <i>aughe</i>	Spectacle
<u>Ekparo</u> : <i>abo vworovworo ki r'odibo dibo</i>	Hands are soft and smooth like a banana
Ekwo: <i>abo vworovworo ki r'odibo dibo</i>	Hands are soft and smooth like a banana

The Okpe have a variant of this song which goes like this:

Urhobo	English
<i>Dadamu, odamu'okpo rhan</i>	Wasp perch on a big tree
<i>Dabu mevi gbanhun</i>	Stand firm
<i>Dadamuo jo se</i>	So that the wasp does not fall

Both songs feature the 'butterfly' signifying its nature of not falling to the ground. Therefore, the song encourages each of the contestants not to concede defeat by falling to the ground. The Okpe version categorically encourages them to stand firm so that they will not fall even though one of them must be defeated at the end. Due to a decline in children's evening activities, these songs now constitute part of *igbe emete* repertoire. Thus, as the song goes on, two dancers move forward to perform mock wrestling as shown below:



Plate 16: girls performing mock wrestling in Ovwor- Olomu

#### **4.2.1.1.7 The organization of children's games songs**

Children's games songs are often vocal and accompanied by body movements which can be mild or intense depending on the nature of the game. The songs which are mainly short, repetitive and filled with excitement and exhilaration are mainly in a call and response form. The games often start with the initiator calling on other children *am<sub>o</sub> ah' eha* (come and let's play). This is followed with a song by the *osu* (leader) while the others join in the *ekwo* (chorus) section. In the course of singing, there is a running around a cycle, jumping, stooping to strike the ground, standing in one position or in a sitting position, or passing an object from one child to the other. The songs are in most cases accompanied with handclapping, and the tempo, fast, most times expressing the agility of the children. Sometimes, there is a gradual movement from a slow to a fast tempo.

### **4.3 Folktale Songs**

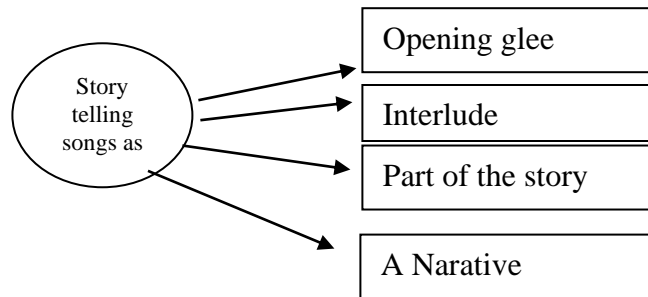
Storytelling is a shared event with people sitting together, listening and participating in accounts of past deeds, beliefs, taboos and myths. Story telling is the conveying of events

in words often by improvisation or embellishment. Stories have been shared in every culture as a means of entertainment, education, culture preservation and to impart moral values. Story telling is an ancient art form and a valuable system of human expression which predates writing where in the absence of books and novels, people were entertained, instructed younger generations and kept their records of folk tales. A story teller's tools, according to Brown (2014, 2), are not just "words, but gestures, singing, facial expressions, body movements and acting to make stories memorable and interesting". Oral story telling emphasizes repetition of the language and rhythm, refrains, and sounds to help the audience remember the *ekwo* (chorus) and allow them to participate fully in the activity.

Story telling is very much part of Urhobo culture and it comes in various ways. Formal story-telling sessions, as stated earlier, usually involving both human and animal characters, constitute the famous *osia* (singular) *esia* (plural) assemblies and are predominant ways of retelling legends and folk tales in Urhobo culture. Their favourite timing is in the evening when elders tell stories that young boys and girls listen attentively to. It is also in these *osia* sessions that young Urhobo children display their abilities to tell stories and learn to offer moral interpretations of their themes. Apart from formal *osia* sessions, families tell stories. Young people as well as adults, from time to time, tell stories among themselves for entertainment.

The structure of the stories can be divided into three sections which include the opening formula, the expository section, and the concluding formula. The storytelling session begins with *etuohq* (opening formula) which involves the exchange of jokes and songs to engage audience participation. This is closely followed by the *osia egbe* (storytelling section) where the storyteller starts the narration of the tale. The storyteller sets the scene, introduces the characters and defines the conflict using all sorts of techniques. The storyteller sings, dances, shouts and invites the audience to dance or sing. He uses a language full of images and symbolism. The performer imitates many characters in the story. At the *ekuohq* (conclusive formula), the moral lessons drawn from the expository section are made known to the audience.

The most intriguing aspect of storytelling is the songs that add beauty and colour to the performance. Urhobo story telling songs appear in the three forms shown below;



**Figure 2:** four categories of story-telling songs

#### 4.3.1 As opening glee

A glee is a joyful or an exciting performance that precedes something else. It often serves as an introductory piece of music to the main activity with the aim of attracting people to the performance and assuring them of a worthwhile performance. Songs as opening glee to a storytelling session are meant to invite the participants, mostly children, to the arena and to stimulate their interest and attention to the story. It is to remind them of the readiness of the storyteller to begin the evening's activities. In this case, the storyteller begins with a song that is not related to the story. An example is the song below:

##### ***OMO R'OGBEI GHENI GHWU*** (Tortise's child died)

*Chorus* *Solo*

Ja kpo kpo je je\_\_ je je je je\_\_ ja kpo kpo je je o -

4 *Chorus*

mo r'o - gbe - i ghi-n'i- ghwu. Ja kpo kpo je je\_\_

6

je je je je\_\_ ja kpo kpo je je

The song below was used to begin the story session at Ekrota Community in Udu Local Government Area of Delta State.

### ***DAVW' ERHO (Listen)***

Urhobo	English
<u>Ekparo</u> : <i>da vwe' rho me ra ta wo re nyo</i>	Listen to what I say;
<i>da vwe' rho aj' ovo wh' ohiare r' oyo</i>	Listen, one woman killed her husband;
<u>Ekwo</u> : <i>da vwe' rho me ra ta wo re nyo</i>	Listen to what I say;
<i>da vwe' rho</i>	Listen,
<u>Ekparo</u> : <i>aj' ovo wh' ohiare r' oye</i>	One woman killed her husband;
<u>Ekwo</u> : <i>da vwe' rho me ra ta wo re nyo</i>	Listen to what I say;
<i>da vwe' rho</i>	Listen.

This song plays a dual purpose; it does not only prepare the minds of the people to the story but also implores them to listen carefully so that they can learn and apply the moral content of the story to their day to day living.

#### **4.3.2 As interlude**

The songs that serve as interlude are not really part of the story but are brought in to sustain the interest and attention of the audience. Thus, in the course of the story, one of the participants can start a song while the storyteller pauses for the singing. Below is an extract from such songs:

### ***OWONRHON (Iguana)***

Urhobo	English
<u>Ekparo</u> : <i>odjero owonrho djero</i>	is gliding, iguana is gliding
<u>Ekwo</u> : <i>kwe kwe</i>	<i>kwe kwe</i>

<u>Ekparo</u> : <i>ovwo te to vo</i>	when he got to a place
Ekwo: <i>kwe kwe</i>	<i>kwe kwe</i>
<u>Ekparo</u> : <i>ko mr' asa</i>	he saw asa (bird)
Ekwo: <i>kwe kwe</i>	<i>kwe kwe</i>
<u>Ekparo</u> : <i>odamu dani</i>	he climbed <i>dani</i> (tree)
Ekwo: <i>kwe kwe</i>	<i>kwe kwe</i>
<u>Ekparo</u> : <i>k'oye sere</i>	he called him
Ekwo: <i>kwe kwe</i>	<i>kwe kwe</i>
<u>Ekparo</u> : <i>kidi' emu ruo rue</i>	what are you doing?
Ekwo: <i>kwe kwe</i>	<i>kwe kwe</i>
<u>Ekparo</u> : <i>in' oye yorh' owe</i>	am bailing pond
Ekwo: <i>kwe kwe</i>	<i>kwe kwe</i>
<u>Ekparo</u> : <i>ono ye sa asa r'ovw'unu yorh'owe</i>	who is called asa that uses mouth to bail pond
Ekwo: <i>kwe kwe</i>	<i>kwe kwe</i>
<u>Ekparo</u> : <i>odjero owonrho djero</i>	is gliding, iguana is gliding
Ekwo: <i>kwe kwe</i>	<i>kwe kwe</i>

This song is about the iguana's continuous movement in the river featured in a story of tortoise, antelope and *awhen* as told by Mr. Record Ughievweburhe. The song has no relationship with the story but to function as buzzer and ignite the excitement of the children.

Another example of such songs which featured in Ewhu story session is:

Ekparo: *I hwo*

Ekwo: *e hwaka*

It is repeated severally to the accompaniment of *kokoni* (empty cans). In most cases, stories that do not contain songs naturally borrow songs from the body of folksongs to strengthen and add value to them. Depending on the length of the story, the accompanying songs can be two or three.

#### **4.3.3 As an integral part of the story**

These are songs that constitute part of the story. These songs are sung by one of the characters of the story which implies that the story will be incomplete if the songs are omitted. Most stories in Urhobo communities have songs as their constituent part. The stories can be classified into those involving only animals as the characters as highlighted in the story of *ogbei* (tortoise) and *adjalakpo* (lion) which was narrated by Mr. Oyibo Edokpo of Mossogar.

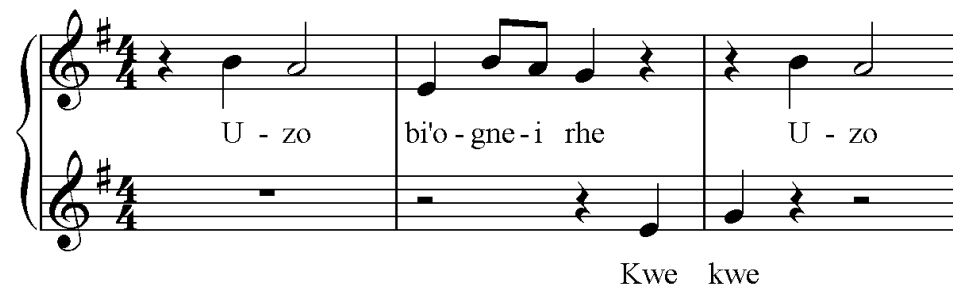




Plate 17: a storytelling session at Mosogar led by Godbless Edokpo

### 1) **The story of *ogbei* and *adjanakpo* (tortoise and lion)**

*Ogbei* and *adjanakpo* are friends and live together in the same town. There came a famine in the land. *Ogbei* was hungry and thought of where to get food. So he drew *adjanakpo*'s attention to the fact that *adjanakpo*'s seven daughters had not been circumcised and that he should bring them to his (*ogbei*) house for him to circumcise them. Ignorantly, *adjanakpo* took his daughters to *ogbei* who slaughtered them for food. Having eaten them, he ran from the community via a river after sending for *adjanakpo* to go to his house to collect the children. Unfortunately, he met the bones of his daughters and in pain sang the song below:



## 2) The story of okan and urhirie (two birds)

This is a story involving two birds: okan and urhirie which is narrated in two different communities. Even though the song is the same, the content is different. One of the variants has it that the King of a community had a beautiful daughter and two young men, okan and urhirie, were to request for her hand in marriage. The King declared that whoever could fast for seven days would be the suitor. Two birds were kept in a house with a small opening for ventilation, but okan was able to pass through the small opening out in the early hours of the day to eat and come back into the house unknown to urhirie and every other person. Meanwhile, every day each of them sang the song below:

### ***RHI RHI RHI***

Urhobo	English
Urhirhie: <i>rhi rhi ehi</i>	<i>rhi rhi rhi rhi</i>
Ekwo: <i>oma</i>	<i>oma</i>
Urhirhie: <i>de rha sie r'oke vwo rhie</i>	since day break
Ekwo <i>oma</i>	<i>oma</i>
Urhirhie: <i>omo r'owho vo je riemu-u</i>	son of man has not eaten
Ekwo <i>oma</i>	<i>oma</i>
Urhirhie: <i>rhi rhi rhi</i>	<i>rhi rhi rhi</i>
Ekwo <i>oma</i>	<i>oma</i>
Urhirhie: <i>rhi rhi rhi</i>	<i>rhi rhi rhi</i>
Ekwo <i>oma</i>	<i>oma</i>

Okan also sang even though he went out every morning to eat; his song went like this; *tie tie tie oma*. On the seventh day when the door was opened, urhirhie was found dead so the bride was given to okan who had demonstrated wisdom.

In the second version of the story, the two birds were claiming seniority; okan said he was older than urhirhie while urhirhie said he was older than okan. To determine who was older, they were subjected to hunger test by locking them up in a house. At the end of the test, urhirhie was found dead; and okan was declared the older person.

### 3) The story of snail and tortoise



Plate 18: a storytelling session at Eghwu as led by Mr George Oviku

This story was narrated by Mr. George Oviku of Eghwu in Ughelli South Local Government Area. Snail and tortoise both lived in a particular village that once experienced famine. On a particular day, snail was very hungry so he went out in search of food. He saw a tree containing food items like yam and fish, both big and small in sizes. He then called the small yams and small fish to fall down so he could take home conveniently for his family. This discovery made snail to escape the famine in the community as he regularly went there to collect food. Tortoise saw the snail and noticed that the effect of the famine was not visible in snail's family, so, he asked where snail got his food from. Snail agreed to take him there with a warning that he must follow instructions. Tortoise agreed. When he saw the big yams and fishes, he called on them to fall down contrary to snail's instruction that he should call the small ones that he could carry comfortably. When the big yams and big fishes fell on him, he could not move again so he sang this song to beckon on snail to help him:

## ISEKPE BENYA (Snail secrete saliva)

Urhobo

English

Ekparo: *isekpe benya benya ole mu vwe kpo re* snail, secrete saliva, yam is taking me home

Ekwo: *isekpe benya*

snail, secrete saliva

Ekparo: *ole mu vwe kpo re*

yam is taking me home

Ekwo: *isekpe benya benya ole mu vwe kpo re*  
home

snail, secrete saliva, yam is taking me

*isekpe benya-a*

snail, secret saliva

Snail had pity on him and secreted a large quantity of saliva on the yams which enabled tortoise to slip through them and went home without any food. The tortoise continued in this same manner. On the last trip, snail refused to secrete saliva and tortoise was left there to die as a result of greed. The story teaches people not to be greedy no matter the degree of hunger. At the end of the story, the following song was performed to show that the story might be fictitious;

O - hwo r'o - gbe sia vwon - re

3  
fian  
O - no t'u - ghe - re ri vwin.

There are also stories having animals and humans as major characters as told by Mr. Benson Erhemute of Egbo-Uhurie.



Plate 19: a storytelling session at Egbo-Uhurhie led by Benson Erhemute

#### **4) The story of a king and a monkey with seven tails**

This is the story of a king that fell sick and the herbalist requested for *eweri ro vw'urhuvwi' whre* (monkey with seven tails) to prepare the medication that would make him recover from the infirmity. An announcement was made throughout the community that anyone who would provide the particular *ewerin* would be richly rewarded. A hunter in the community decided to hunt for it. He went into a monkey jungle and pretended to be dead. While he was lying there, a monkey with one tail came and beckoned on a monkey with two tails to come and see a dead hunter with the song below:

***EWERI R'OVWI RHUVW' IHWRE (Monkey with seven tails)***

Urhobo	English
<u>Ekparo</u> : <i>ewerin r'ovw'urhuvw' ive-o</i>	monkey with two tails
<i>mo rhin' obo ro rhue ghuru-o</i>	come and see how hunter has died
Ekwo: <i>ona wai se</i>	this is proverbial
<u>Ekparo</u> : <i>o ji ghwu-o</i>	he is not dead
Ekwo: <i>kpre</i>	<i>kpre</i>
<u>Ekparo</u> : <i>ome rue</i>	he is pretending
Ekwo: <i>kpre</i>	<i>kpre</i>

The monkey with two tails came and beckoned on the one with three tails who in turn called on the one with four tails. This process continued until the monkey with seven tails appeared and at that moment, the hunter woke up, killed it and took it to the king. The song by the monkey with six tails goes like this:

Urhobo	English
<u>Ekparo</u> : <i>ewerin r'ovw' irhuvw' iwhre-o</i>	monkey with seven tails
<i>mo rhi no bo ro rhue ghwuru-o</i>	come and see how the hunter has died
Ekwo: <i>onawmai se</i>	this is proverbial
<u>Ekparo</u> : <i>o ji ghwu-o</i>	he is not dead
Ekwo: <i>kpre</i>	<i>kpre</i>
<u>Ekparo</u> : <i>ome rue</i>	he is pretending
Ekwo: <i>kpre</i>	<i>kpre</i>

A similar story was told by Mr. Augustine Otarighoben at Ogiedi- Elume in Sapele Local Government Area. The story is about a community that decided to celebrate their festival with an elephant and a monkey with seven tails. There was a proclamation that whoever could bring a live elephant as well as a monkey with seven tails would be rewarded. Tortoise then volunteered to bring a live elephant which he did through crafty means. As tortoise approached the community, he sang the song below to alert them of his successful hunt:

**UGHERE VWE (Clear the outskirts of the town)**

Urhobo	English
<u>Ekparo</u> : <i>ughere vwe e vwe e vwe</i>	clear the outskirts of the town
Ekwo: <i>eni<sub>o</sub> sa</i>	Elephant is coming
<u>Ekparo</u> : <i>ari whrift ere mu'eni</i>	Get rope ready to tie elephant
Ekwo: <i>eni<sub>o</sub> sa</i>	Elephant is coming
<u>Ekparo</u> : <i>oghwutu ghwutu</i>	Is very big
Ekwo: <i>eni<sub>o</sub> sa</i>	Elephant is coming
<u>Ekparo</u> : <i>oghworho ghworho</i>	Is very fresh
Ekwo: <i>eni<sub>o</sub> sa</i>	Elephant is coming

A hunter also volunteered to bring a live monkey with seven tails. To achieve this he went to a monkey jungle and pretended to be dead. A monkey with one tail ventured out and beckoned on the one with two tails with the song below:

Urhobo	English
<u>Ekparo</u> : <i>urhurhu mu ore va</i>	Monkey with two tails



<i>me nughe r' ohue ro ghwuru</i>	Come and see hunter has died
Ekwo: <i>ona wai se</i>	This is proverbial
<u>Ekpar</u> : <i>oji ghwu-u</i>	He is not dead
Ekwo: <i>vre</i>	Get up
<u>Ekpar</u> : <i>oje mai wre</i>	He is pretending
Ekwo: <i>vre</i>	Get up

The process continued till the monkey with six tails appeared on the scene and beckoned on the monkey with seven tails with the song below:

Urhobo	English
<u>Ekpar</u> : <i>urhurhu mu or' irhihwren</i>	Monkey with seven tails
<i>me nughe r' ohue ro ghwuru</i>	Come and see hunter has died
Ekwo: <i>ona wai se</i>	This is proverbial
<u>Ekpar</u> : <i>oji ghwu-u</i>	He is not dead
Ekwo: <i>vre</i>	Get up
<u>Ekpar</u> : <i>oje mai wre</i>	He is pretending
Ekwo: <i>vre</i>	<i>vre</i>



Plate 20: a storytelling session at Elume led by Augustine Otarighoben

Stories involving only humans as major characters as told by Mrs Helen Aghoghovbia of Oku-Amaka in Agbon kingdom are also prominent in the area.

#### 5) The story of a woman and her son

This is a story of a woman who had a son that would not eat garri, but preferred the egg of a crocodile. So, the mother always went to the bush in search of the eggs of a crocodile. On seeing one, she sang the song below:

##### ***UKE R'EDJERE( The egg of crocodile)***

Urhobo	English
<u>Ekparo</u> : <i>uke r' edjere eye</i>	The egg of a crocodile
Ekwo: <i>eye iye iye</i>	<i>Iye iye iye</i>
<u>Ekparo</u> : <i>omo vo mi vwiere iye</i>	One child I delivered
Ekwo: <i>eye iye iye</i>	<i>Iye iye iye</i>
<u>Ekparo</u> : <i>no ye rie gari re iye</i>	Says he will not eat garri

Ekwo: *ie ie ie*

*Ie ie ie*

Ekpar: *uke r'e djere ko yo ria ie*

He eats the egg of a crocodile

Ekwo: *ie ie ie*

*Ie ie ie*

Ekpar: *mi vwo teti yo ie*

When I got there

Ekwo: *ie ie ie*

*Ie ie ie*

Ekpar: *ive ero ie*

Two were there

Ekwo: *ie ie ie*

*Ie ie ie*

Ekpar: *me de muo vo no ie*

I took one from it

Ekwo: *ie ie ie*

*Ie ie ie*

Ekpar: *mi de chere ke ie*

I cooked it for him

Ekwo: *ie ie ie*

*Ie ie ie*

Ekpar: *ovwo rio no ie*

After eating it

Ekwo: *ie ie ie*

*Ie ie ie*

Ekpar: *one vu vo ye re ie*

He said he was not satisfied

Ekwo: *ie ie ie*

*Ie ie ie*

Ekpar: *ani mi mu'ofa rhe ie*

He said I should bring another one

Ekwo: *ie ie ie*

*Ie ie ie*

Ekpar: *uke r'edjere ie*

The egg of a crocodile

Ekwo: *ie ie ie*

*Ie ie ie*

The mother continued to go to the forest until the child became satisfied having eaten nine out of the ten eggs laid by the crocodile. This story and that of the hunter and the monkey are meant to teach the children the art of counting. In the first instance, children counted one to seven and in the second story, one to ten. There was also subtraction.



Plate 21: a storytelling session at Oku-Amake in Agbon led by Mrs Helen Aghoghovbia

Finally, there are stories involving humans and fairies as told by Miss Oghenevwoke Otete of Ovwor-Olomu.

#### **6) The story of a beautiful girl and a fairy**

The story is about a woman who had four children: Uvo, Osio, Aphopho and Adamukele. Adamukele was the only girl and also the most beautiful girl in the town. Because of her beauty, men always asked for her hand in marriage but she refuses all of them. The information got to the world of *erivwin* (fairy land) that there was a beautiful girl who rejected suitors. One of the fairies borrowed body parts and clothes and decided to woo her. When the girl saw him, she ran to embrace him and said that she had seen the man of her choice. The marriage ceremony was celebrated and she left with the man. On their way, she noticed that the man was shedding his clothes and body parts, it then dawned on her that she had married a fairy. They got into a boat to cross over to the world of spirits. At this point, the girl started to sing the song below:

**MEVW' ADAMUKELE (I am Adamukele)**

Urhobo	English
<u>Ekparo</u> : <i>uvo me vw' Adamukele maluwa</i>	Sun I am Adamukele maluwa
Ekwo: <i>me vw' adamukele</i>	I am Adamukele
<u>Ekparo</u> : <i>osio me vw' Adamukele maluwa</i>	Rain I am Adamukele <i>maluwa</i>
Ekwo: <i>me vw' adamukele</i>	I am Adamukele
<u>Ekparo</u> : <i>Osio</i>	Rain
Ekwo: <i>me vw' Adamukele</i>	I am Adamukele
<u>Ekparo</u> : <i>Aphopho</i>	Wind
Ekwo: <i>me vw' Adamukele</i>	I am Adamukele
<u>Ekparo</u> : <i>maluwa</i>	<i>Maluwa</i>
Ekwo: <i>me vw' Aadamukele</i>	I am Adamukele

The lady used that song to beckon on her brothers named after the elemental forces –sun, rain and wind to rescue her but she could not be rescued. This story is a warning to girls not to be too selective in making choices of husbands.

A similar story was told by Madam Agnes Gbegbaje of Ugboroke in Uvwie Local Government Area of a man with four children namely: Uvo, Aphopho, Egbraran and Ughonton who was the only girl. The girl fell sick and was taken to a traditional doctor for treatment. On her recovery, the father gave a fowl and a goat to the native doctor to appreciate him but he did not accept, instead he demanded for the girl's hand in marriage. Though the girl refused the offer, the traditional doctor who happened to be a fairy (*ubr''obg v' ow'ovo*) forced her to go with him to his house. On their way, they came to a

river and the man carried her into a boat and started paddling away. In her helpless state, she sang the song below while beckoning on her brother Uvo:

***MELA H' OMA (I have suffered)***

Urhobo	English
<u>Ekparo</u> : <i>eh melaho ma kede melahoma</i>	Eh I have suffered kede
Ekwo: <i>kede</i>	it's been long
<u>Ekparo</u> : <i>uvo djerhe-o melahoma</i>	Sun run here I have suffered
Ekwo: <i>kede</i>	it's been long
<u>Ekparo</u> : <i>melaho ma</i>	I suffered
Ekwo: <i>kede</i>	it's been long
<u>Ekparo</u> : <i>uvo djerhe-o melahoma</i>	Sun run here I have suffered
Ekwo: <i>kede</i>	it's been long
<u>Ekparo</u> : <i>melaho ma</i>	I suffered
Ekwo: <i>kede</i>	it's been long
<u>Ekparo</u> : <i>obo sivwi kpo no melaho ma</i>	Native doctor has healed me I suffered
Ekwo: <i>kede</i>	it's been long
<u>Ekparo</u> : <i>melaho ma</i>	I suffered
Ekwo: <i>kede</i>	it's been long
<u>Ekparo</u> : <i>ome vwe obo melaho ma</i>	Native doctor I suffered
Ekwo: <i>kede</i>	it's been long

<u>Ekpar</u> <u>o</u> : <i>melaho ma</i>	I suffered
Ekwo: <i>kede</i>	it's been long
<u>Ekpar</u> <u>o</u> : <i>uwe vwi r' eh</i> <u>o</u> <i>melaho ma</i>	The cage of fowl I suffered
Ekwo: <i>kede</i>	it's been long
<u>Ekpar</u> <u>o</u> : <i>ibaba mu k'ob</i> <u>o</u> <i>melaho ma</i>	Father gave to native doctor I suffered
Ekwo: <i>kede</i>	it's been long
<u>Ekpar</u> <u>o</u> : <i>melaho ma</i>	I suffered
Ekwo: <i>kede</i>	it's been long
<u>Ekpar</u> <u>o</u> : <i>melaho ma</i>	I suffered
Ekwo: <i>kede</i>	it's been long
<u>Ekpar</u> <u>o</u> : <i>uwe vwi r'eywe melaho ma</i>	House of goat I suffered
Ekwo: <i>kede</i>	it's been long
<u>Ekpar</u> <u>o</u> : <i>melaho ma</i>	I suffered
Ekwo: <i>kede</i>	it's been long
<u>Ekpar</u> <u>o</u> : <i>obo no ye se melaho ma</i>	Native doctor refused I suffered
Ekwo: <i>kede</i>	it's been long
<u>Ekpar</u> <u>o</u> : <i>melaho ma</i>	I suffered
Ekwo: <i>kede</i>	it's been long
<u>Ekpar</u> <u>o</u> : <i>me vwe Ughonton meleho ma</i>	I am Ughoton I suffered
Ekwo: <i>kede</i>	it's been long

<u>Ekparo</u> : <i>melaho ma</i>	I suffered
Ekwo: <i>kede</i>	it's been long
<u>Ekparo</u> : <i>obo no ye reyo melaho ma</i>	Native doctor says he will marry her I suffered
Ekwo: <i>kede</i>	it's been long
<u>Ekparo</u> : <i>melaho ma</i>	I suffered
Ekwo: <i>kede</i>	it's been long
<u>Ekparo</u> : <i>Uvo djerhio melaho ma</i>	Sun run here I suffered
Ekwo: <i>kede</i>	it's been long
<u>Ekparo</u> : <i>melaho ma</i>	I suffered
Ekwo: <i>kede</i>	it's been long

*Uvo* (sun) responded to her sister's plea by drying up the water in the river but the fairy commanded the river to be filled again with water. Ughonton sang again calling on *aphopho* (wind) to rescue her. He also responded through a great storm that tore the canoe in which they were travelling into pieces. The fairy in turn repaired it with his magic powers and continued the journey. Ughonton called on *agbraran* (thunder), her brother, to come to her aid. *Agbraran* responded by destroying the boat and finally, rescued her sister.

#### **4.3.4 As narrative**

A narrative, according to *Oxford English Dictionary* is any report of connected events, actual or imaginary, presented in a sequence of written or spoken words. Narratives are found in all forms of human creativity, art and entertainment including music and performance. Narratives are used to guide children on proper behaviour, cultural history, and formation of a communal identity. Some of the storytelling songs appear in a narrative format wherein the story is either sung or chanted, implying that the song is the



story. “Songs are powerful ways to get your messages across to people: they are our fears, celebrations, sorrows, joys, our memories and our experiences” (Nicoll, 2011). The song below is the story of a girl who was envious of her younger sister and tried to kill her by abandoning her in the forest, but she was rescued by a fairy who pretended to be her betrothed husband.

***OKPAKO R’ EME TE (The senior girl)***

Urhobo	English
<u>Ekpar</u> : anuma numa djenu ma dede anuma numa numa	anuma numa djenu ma dede anuma numa
Odjenu ma dede	odjenu ma dede
Ekwo: anuma numa djenu ma dede anuma numa	anuma numa djenu ma dede anuma numa
<u>Ekpar</u> : orakpo he rivwin	the living are in the world of the spirit
Ekwo: anuma numa djenu ma dede anuma numa numa	anuma numa djenu ma dede anuma numa
<u>Ekpar</u> : erivwin herivwin	the spirit is in the world of the spirit
Ekwo: anuma numa djenu ma dede anuma numa	anuma numa djenu ma dede anuma numa
<u>Ekpar</u> : okpako r’emete	the senior of all the girls
Ekwo: anuma numa djenu ma dede anuma numa numa	anuma numa djenu ma dede anuma numa
<u>Ekpar</u> : o wgho ghwu rhi	gave an announcement
Ekwo: anuma numa djenu ma dede anuma numa	anuma numa djenu ma dede anuma numa
<u>Ekpar</u> : o vwo vwe ba	she included me
Ekwo: anuma numa djenu ma dede anuma numa	anuma numa djenu ma dede anuma numa

<u>Ekparo</u> : em <u>o</u> a vwe bon	the favourite
Ekwo: anuma numa djenu ma dede anuma numa	anuma numa djenu ma dede anuma numa
<u>Ekparo</u> : mo re kpa wha	let us go to the bush
Ekwo: anuma numa djenu ma dede anuma numa	anuma numa djenu ma dede anuma numa
<u>Ekparo</u> : o whavwe kpirhe	she took me to fetch firewood
Ekwo: anuma numa djenu ma dede anuma numa	anuma numa djenu ma dede anuma numa
<u>Ekparo</u> : o phiu rhi ho	she put a law
Ekwo: anuma numa djenu ma dede anuma numa	anuma numa djenu ma dede anuma numa
<u>Ekparo</u> : n <u>o</u> vu <u>o</u> r'oye vwo	each person should carry her own
Ekwo: anuma numa djenu ma dede anuma numa	anuma numa djenu ma dede anuma numa
<u>Ekparo</u> : <u>o</u> be sa vwo- <u>o</u>	I could not carry my own
Ekwo: anuma numa djenu ma dede anuma numa	anuma numa djenu ma dede anuma numa
<u>Ekparo</u> : o s <u>o</u> share r'oye	she called her husband
Ekwo: anuma numa djenu ma dede anuma numa	anuma numa djenu ma dede anuma numa
<u>Ekparo</u> : odjenu ma dede	odjenu ma dede
Ekwo: anuma numa djenu ma dede anuma numa-a	

Some of these stories are meant to give explanations to mysteries of human existence while others are meant to impart knowledge to the audience. An example is the story of a King and a young man that explains the reason behind infertility in some men and women. During the annual festival of the community, the King promised to reward anyman with his princess if he was able to drain the pit toilets in the community. However, the young man that did the job was circumvented by another who later got married to the princess. As revenge, the young man sought help from a herbalist who

gave him a small calabash (*umukokogho*) containing a powder. He was instructed to hide by the stream in the community where members including the King went for cleansing. He was asked to open the calabash as soon as anyone stepped into the stream. This he did and the reproductive organs of everyone, including the King and members of his household, disappeared. To solve the problem, the King made another promise to reward anyone that could restore the organs with half of his kingdom. At this point, the young man went round the community singing the song below:

**OBA R' UVWE (The King dealt with me)**

Urhobo	English
<u>O</u> ba ru vwe oru vwe rere	The King dealt with me
<u>O</u> ba n'abo sia ro ru vwe gangan	The King actually did what pained me
Oru vwe re re	He finished me
<u>O</u> na ne whe r'ison, ihwe je jal <u>o</u>	This is the pit toilet that everybody bails
<u>O</u> ro ja lo roye-on, <u>o</u> mote <u>o</u> re ho	Whoever bails his own is given a girl
<u>O</u> ro ja le re-eh, oba mi bi hwe	Whoever fails is killed
Mi ni me je ra	I said i was going
Ra da vw'urhien vwe rhi-on	To try my luck
Mi ru' evu r'idju	I entered the world
Kpi rhu rhu ri hwofa	To other people's dustbin
Mi re gbi bi'ugho vwo debe r'itaba	To look for money to buy tobacco
Mi ji hw'ikpo kpo, me hwere ho re	I took sticks and set out
Me ra ja le re, me ja le rhu re	I went to bail, after bailing

Me ne me sa re h'oma vwe nana	I said I could not use the body
Ra vwo mr'oba-a, me ne me rha ho	To see the King, was going to take a bath
Ohwo vo de de yan te ti yin	Somebody went to the place
Mu'abo r'ison vwo whoro ma	Used the excreta to rub himself
Ri vwo br'oba ra, n'oye ja le nu re	Went to the king that he had finished
Oba re y'omo te, oya vwo ren	The King gave him the girl
Jo mevwe me ja le	I that did the work
mi bi vwo br'oba ra	When I went to the King
oba n'oye rien vwen-en	The King said he did not know me
oba si din r'oye ni mu	The King called his eunuch
vwe kpo aye whe vwe-e	To take me home and beat me
oba ru vwe, oru vwe re re	The King dealt with me
oba nab o sia ro ru vwe gan gan	The King actually did what pained me
oru vwe re re	He finished me

On hearing the song, the man was taken to the King for interrogation and as the truth unfolded, the king apologised and asked him to restore their organs which he did. Meanwhile the princess and her lover had left the community, therefore, their organs were not restored and so they became the ancestors of barren women and infertile men.

#### **4.3.5 Musical instruments in fairytale songs**

Generally, Africans attach great importance to musical instruments which accompany their performances. A unique characteristic of storytelling among the Urhobo is its use of some musical instruments for accompaniment. The commonly used instruments are the

*agogo*, *abo teho* (handclapping), *koni koni* (empty tins of milk or tomato) and an empty paint bucket, all of which are idiophones.

- 1) *Agogo*; The *agogo* made up of a natural sonorous material is a handy instrument in Urhobo land: Its size varies from small through medium to big. It could be a single instrument held in the hand and played or could consist of two or more joined together as used by Urhobo disco maestros. The *agogo* serves several purposes in the community as it is not only used to accompany singing and dancing but also in communication by sounding it to create awareness among the people before passing a message. Story tellers of Elume are the only people that use the *agogo* to accompany their songs during story-telling sessions. The rhythmic patterns of the *agogo* are shown below:

**Figure 3:** rhythmic pattern of *agogo*

*Agogo rhythm 1*



*Agogo rhythm 2*

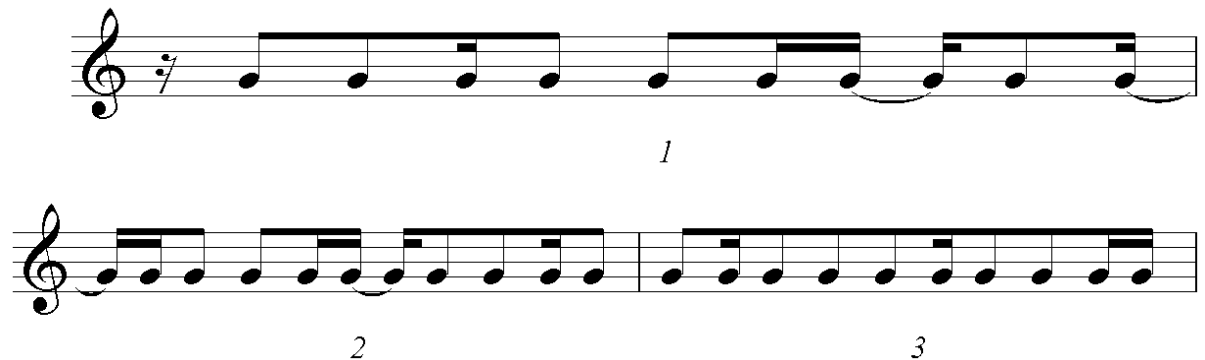
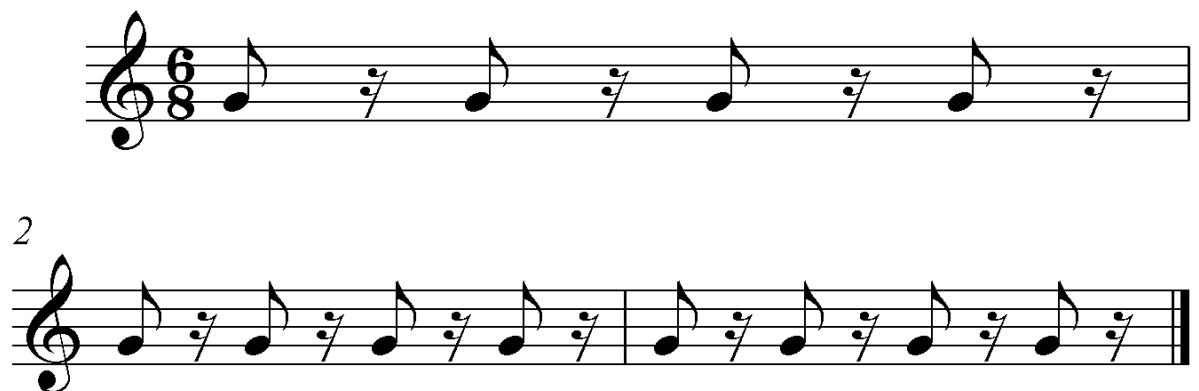




Plate 22: *agogo*

- 2) *Abo/koni koni*: *abo tehq* (handclapping) is a popular means of accompaniment to singing and dancing among the Urhobo, therefore, the absence of instrument does not hinder the art of singing and dancing in any way. The use of *koni koni* is however, not as prevalent as *abo tehq*: the *koni koni* were used in Eghwu by Madam Maria Otegbe to create an exciting environment for her story telling sessions. Both *abo tehq* and *koni koni* have a similar rhythmic pattern which is shown below:



**Figure 4:** rhythmic patterns for *abo tehq* and *koni koni*

- 3) Improvised *igede* (Paint bucket): The paint bucket was an improvised drum in the storytelling session of Madam Maria Otegbe of Eghwu. It therefore played the

popular drum rhythm of *kegi kegi* in Urhobo traditional music. This is shown below:



**Figure 5:** rhythmic pattern for *paint bucket*- an improvised *igede*

#### 4.3.6 The organization of the fairytales songs

The songs are either in *ekparo-ekwo* (solo-chorus) or unary form in a narrative style. Most times, the *ogbesia* (story teller) starts the songs while the audience sings the *ekwo* section which is often short. Occasionally, a member of the audience can start a song having obtained permission from the *ogbesia* when he or she discovers that there is the need to revive the interest and attention of the audience.

The fairytale songs are mainly accompanied with *abq* (handclapping), *koni koni* (empty tins) and sometimes *agogo* (bells) to boost the rhythmic base of the songs thereby creating an avenue for body movements. The instruments are played as soon as singing commences by the audience.

The tempo of a song depends on the storyline; it is fast when the storyline is exciting and slow when it is sorrowful. When the *ogbesia* wants it fast, she says *wa te'h'abo* (clap your hand). When she wants it slow or sorrowful she says *ememerha* (little by little or slowly).

#### 4.4 Sport related songs

The word ‘sport’ comes from the old French ‘desport’ meaning leisure and the oldest definition in English from around 1300 means being “anything humans find amusing or entertaining”. Sport is all forms of a usually competitive physical activity which, through casual or organised participation, aims to use, maintains or improves physical ability and skills while providing entertainment to participants, and in some cases, spectators

(Europien Sport Charter). Hundreds of sports exist, from those requiring only two participants to those with hundreds of simultaneous participants, either in teams or competing as individuals. Roget (1995) defines the noun, sport, as an "activity engaged in for relaxation and amusement" with synonyms including diversion and recreation. Sports **or** physical contests are pursued for the goals and challenges they entail.

No one can say when sports actually began. Since it is impossible to imagine a time when children did not spontaneously run races or wrestle, it is clear that children have always included sports in their play, but one can only speculate about the emergence of sports as auto-telic physical contests for adults. Amongst the different types, the most celebrated in Urhobo nation is wrestling which was popularized by the people of Uwherun in Ughelli North Local Government Area.

The forms and functions of wrestling vary from one ethnic group to the other. "Among the various peoples of sub-Saharan Africa, wrestling matches constitute a way of celebrating or symbolically encouraging human fertility and the earth's fecundity" (Douglas: 2008). In southern Nigeria, for instance, Ibo tribesmen participate in wrestling matches organized on every eighth day throughout the three months of the rainy season. It is believed that these, persuaded the gods to grant abundant harvests of corn (maize) and yams. They believe that "A man is said to be a man only when he has efficiently and effectively handled trying situations" (Agbogun, 2013), and also that a man should fight his aggressors, be they (human or spiritual), to the best of his ability. It is always a privilege for young men to have the courage to engage in a wrestling match as one has the opportunity to distinguish himself and to attain a star status in the Community. This is evident in the respect and admiration for warriors and distinguished wrestlers.

Among the Diola of the Gambia, adolescent boys and girls practise wrestling during prenuptial ceremonies. Male champions are married to their female counterparts. In other ethnic groups such as the Yala of Nigeria, the Fon of Benin, and the Njabi of the Congo, boys and girls grapple with each other. Historians of Africa report that wrestling is a sport enjoyed in many parts of Africa.



Wrestling has been known to be used not just as a sport but for other purposes. Sometimes, disputes are settled with this all-important sport. An extremely popular girl, who has had several approaches from suitors, may find it difficult to choose the one she will marry. What happens in this case is that a wrestling competition is arranged for all the suitors and whoever emerges victorious marries the girl.

#### **4.4.1 Uwherun wrestling festival**

Uwherun community situated in the southern part of Delta State is part of Ughelli North Local Government Area. They are known for their wrestling festival that takes place in April annually. It is both a religious festival in honour of *onidjor*, the river goddess believed to have played an active role in their continuous existence and also a social festival aimed at exercising the body as well as demonstrating the prowess of the competitors.

The preparation for the festival starts in January every year in each of the five quarters- Ureghe, Ehere, Erovie, Egbo and Ohoro. Each quarter writes invitation letters to the other for a wrestling competition which normally takes place on *edewor* as it is a free day for every member of the community. The quarter's contest continues till April when the general festival that lasts four days marking the grand finale is held. The competition is for males and females, children and adult; the female's segment normally starts after the males' session. The 2014 contest witnessed by the researcher however, featured only children under the supervision of the adults. this attests to the gradual loss of interest in the celebration because from available information, children are not allowed to wrestle inside the main ring, rather, they carry out their own wrestling behind the spectators.



Plate 23: wrestling competition among children at Uwherun

According to Ososoh (2014), throughout the period of the festival, no participant sustains any injury in the form of bone dislocation or broken bones be it a child or an adult, because it is believed that they are under the watchful eye of *onidjor*. But after the period, nobody is expected to wrestle and whoever ventures into it can sustain an injury because the god is no longer with him.

The festival is characterized with music as each quarter enters the arena, an open field by the market, with songs and body movements accompanied with *igede* and a small *agogo* as shown in the picture below:





Plate 24: procession to the wrestling arena at Uwherun

The purpose of the wrestling competition is to honour *onidjo*, the river goddess, believed to have played an active role in their continuous existence and to exercise the body as well as demonstrate the prowess of the competitors.

The competition begins with two principal wrestlers. By using various techniques, a wrestler can easily win the applause of the spectators with his adroit styles. Any competitor whose back touches the ground is declared defeated. As soon as a winner emerges, he is lifted high by his supporters and talcum powder poured all over him to celebrate his victory. This shown below:



Plate 25: showing the winner at a wrestling contest

And if it appears that no competitor is defeated, the wrestlers are said to be evenly matched. It is declared a draw and powder poured on them as they are both considered winners. Then another set of wrestlers goes into the arena.

#### 4.4.2 Costume

The costume for the wrestling competition consists of a particular white cloth known as *ukpoibo* which is tied on the waist and left to touch the ankle and a white singlet. Also, they tie palm leaves on their arms and round their heads to signify that they are indefatigable warriors; more so, they pour white powder on their faces and body for the purpose of disguise. The costume reflects the religious nature of the feast because *ukpoibo* and white powder are associated with the god of the river. Below is the picture of the wrestling ring with wrestlers in their regalia;



Plate 26 showing a man dressed in wrestling attire

#### 4.4.3 Props

Property abbreviated props are materials used held by performers in their course of performance. They add glamour to the performance. The earliest known use of the term "properties" in the English language to refer to the appurtenances of the stage was in the 1425 CE 'Morality play' and 'The Castle of Perseverance' (Hart; 2009). The *Oxford English Dictionary* finds the first usage of "props" in 1841, while the singular form of "prop" appeared in 1911 during the Renaissance in Europe where small acting troupes functioned as cooperatives, pooling resources and sharing any income. According to Partridge (1959), many performers provided their own costumes, but special items like stage weapons, furniture or other hand-held devices were considered "company property;" hence the term "property". The relationship between 'property' in the sense of

ownership and ‘property’ in the sense of a stage object implies that they belong to whoever uses them on stage.

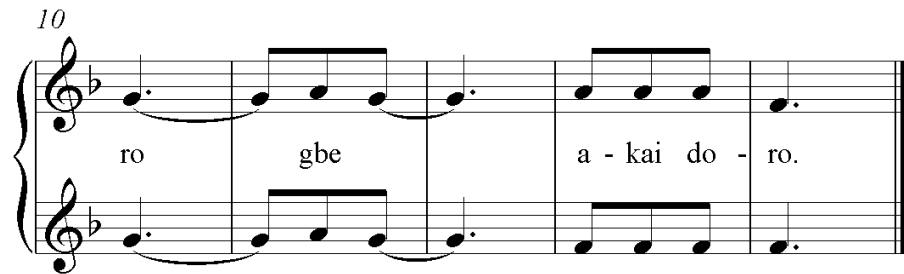
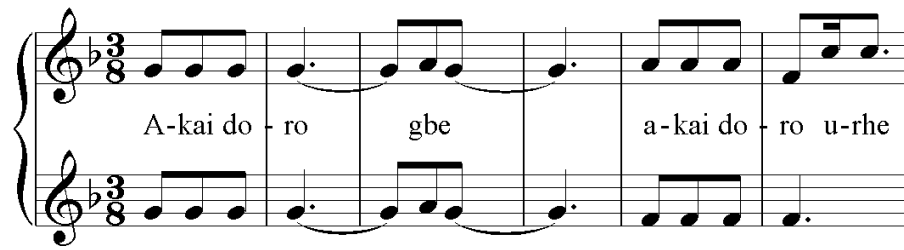
The prop used during the wrestling contest is the broom held by members to control the inflow of the audience into the arena. Sometimes, it is used to regulate the wrestling, separate contestants that have locked themselves as well as to push the audience backward from the wrestling area. Below is the picture of a man holding the broom on his way to the arena.



Plate 27: showing a man holding a broom to the arena of the wrestling competition

#### **4.4.4 The role of music in Uwherun wrestling festival**

The festival is characterized with music as each quarter enters the arena which is an open field by the market with songs and body movements accompanied with *igede* and a small *gogo* that is continuously rung by one of the leaders of the team. Boys who have been specially trained provide a brand of music as the wrestlers’ squat and chat together.



Music in professional wrestling serves a variety of purposes. The most common use of it in wrestling generally is that of the entrance theme, a song or piece of instrumental music which plays as a performer approaches the ring. After the contest, the entrance theme of the victor will normally be played as he exits the ring. Entrance themes are used to alert the audience to the immediate arrival of a wrestler, and to increase anticipation. In Uwherun wrestling festival, each quarter announces their presence with singing and stamping of feet to the accompaniment of *igede*. Such songs include:



The musical score consists of three systems, each with a vocal line and a piano accompaniment line in 6/8 time. The key signature has one flat (Bb).

**System 1:**  
 Vocal: K'o - gba k'o - gba  
 Piano: A - vw'u - ko dje a -

**System 2:**  
 Vocal: o - gba r'o - bo - yi  
 Piano: vw'u - ko dje. A - vw'u - ko dje a -

**System 3:**  
 Vocal: K'o-gba k'o-gba  
 Piano: vw'u-ko dje. A - vw'u-ko dje a - vw'u-ko dje.

The contest proper is also accompanied with singing and drumming which heighten the frenzy atmosphere by inspiring the competitors to exert their strength in the fight. Also, at the point of one wrestler trying to overturn the opponent, the drumming becomes faster and the singing tempo increases to spur them on until eventually, one of them emerges as the champion for the year. At the end of the wrestling event, both the winner and the vanquished rejoice home amidst singing, dancing and pouring white powder on their bodies to signify the joy of the festival.

Thus, music in the wrestling festival provides the enabling environment for the people to internalise the feast. It provides the necessary inspiration for the contest by increasing their moral for the demonstration of strength.

#### 4.4.5 Organization of the wrestling songs

Wrestling songs are mainly vocal with instrumental accompaniment coupled with body movements. The songs which are accompanied with *igede* (drum) and handclapping are

performed during *egbada* (procession) to the wrestling arena as well as in the arena to spur the wrestlers. The songs are in call-and-response form and can be started by any member of the group. The tempo of the songs ranges from slow to fast: it is slow at the beginning of the contest but becomes fast when one wrestler is at the verge of upturning the opponent.

#### **4.5 New forms of Urhobo recreational music**

Urhobo recreational music culture, like other ethnic groups in Nigeria, is not static: it changes as the culture comes in contact with other cultures through the various agents of change. More so the recent revolution of modernism and civilization which started in the colonial period has greatly affected the performance of recreational music in Urhobo communities. Idolor (2014) succinctly defines modernism as a revolt against conservative values. Modernism includes the activities and creations of those who felt the traditional forms of art generally had become outdated in the new economic and social dispensation. Some commentators define “Modernism as a socially progressive trend of thought that affirms the power of human beings to create, improve and reshape their environment with the aid of practical experimentation, scientific knowledge, or technology” (Berman, 1988). From this perspective, Modernism is to encourage the re-examination of every aspect of existence, with the goal of finding that which was 'holding back' progress, and replacing it with new ways of reaching the same end.

Thus, modern life brought by colonialism and its attendant capitalism led to a decline in the performance of recreational music in its original context. This is attributed to the desire of the people to make wealth as community fame or being a good performer is no longer enough to survive financially. This led to rural-urban drift where people left the rural areas to the cities in pursuit of better paying jobs. While recognizing the place of modernity, the importance of money, the drift from rural Urhobo into urban Sapele, Ughelli and Warri, and the lack of leisure time, new types of recreational music as well as the modification of existing traditional genres are visible in Urhobo communities.

A new form of recreational music in Urhobo land in recent times is the popular disco music in night clubs and drinking bars spread across the communities. In the evenings,



these places become beehives of music activities that can last till the time the bar owners can cope with. As the youths in most cases throng the night clubs for recreational music activities, most of the adults are in their homes watching various programmes on television which could be Nigerian or American films, music videos, or sports. The children, on the other hand, will be in the house watching cartoons or playing computer games rather than being outside for the usual story telling sessions. These practices have replaced the regular communal recreational music performances which normally take place within the same period.

In addition is the modification of existing traditional genres like *igbe-emete* music, *udje* music, *Jurhi* music, *gboginiyan* music and a host of others which were performed as part of recreational activities during religious festivals for the joy of the celebration, not necessarily for monetary reward. In recent times however, they are performed mainly for remuneration to entertain guests at social occasions such as burial ceremonies, marriage ceremonies, house warming and any other social occasion that requires their services.

Another form of music which came up in the last three decades is the pan-Urhobo disco with late Chief Omokomoko Osokpa as the pioneer. Other performers in this category of Urhobo music are: Chief Peter Ayandju, Chief Daniel America Janere, Chief Ogute Otan, and Orieghenemwoma a.k.a Sally Young. In the early parts of the 70s, a crop of younger musicians emerged; they were Ewheyanudje Otubure, Johnson Adjan, Okpa Arhibo and others. They were and are still popular with their music which is mainly for entertainment at social occasions. Their songs are based on topical issues reflecting the Urhobo culture; however, some of them tend to encourage vices like flirting, adultery, not keeping gender roles, and others that the *Udje* tradition and some folk songs strongly condemn. This is due to the fact that music making is now a commercial venture, not to create a better society through the condemnation of evil attitude. In recent times, the advent of home videos has provided the platform through which some of the stories are acted and recorded on CD plates for use in the home thus eliminating the practise of live performances of the stories.

#### 4.5.1 Patronage

The new forms of recreational music in Urhobo land is enjoying good patronage because they are money making ventures and is in accordance with the need of the people. Thus, every community in Urhobo has at least a bar where people can visit or associate with fellow men to listen and dance to any music of their choice for the enjoyment of leisure. The availability of electricity in almost all Urhobo communities makes it easy for people to acquire media electronic gadgets to listen and watch recorded performances. These new forms thrive as a result of the following;

- I) The desire for a civilized form of recreational music which is meant for night clubs and drinking bars.
- II) Lack of communal music performances caused by the availability of electronic devices, urbanization and alternative western oriented recreational activities rather than the indigenous types.
- III) Finally, is the desire to be entertained instead of being an entertainer. This is visible in the increase in scope of social celebrations which require the services of the Urhobo disco exponents as well as the traditional dance troupes to provide entertainment at such occasions.

#### 4.5.2 Structure

The performance of Urhobo disco songs often starts with *uyere* (greetings) to the audience followed by the introduction of the song by the *ogbine* (song leader). Below is an excerpt from Johnson Adjan, *Aye me nu vwo b<sub>o</sub>* (my wife left me). The performance starts thus;

Urhobo	English
Urhobo oye Nigeria oye	urhobo na so Nigeria na so
mevwe <u>o</u> bu r'ile r'akpo soso	I am the song writer of the whole world

Thereafter, he introduces the song: his wife left him, his friends said he should take back his dowry, of what benefit will it be to him after all he has done for the wife and her family?

***AYE ME NU VW' 0BQ (My wife left me)***

Urhobo	English
Aye me nu vwo b <u>o</u>	My wife left me
Ani mi kere mu tiv <u>o</u> mi kere te	They said I should collect the dowry
<u>O</u> se r'aye me r'oghwuru mi shiro	My wife's father died, I buried him
Vwe nu r'aye tiv <u>o</u> mi kere te	Because of her to what extent can I take the dowry
Oni r'aye me r'oghwuru mi shiro	My wife's mother died I buried her
Vwe nu r'aye tiv <u>o</u> mi kere te	Because of her, to what extent can I take the dowry
Aye me nu vwo b <u>o</u> ani mi	My wife left me they said I should collect the dowry
Kere mu ti v <u>o</u> mi kere te	To what extent can I take back the dowry?

As he concludes the song, the backup singers will echo it again without instrumental accompaniment. This is repeated twice before instruments start playing, beginning with the *agogo* before the drums and others. The essence of this is to enable the listeners get the message of the song clearly in its pure state before multiplicity of instrument will becloud the text. The whole performance is in a call-and-response style. The *ogbile* (lead singer and cantor) sing a section of the song while the other singers respond with the *ekwo* (chorus).

In the course of the performance, the lead singer intermittently breaks the song by acknowledging the presence of a personality in the arena to recount his good deeds with the aim of attracting some financial benefits.

### **4.5.3 Equipment**

The Urhobo disco brand of music started with crude instruments such as bottles and a gong, (*agogo*). Later drums of various sizes and *isorogun* were included and the instrumentation expanded to include a set of *agogo* comprising six to eight normal

Urhobo *agogo* normally played by the leader of the group as interlude. Initially, they performed without amplifiers and microphones, but now a band depending on the financial strength that boasts of high class digital sound system including mixers and speakers for a better out-put during performances are included. These modern music equipment are purchased to expand the performance of the troupe and also to reflect the times and seasons.

#### **4.5.4 Costume**

The costume for Urhobo disco is the normal dressing for Urhobo men and women. It consists of a traditional shirt worn on top of a wrapper tied on the waist that flows down to the ankle, a pair of shoes, a hat, coral bead or neck chain and a wrist-watch. Below is the picture of an Urhobo disco practitioner;



Plate 28: Eghekume during a performance

The lead vocalist as well as the back-up singers appears in the same mode of dressing. The dancers in some cases use the Urhobo attire except that the top is not a shirt but a round neck vest as shown below:



Plate 29: Obukowho, Oke and Ufuoma in a performance

Some troupes have female dancers whose costume varies depending on the choice of the troupe. In some groups, the female dancers also tie wrappers in the form of a round skirt with a blouse on top while others put on mini skirts and small coverings on top. The costume however, is designed in accordance with the dance movement: to enhance the freedom of movement in articulating the dance steps. The instrumentalists, on the other hand, are at liberty to put on what they consider appropriate hence the drummer in the picture below is just putting on singlet on a jeans trousers:



Plate 30: A Omafuvwe on the drum



Storyteller: <i>ita je</i>	my story
Response: <i>jession.</i>	Say it
In Udu and Ughievwen	
Storyteller: <i>ita ye</i>	my story
Response: <i>ye</i>	story
Storyteller: <i>agberiyo</i>	are you ready
Response: <i>gba-o</i>	yes

At the end of this session, the story ensemble which involves children and adults begins. The songs are in most cases accompanied by hand-clapping being the available instrument at any musical performance at any time and the bell. In some cases, empty tins of milk or tin tomatoe as well as paint bucket are used as instrument.

#### **4.6.2 Stage arrangement**

The stage arrangement for the performance of the recreational music of the Urhobo is based on the arena-staging format also known as theatre in the round. On this stage, there is no raised platform as it is in proscenium stage. This arena-stage format encourages intimacy between the audience and the storyteller. More so, as Umukoro (2008; 54) rightly says, “The arena staging creates an environment of interaction between actors and audience”. At the storytelling session, the audience are arranged in an arc format wherein the storyteller sits opposite the audience to enhance proper viewing by the participants especially when the storyteller has to demonstrate an aspect of the story.

#### **4.7 The Aesthetic value of Urhobo recreational music.**

*Merriam-Webster Dictionary* (2012) defines aesthetics as a branch of philosophy dealing with the nature of art, beauty, and taste, with the creation and appreciation of beauty. It is more scientifically defined as the study of sensory emotional values sometimes called judgement of sentiment and taste. More broadly, Abrams (2005) defines it as the “systematic study of all the fine arts as well as of the nature of beauty in any object,

whether natural or artificial”. *Encarta on-line Dictionary* defines it as an outward appearance; the way something looks, especially when considered in terms of how pleasing it is. In the Western world, there are certain factors that constitute the concept as enumerated by Merriam (1964). Two of these factors relating to the study are analysed below to ascertain how they fit into the Urhobo concept of music aesthetics.

First, is the factor known as *psychic or psychical distance*, that is, the ability to distance oneself from the music being heard for the purpose of being able to give an objective judgement by examining the music for what it is. This factor applies to art or classical music which people listen to for the satisfaction they derive from it. Classical music is based on the manipulation of different sounds for its own sake. This is not the case in the Urhobo society: music is not abstracted from the society rather, it is part of it, meant to socialise members and to fully integrate the younger generation into the society. Therefore, there is no ‘music for music sake’.

Secondly is the *attribution of beauty to art product*. The concept of beauty is an integral part of aesthetics in the western world because it is associated with works of arts, music inclusive. In Urhobo land, aesthetics does not only refer to beauty as per visible aspects of the arts but include the beauty of the message inherent in them. The most beautiful song is not just the sonorous voice with which it is rendered nor the flexibility of the body movement to the rhythm of the song but the extent to which the music has impacted positively on members of the society. Thus Darah (2014; 60) states that studies in Urhobo song-poetry and performance arts have examined the expression of critical temper and moral censure as a major aesthetic goal. This suggests that the aesthetic goal of music performance in Urhobo land is to expose and uphold the social values of the people with the intent of bequeathing them to the younger generation.

Urhobo aesthetics has a moral basis as any work of art is not intended only to please the eye but to uphold moral values. Thus Umukoro (2012) states that “African aesthetics are those symbols which the Africans find pleasing to behold within moral consideration which like African art are deemed to be functional”. The aesthetics of recreational music in Urhobo land is based on the social value attached to such corporate performance as it



enhances social relationship. As stated by Darah (2005: 63) the “quality of an *udje* song is not determined by melodic elegance...but is based on the poetic value(s) of the expression...which are apt and memorable for all time”. This statement points to the content of *udje* songs and its style of delivery which are directly targeted at specific people and to members of the community indirectly, to rid the community of evil, and to ensure the enthronement of decorum. Commenting on the elements of *igoru* songs, Idamoyibo (2011; 210) states that “*igoru* songs whether short or long are memorable”. He goes further to say that “memorability makes the music reflective in the minds of society members, thereby communicating new meaning each time it recurs”. This also applies to the recreational music of the Urhobo; each time the songs are performed, the participants are reminded of the social values of their society. Thus, the Urhobo concept of music aesthetics goes beyond the singing activity to embrace the effect of the performance on the audience as they meditate on the content of the performance.

In addition, Kapferer and Hobert (2015: 3) say that aesthetics applies to created symbolic genres or dynamic structures within which human experience, meaning and value are constituted or emergent. They go further to say that it is through performance that the capacities and qualities of what may be described as aesthetic genres, styles or forms are generated and realized. Thus, the recreational music of the Urhobo is cherished for its aesthetic appeal in ensuring that children and adults imbibe the social values of the community.

The beauty of the recreational music of the Urhobo lies in its poetic nature, in its use of imagery to create pictures in the mind of the children for the purpose of stimulating their imagination of the subjects of the stories. Examples include the story of *Odjenumadede* and that of a boy who saw a big tree in his parent’s farm. Thus, in the course of the story, the participants will imagine the size of the tree in their minds. Idamoyibo (2011; 115) posits that “imagery is a technique adopted to create pictures in the minds of the audience in order to stimulate their imagination of the object and subjects described and represented and to arouse their responses”. This mode of delivery manifests in the acquisition of knowledge that is of benefit to the children as they approach adulthood. Children benefit from games and storytelling songs intellectually, socially and physically.

Intellectually, children are excited and challenged as evidenced in clapping activities. As the children count in two's, five's or ten's, the brain is made to reason fast so as not to concede defeat. Clapping games, therefore, inculcate the virtues of alertness, concentration and coordination in the child as he sings and claps simultaneously to the rhythm of the clapping rhyme. More so, the game of *adjama djama* requires each child to be vigilant to perceive that an object has been dropped behind him or her. Even though they are asked not to look back and are even threatened to be flogged if anyone does, each of them peeps to ascertain if the object has been dropped behind him so that whoever becomes the victim can pick it and run after the one that dropped it.

Socially, recreational music enhances social relationship in both children and adults. Their becoming socialized involves three processes which are inter-related. They learn to behave in socially approved ways, play approved social roles and develop positive social attitudes by being able to work with others in a social group. All these are inculcated in the child in the course of playing together. Games teach children to conform to rules and to be self controlled as they participate in the activity. Physically, play enables children to be fit. The game of *imoh*, *anama k'oshe* and *tudo* require the skills of perseverance and flexibility of the body and the demonstration of strength as visible in *imoh*. Finally, recreational music inculcates the spirit of oneness which is one of the essences of communal music activities in Urhobo land in children

## 4.8 Biography of recreational music practitioners

This section will examine the life of some of these story tellers. :

### 4.8.1 MADAM MARIA OTEGBE



Plate 31: Madam Maria holding her *konikoni*

Madam Maria was born eighty-five years ago to the family of Mr and Mrs John Osiobe of Umolo Olomu. She got married to Mr Godday Otegbé from the same community. Madam Maria lived in Eghwu with her parents before she got married to her husband also based in Eghwu. She speaks Eghwu dialect so fluently that one might think she is from there. As a child, she had no opportunity to receive western education for the simple reason that education was thought to be for male children. Her major occupation in her earlier years was native midwifery and farming. She engages in subsistence farming where she cultivates cassava, yams and vegetables. From the cassava, she processes garri and tapioca which she sells in the local market.



Plate 32: Madam Maria in action

She delved into story telling fifty years ago due to her love for children who according to her are her playmates. No wonder her nick-name is *okpako r'imitete* (the elder of children). She normally calls the children together in the evenings with special songs to tell them stories. Her story sessions are very lively because she intersperses them with songs which she sings to *kokoni* (empty tin tomatoes) accompaniment. She narrates the stories using repetition and rhythm which help the participants, mostly children, to remember the response and join in with her while clapping their hands. Her use of short phrases makes the stories easier to understand and memorize. Below is the format of her story telling session:

Urhobo	English
Maria: ese vwe okpako r'imitete	Call me the elder of children
Children: okpako r'imitete	The elder of children
Maria: ehee oma r'ovwa ganre	Yes, are you alright

Children: eh

Yes

Maria: emome wa ado

My children tkank you

Children: eh

Yes



Plate 33: Maria with her play group

After this welcome greeting she either raises a song that is part of the story she is about to tell or uses a short dance-like phrase to inspire them. One of her opening performances is:

Ekparo: iwho

Ekwo: iwha ka

This phrase is sung and repeated severally to the accompaniment of *kokoni* with a corresponding dance movement to attract and keep the children's attention. Thereafter, the story begins. Her stories centre on wicked characters who, out of envy and innate wickedness, seek the destruction of other people, but at the end of the story, the wicked are made to suffer the consequences and the oppressed justified. Thus, through such

stories, the children are taught to be kind to and love one another rather than envy and hate each other. Some of her stories are titled: *okpako r'emetete* (the elder of girls) and *oba ve ikpi* (king and Ikpi). One of her favourite story songs is:

***OWUJE BIKO (Owuje please)***

Urhobo

English

Ekparo: Owuje biko

Owuje please

Ekwo: gbamulele gbamulele

Gbamulele gbamulele

Ekparo ofovwi me ra na

The battle am going for

Ekwo: gbamulele gbamulele

Gbamulele gbamulele

Ekparo: mi phi kpar' obo

Let me be victorious

Ekwo: gbamulele gbamulele

Gbamulele gbamulele

Ekparo: Owuje biko

Owuje please

Ekwo: gbamulele gbamulele

Gbamulele gbamulele

She is a lively woman: her performances reveal that she enjoys her art as she involves every part of her body. Due to her agility, she is often invited to Sapele, Warri and Lagos by her children to entertain them with her stories as well as the church where she normally worships during children's programs.





Plate 34: The researcher and Madam Maria after one of her performances at Eghwu

She is blessed with six children, thirty grand-children and eleven great-grand-children that are

very proud of her and her vocation.

#### **4.8.2 STORY TELLING GROUP OF ELUME DISTRICT**



Plate 35: showing a group of storytellers in Elume

Apart from individual recreational music practitioners, there is a group of five Okpe young men who decided to come together to provide entertainment with the art of storytelling. The group is made up of Mr. Peluck Eyenakpor who is the leader, Augustine Otarighoben, Peter Sagin, Simon Adarighofua and Godwin Agbudje. They are able to captivate the audience with more than just words: they use gestures, songs, facial expressions, and impersonations to arouse their audience. Their stories centre on animals like the *arirhirin*, *eni*, *emuerhin* and humans as well as spirit beings.

Their performances are dramatized to the tune of the songs with *agogo* and handclapping accompaniment as shown below by Mr Augustine Otarighoben.



Plate 36: Mr Austin Otarighoben in action

This art is carried out on a part-time basis as each of them has his regular means of livelihood. They normally perform on moonlight nights to educate children on the need to be upright in life, and formally during the period of circumcision to entertain the *iko pha* (bride maids) and visitors to the scene. They also provide entertainment on social occasions when invited. According to them, the art has declined greatly in recent times because of modern life, Christianity, lack of leisure time, language barrier and the presence of alternative recreational activities.



## **4.9 Textual analysis of recreational music in Urhobo**

### **4.9.1 Song text**

Idamoyibo (2011) defines a song as packaged information put together in various sound forms that involve a combination of sound in melody, often with words that centrally dominate the communication role. He also defines Texts as words carefully put together in a prose or poetry form to intimate an audience with a body of information. Thus, songs are a repository of ideas, and provide information on historical records, social beliefs and value systems as well as the philosophical ideals of a society. The song text of the recreational music of the Urhobo serves special functions in the society as the multifarious role music plays in the society is found in the text of songs. The recreational music of the Urhobo is mainly vocal and poetic in nature. Idamoyibo (2012: 115) states that “music making, as indigenous knowledge system is a social and historical construction in poetic sounds and texts that provide explanation and understanding on general issues and ways of life for intelligent and meaningful living in the society”. Poetry is often based on topical issues in the society which are communicated to the people through songs. Therefore, the recreational songs are analysed using the Thematic Approach. Nketia (1974, 189) rightly says that, “African song themes centre on events and matters of common interest which may be addressed to individuals...personified creatures and objectives of nature, or supernatural beings and forces”.

Based on this approach, the themes of the recreational songs of the Urhobo range from educational, beliefs, to informative themes meant to unravel the mystery surrounding the concept of life. Thus, the texts of the recreational music of the Urhobo are speech utterances in Urhobo Language which express thoughts, feelings, ideas and beliefs about life.

#### **4.9.1.1 Educational texts**

All the recreational songs analysed tend to impart one form of knowledge or the other on both the participants and the audience. The particular educational knowledge stressed here is mathematical in terms of counting from one to ten in Urhobo as well as the knowledge of subtraction as revealed in songs number 1 and 4. Song number 1 involves

counting from one to seven chronologically. It is the story of a hunter who goes into a monkey jungle to seek for a monkey with seven tails. He pretends to be dead and the monkey with one tail comes, sees him and beckons on the monkey with two tails. This continues until the monkey with six tails comes to the scene and calls on the monkey with seven tails who appears, and the hunter gets up and kills it.

Song number 4 does not only teach counting from one to ten but also teaches subtraction. It is the story of a woman whose son will not eat garri but the egg of a crocodile. So, the mother goes to the den of crocodiles to look for the eggs. The first time she sees two eggs and takes one living one. The second time she sees three takes two and leaves one on her tenth visit she sees ten eggs, takes nine and leaves one. Before this time, the child always asks for more, but now he has eaten nine of the eggs and he is satisfied.

#### **4.9.1.2 Cultural beliefs**

The songs in this category which reflect the belief of the Urhobo about life and the universe are more in the body of the recreational songs. They include songs nos. 2, 5, 7, 8, 11, 12, 19, 25, 28, 32, 38, 39, 43, and 44

Firstly, the Urhobo believe in life after death; thus, the dead have been transformed into higher realms and are keeping watch over their loved ones. This is reflected in songs no.5, 29 and 11. Song number 11 is from the story of a young man who is an orphan. It happens that they need a king in the community. Though this man possesses all the qualities of a king, they don't want to make him the king. In order to disqualify him; his colleagues go to the king-makers to declare that any man eligible to be a king should come to the palace with his parents. This young man goes to the grave side of the parents to present the issue and they tell him to go back home and not to worry that they will help him. Before the set time, he goes to them again and the father gives him an instruction on what to do on the very day of the presentation. The day comes and the boy and others go to the palace; all others are with their parents except him. When he is asked to present his parents, he packs a handful of sand which starts singing, introducing himself as the father. As they hear the song, the people are both surprised and amazed and call him a magician. The whole community decide to make him the king because he has done the

unusual; those who plotted to disqualify him go home dejected. The belief is that even though the parents are dead physically, they are alive spiritually and thus are able to assist their son.

Secondly, there is also the belief that ‘life’ is gradually lived, that is, the process of living is gradual based on the popular saying that *ete dje r’ emu e ki ru’ emu*-literarily meaning ‘get to the age of something before doing it’. This is evident in the wrestling songs as reflected in song no. 39 below:

***EMEMERHA (Little by little)***

Urhobo	English
<u>Ekparo</u> : ememe rha ushurhe sh’urhe,	Little by little the axe cut a tree, any
K’ogba k’ogba	Strong man
Ekwo: ememe rha ushurhe sh’urhe	Little by little the axe cut a tree

The song reveals that no matter how strong a wrestler may be, he can be brought down through well articulated step by step tactics.

Moreover, it is believed that a powerful man can be rendered powerless when defiled; one means of defilement is to subject him to look at the buttocks of the opponent. This is revealed in song no. 42 below:

***AVW’ UKO DJE (Show him your back)***

Urhobo	English
<u>Ekparo</u> : k’ ogba k’ ogba	Any strong man
Ekwo: avw’uko dje, avw’uko dje	Show him with your back

In addition, wrestlers believe that a young boy can challenge an older person to a wrestling competition, hence, they say *oyivwi r’ abo san*-literarily meaning the boldness in wrestling is different. Song no. 38 is an example:

### **OYIVWI (Boldness)**

Urhobo

English

Ekparo: Oyivwi r'abo san, oyivwi, k'ogba k'ogba

The boldness of wrestling is different, any

Strong man

Ekwo: oyivwi r'abo san oyivwi

The boldness of wrestling is different

#### **4.9.1.3 Symbolism**

Symbols are objects or events used to represent a situation, while symbolism is the use of symbols or events to invest things with a representative meaning. The text in this category includes songs nos. 45, 49, and 48.

Song no. 40 likens a wrestling champion to an *orhirhi* (electric fish); just as the *orhirhi* will electrify the hand that touches it so any wrestler from the opponent camp will be defeated in the course of the wrestling competition. The *orhirhi*, therefore, symbolises the strength of the champion. An excerpt:

#### **OBO T' ORHIRHI (Hand touch electric fish)**

Urhobo

English

Ekparo: ob<sub>o</sub> to rhirhi orhirh' osa ewhere oma

When a hand touches electric fish

Ekwo: ob<sub>o</sub> orhirh' osa ewhere

Electric fish will electrify it

In song no.44, the opponent is referred to as *adjan* (bat); that he catches bat in the firmament and so the opponent is nothing to him. An excerpt:

#### **ADJAN CHURU (Tie bat)**

Urhobo

English

Ekparo: adjan ghin' adjan churu-o

I tie bat, real bat

Ekwo: adjan churu

I tie bat

Ekparo: enu re dadeghe mi de mu' adjan                      I catch bat in the firmament

Song no. 43 reveals how a young wrestler defeats a boasting champion, *egbo* symbolises the young wrestler while *urhe* symbolises the champion. An extract:

***EGBO VWURH' URHE (Goat break tree)***

Urhobo

English

Ekparo: urhe yo egbo vwi rh' urhe

Tree, small he-goat break tree

Ekwo: akai doro egbe akai doro

Akai is great, dance Akai is great

Since a wrestling contest is a form of warfare, each side attempts to intimidate the other as shown in the songs above.

**4.9.1.4 Life experiences**

The songs in this group are borne out of suffering, oppression and dejection. Songs no. 6, 9, 15, 16, 17, 21 and 26

Song no 6 is about a boy whose parents died and leaves their farm land to him. After the period of mourning, when he goes there to clear the farm, he meets a gigantic tree on the land which he tries to cut but to no avail. On a particular day when he gets there, he starts to sing the song below in sorrow:

***ONO MI VWORI (Who do i have)***

Urhobo

English

Eh ono mi vwori ro mudia vw' enu r' ologe na

Who do I have to stand on top of the tree

Ono mi vwo ri – o eh

Who do I have

Song no 9, on the other hand, is about a girl who is betrothed at birth to a man called Ogifo; when she is of age, she is escorted to Ogifo's house but he is not at home. The sister they meet at home puts her inside a sheep pen after her relations have gone home. With pain in her heart, she sings the song below. An excerpt;

### ***OKE R'ONI ME (When my mother)***

Urhobo

English

Oke r' oni me vwo mr' evu me,

When my mother was with my pregnancy

Ogifo yanrhe,omo nana, ode di'omote

Ogifo came; this child, if she is a girl

k'aye me; evwo vwie vwe nu

She will be my wife; after giving birth to me

Mevwe k' omote, ka vue rh' Ogifo;

I am a girl, they sent for Ogifo

k' odiwu rhevwe,me vwo ghwanre nu,

He bought clothes for me; when I grew up

ke suvwe vwo rhe ogifo h' uvwevwi-i,

They took me to him, Ogifo was not at home

Ilarhe h' uwevwi erhorha kpo nu,

Ilarhe was in the house, when the visitors left

uwevwi r' igegede omuvwe phiho,

She kept me in the sheep pen;

odavwe gangan, oru vwe gangan

It pained me; she dealt with me

#### **4.9.1.5 Nonsensical syllables**

Nonsensical syllables also known as vocables are un-intelligible words combined with meaningful ones to enhance the rhythm of songs; they serve as a constant response to the cantor's narratives. Most of the story songs and children's games song have vocables. Examples are *kwe kwe* in songs no 1 and 14, *gbamukele* in song no.9, *turu be be ru be turu be* in song no. 18, *she whe whe* and *tu do tu do tudo* song no.27, *kuku ogele wo* in song no. 31, *kpeto kpeto* in song no.36, *emo dubeke* in song no. 46, and *jakpo kpo je je* in song no.10

#### **4.9.1.6 Proverbs**

Proverbs are short well-known sayings that express an obvious truth and often offer advice. Affirming this, Idolor (2014;78) says proverbs are sentences or phrases that state a general truth about life and are employed to advise the addressee. The recreational song

in this category is directed to members of the community to remind them of their traditional philosophy, thought and value system. An example is song no. 13

***OTO WHOR' IGEDE (The ground is drumming)***

Urhobo

English

Oto who r' igede k' akpo nyo ri<sub>o</sub> *kigbi*

The ground is drumming for the world to hear, *kigbi*

Eki ve, ve

The end of trading

This is a highly philosophical song trying to make reference to the prevailing decline in moral uprightness in the community. The decadence seems so great that the ground is drumming for people to hear and amend their ways. *Kigbi* is the sound produced when the ground is struck continuously which indicates the urgency for the need for a change. This song is used as an opening glee in a storytelling in session at Mossogar. It therefore, admonishes the participants who are mainly children to perceive the happenings in the world so that they will not become victims of immorality and all kinds of evil.

**4.9.1.6 Satire**

Satire generally is the use of wit to criticize behaviour. Satirical songs deal with topical issues or evils that beset society with the aim of exposing and expunging anti-social behaviour by members of that society irrespective of their social status. Song no 24 satirizes an oba that refuses to actualize his promise to reward whoever will evacuate the community's pit toilet with her daughter. The young man that does the job is not the person rewarded, so he sings the song below to the community so that they will be aware of what the oba has done. An excerpt:

Urhobo

English

Oba r' uvwe, o r' uvwe re re,

king, dealt with me very well;

Onana whe r' isun iwheje ja le

This is the pit toilet, that everybody drains;

Oro ja le ro ye, omote or' eho,

Whoever drains successfully, is given a bride;

Oro ja le re-e oba mi bi whe	Who could not, is killed by the king;
Mi ni me je ra, ra rhavwu rhievwe rhin	I said, let me try my destiny;
Me whe re ho re, me ra jale re	I set out to drain the pit
Me ja le rhunre, mi ni me r' aho	I have finished draining, I went to bath
Owhovo de de yan te tiyi mu' abo	Somebody went there, packed the excrete,
R' ison vwo gbor' oma rhi vwo	To rub on his body and went to the
Br' oba ra n' oye ja le rhu re,	King, that he has drained the pit;
Oba reh' omote o ra vwo re	The king gave him the bride
Jo mevwe mi ja le, mi bi vwo	But I that did the work, when I went
Br' oba ra, oba n' oye rienvwe-e	To the king, he said he did not know me
Oba si din r' oye ni mu vwe gba	They called his eunuch to tie me;
Ri mu vwe hwe-e, oba r' uvwe,	Beat me; the king dealt with me
Or' uvwe rere oba n' abo si' aro	He dealt with me very well, he severely
Ru vwe gangan oruvwe re re	Dealt with me very well

#### **4.10 Structural analysis of Urhobo recreational music**

The transcription method is used in the analysis of the recreational songs as stated in chapter one. The structural analysis considers such concepts as melodic structure, textual intonation, rhythmic structure, harmonic structure and scale and modality.

##### **4.10.1 Melodic structure**

This refers to the linear aspect of music; it involves the melodic patterns, melodic contour, melodic organisation, and melodic range of the songs.



#### 4.10.1.1 Melodic patterns

Most of the songs, especially the wrestling songs, some of the story telling and the children's games songs are short and repetitive. Some of them are made up of short phrases ranging from two to six bars organized into two sections of cantor and Ekwo to give the form A-B (Binary). Examples are songs no. 8, 30 and 36.

##### Song no 8

Song No. 8



A similar example of a binary form can be seen in the song below;

Song No. 36



There are other melodies that are fairly long and can be divided into three sections of *ekwo*, *ekparo* and *ekwo* (chorus-cantor-chorus) to give the equivalent of western ternary form (A-B-A). Examples are songs nos. 5, 6, 7, 10, 21.

##### Song no. 10

Song No. 10

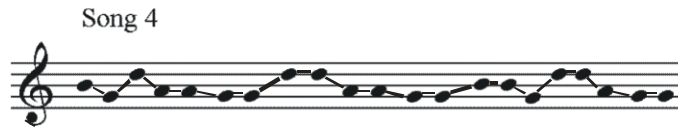


More so, there are the stories accompanying types of songs that have more of a narrative structure as they, in most cases, summarize the story. Songs no 4, 9, 15, 17, 18 and 24 in appendixes 1 are good examples. However, songs no 4, 15, 17 and 18 have a recurring refrain that alternates the story line. The song is usually started by the storyteller and is then echoed by the audience before the sequential presentation of the song interspersed

with the refrain. Song no 24, on the other hand, has the shape of a prose style in a thorough-composed structure.

#### **4.10.1.2 Melodic contour**

A study of the melodies reveals that they have more of ripple-like waves with scanty leaps which often occur at the beginning of a new phrase. It can, therefore, be concluded that the songs are exclusively linear with a combination of cascading sections which can be referred to as undulating. This pattern meanders gracefully throughout the entire melodic lines with occasional sharp ascents and descents. An example is song no. 4



Song no. 8



From the songs above, no. 4 has more of leaps of a fifth than song no. 8 which is more of wave-like movements.

#### **4.10.1.3 Melodic Forms**

##### **a) Responsoria form**

Most of the songs have responsorial structures in which two musical sections fuse together to achieve the symmetry needed for a complete melody. The sections are not therefore, independent in themselves but rather complement each other, resulting in ‘call and response’. Various types of call and response visible in the songs are discussed below:

- i) Refrain Repetition: the songs in this category consist of a refrain which is repeated after the soloist phrase. Examples are songs no. 1, 2, 4, and 9. In this

group, some songs have long refrain sections and short solo sections. Examples include songs no 18, 23, and 25.

Song no. 25 an excerpt



More so, some of the songs have long solo passages and short refrain sections as seen in songs no 4, 22, 27 and 29.



- ii) In addition, there is a particular song whose response has an echo effect because it is partly a repetition of the solo section. The response begins with the third note to the end of the solo section; Song no. 11 as shown below is an example:



#### **b) Unaryform**

the songs in this form have the structure of a prose where all the participants sing at the same time. children games songs are mainly in this form. Examples include songs no 28 and 34.

##### **4.10.1.4 Melodic range**

Melodic range refers to the highest and lowest tones of any melody and thus constitutes its skeletal framework. Ofosu (1989) says that some societies operate within a narrow range of a major third while others have a wider range span. The fifty-two songs analysed vary in their ranges from major third to perfect octave.

As reflected in the table below, most of the analysed Urhobo recreational music falls between the range of compound minor second, compound minor 3<sup>rd</sup>, compound major 2<sup>nd</sup>, compound major 3<sup>rd</sup>, through perfect fifth, major third, major seventh, major sixth and the octave.

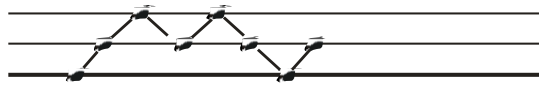
**Table 1:** Computation of the melodic range of the songs

Range	Song Number	Frequency
Comp. Min. 3 <sup>rd</sup>	20	1
Comp. Maj. 2 <sup>nd</sup>	23	1
Comp. Maj. 3 <sup>rd</sup>	1	1
Major 3 <sup>rd</sup>	5, 8, 10, 16, 28, 31, 36, 41	8
Perfect 4 <sup>th</sup>	32	1
Perfect 5 <sup>th</sup>	2, 3, 4, 6, 14, 21, 22, 29, 30, 34, 37, 38, 39, 42, 43	15
Major 6 <sup>th</sup>	13, 17, 18, 24, 25	5
Major 7 <sup>th</sup>	7, 9, 26, 27, 35, 40	6
Perfect 8 <sup>ve</sup>	11, 12, 15, 19, 33, 44	6

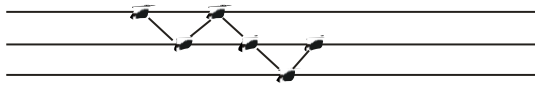
#### 4.10.2 Textual tones

The Urhobo Language is tonal like most African languages. The basic tones in Urhobo are low tone (ˊ) and the high tone ( / ) with two gliding tones: low-high (v) and high-low (Λ). There is also the mid tone (-) which is between the high and low tones. Thus, each word in Urhobo Language has a melodic contour of high, medium and low if the correct meaning is to be communicated. This makes the text to have mastery over the melody of the songs which implies that the contour of the songs is determined by the speech intonation of the words. It also explains the logogenic nature of the texts. Songs no. 1 and 11 in appendix II exemplify the high, medium and low tone range of Urhobo recreational songs.

Song No. 1



Song No. 11



However, despite the influence of tones on the shape of the melodies, musical factors based on the taste of the people also contribute to determine the actual ascent and descent of successive tones in a melody.

### 4.10.3 Rhythmic structure

Rhythm is a regular pattern of beats and emphasis in a piece of music. It is that dynamic element which keeps the music moving. It involves accent and duration. Nketia (1975) observes that African songs produce two types of rhythm: the first consists of an irregular basic pulse whereby movements in such music are based on the performer's subjective choice of pulse. The second consists of rhythm in strict time designed over a regular basic pulse. Urhobo recreational songs are based on a strict rhythm. Nketia (1975) also observes that African music derives its dynamic qualities from the rhythmic framework within which sound materials are organized. Against this background, the analysis has revealed that the density reference of the songs is the eight notes (quaver) while other notes are the crotchet, the minim and a few of the sixteenth note (semi-quaver)). These notes combine to give the rhythmic motifs and direction to the songs.

More so, the iambic (short-long), trochaic (long-short) and the spondee (long-long) rhythmic motifs are widespread in the recreational songs. Most of the songs combine the iambic and trochaic, iambic and spondee or all three in the melodies.

Examples: Song no. 5 combines the iambic, trochaic and spondee rhythmic motifs.



Song no. 43, on the other hand, combines the iambic and trochaic only as can be seen below:



Another rhythmic element discovered in the songs is syncopation which is a device used to interrupt the regularity of accents. It, therefore, gives an off-beat phrasing of melodic accents. Examples can be seen in Songs no. 1, 4, 5, 13 and 24.

An extract from Song no. 1



#### 4.10.4 Harmonic structure

The harmony realised in the course of singing in Urhobo is not based on the concept of Western music harmony as seen in such compositions. Rather, it is an imitation of the melodic contour of the first voice strictly because of the inflectionary nature of the language. Thus, for the “true meanings of words to be retained when sung, the tunes have to follow the rise and fall... of the tones of the words” Ekwueme (2004). This movement sometimes tends to give rise to parallel intervals of seconds, thirds, fourths, fifths and octaves. In the songs that have been analysed, these intervals were discovered.

For example, in Songs no. 20, 40 and 43, the chorus sections sang in 2nds, 3rds, 4ths, fifths and in octaves.

An excerpt from Song no 20 showing the use of 3rds, 5ths and octave:



Bars 14 and 16 reveal three-part harmony consisting of the soloist and the chorus section that split into two parts.

An excerpt:



This formation can however, be attributed to the improvisational technique used by the *ogbile* (soloist) to heighten the performance as it comes to an end.

In Song no 40, there is the interval of a 3<sup>rd</sup> and 2<sup>nd</sup> as shown in bars 2 and 3. An excerpt:



Song no. 43 reveals the use of 3rds as shown below



It is important to note that the added melody to the chorus section is either above the main melody or below it. In Songs no 20, 40 and 43, the second melody is above the



main chorus. This harmonic feature of the songs explain Nketia's (1963) claim in Ekwueme (2004) that "in chorus responses, there is primacy in the sense that one line is regarded as the basic melody; but the supporting line, by virtue of its running parallel to it, shares its characteristic progressions and is accordingly treated as a secondary melody". Thus, the added "harmony part tends to decorate its own line as an independent melody instead of following rigidly the intervallic distance from the tune in parallel movement" (Ekwueme, 2004).

In addition to this is the involuntary counterpoint which arises from antiphonal singing, where the soloist anticipates the chorus and vice-versa. Songs no 4, 5, 6, 9, 12, 17, 18 and 26 are examples.

An excerpt from Song no 4

Song No. 4



Song No 12

The image shows measures 4, 5, and 6 of a musical score. Measure 4 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble staff begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The bass staff has a whole rest. Measure 5 continues the melody with a dotted quarter note B4, an eighth note A4, and a quarter note G4. The bass staff has a whole rest. Measure 6 has a quarter note F#4, followed by two quarter rests. The bass staff has two quarter notes G3 and A3. Measure 7 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble staff begins with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a quarter note C5. The bass staff has a quarter rest, followed by two quarter notes G3 and A3. Measure 8 continues the melody with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The bass staff has a quarter note G3, followed by two quarter notes A3 and B3. Measure 9 has a quarter note C5, followed by two quarter rests. The bass staff has a whole rest. Measure 10 continues the melody with a quarter note B4, an eighth note A4, and a quarter note G4. The bass staff has a whole rest. The text 'minor 3rd' is written above the first two notes of the treble staff in measures 7 and 8, indicating the interval between G4 and A4.

Bar 7

The image shows the musical notation for Bar 7 of the song 'The Rose Tree'. It is a two-staff piece in 8/8 time with a key signature of one flat (B-flat). The top staff is labeled 'Solo' and the bottom staff is labeled 'Chorus'. In Bar 7, the Solo part has a whole rest in the first measure and a half note G4 in the second measure. The Chorus part has a half note G3 in the first measure and a half note G4 in the second measure. A bracket connects the G4 notes in both staves, with the text 'Perfect 5th' written above it.

Scales are series of single notes progressing up or down in a step-wise movement. African music operates beyond the tones that make up the western diatonic scale. Akpabot (1986), expressing his view on melodic patterns, observes that “most Nigerian melodies will be found to be built around the pentatonic scale of five tones or the heptatonic scale of seven tones with evidence of vocal music in the tritonic scale”. The table below shows that the scales in Urhobo recreational songs are built on the tritonic, tetratonic, pentatonic, hexatonic and the heptatonic scales. None of them makes use of the bitonic scale.

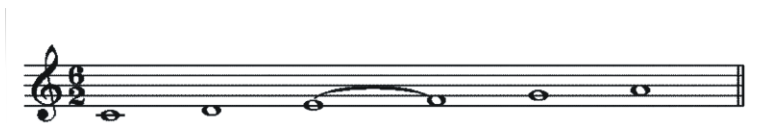
**Table 2:** The Scales of the songs

Scale Type	Song Number	Frequency
Tritonic	5, 8, 28, 31, 36, 41	6
Tetratonic	2, 3, 4, 6, 13, 14, 15, 21, 29, 30, 32, 34, 37, 39, 42, 43, 44	17
Pentatonic	9, 10, 12, 16, 17, 19, 23, 24, 25, 35, 38, 40	12
Hexatonic	1, 7, 11, 18, 22, 26, 27	7
Heptatonic	33	1
Diatonic	20	1

From the table above, it can be deduced that Urhobo recreational songs are predominantly built on the tetratonic (four), pentatonic (five), hexatonic (six) and tritonic (three) scales. Three songs are on the heptatonic (seven) scale, while Song no 20 makes use of the western diatonic scale.

On modality, African melodies employ common scales which may appear in several modes. A mode incorporates the idea of the diatonic scale but also differs from it by involving an element of melody type. Modes concern particular repertoires of short musical figures or groups of tones within a certain scale. Thus a critical study of the scales above reveals that songs with the same scale have different notes. Examples are songs no. 1 and 11 which make use of the hexatonic scale appear in different mode. This is shown below:

Song no 1

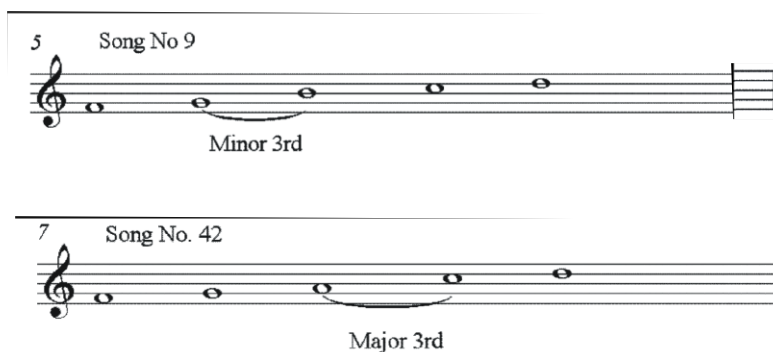




In Song no. 1, semitones occur between the 3<sup>rd</sup> and 4<sup>th</sup> notes while Song no 11 has no semitones but the interval of a minor 3<sup>rd</sup> between the 3<sup>rd</sup> and 4<sup>th</sup> degree of the scale.

Songs no 9 and 42 also make use of the pentatonic scale but appear in different modes as

Seen below:



Song no 9 contains an interval of a major 3<sup>rd</sup> between the 2<sup>nd</sup> and 3<sup>rd</sup> notes while Song no 42 contains an interval of a minor 3<sup>rd</sup> between the 3<sup>rd</sup> and 4<sup>th</sup> notes of the scale. This variant form also applies to the tetratonic scale. According to Agu (1999), these variations can be attributed to the performer's ability to vary the size of intervals within the scale. However, the songs in tritonic and heptatonic scales have similar notes without any variant in form.

## **CHAPTER FIVE**

### **SUMMARY, CONCLUSION AND RECOMMENDATION**

#### **5.1 Summary**

The research focuses on the recreational music of the Urhobo of Delta State. The work begins by exploring the origin of the Urhobo as it is germane to understand the historical background of a people before discussing their ethnographic features. The Urhobo occupy the Delta plain of under 30 metres above mean sea level, without prominent hills rising above the general land surface. Their population is estimated to be over three million by 2006 census, taking into consideration those in their homelands and in diaspora Nigeria and overseas. This figure makes them the largest ethnic group in Delta State and the fifth largest ethnic group in Nigeria. They are spread over nine local government areas of the State.

The geographical location of the people accounts for their migrate history and has dictated their occupation and attitudes to life generally. The occupations of the people are farming, fishing, rubber tapping, and oil palm production, distillation of traditional gin (ogogoro), hunting, animal husbandry, trading and manufacturing. The Urhobo are an amalgam of different groups or family units known as kingdoms that migrated from various locations in the distant past. Each of these kingdoms, twenty-four in number, comprises several families that seem to have its own history. There are four main traditions of origin which are: Autochthony-Urhobo claiming to be the original dwellers and owners of their territory, migration from Bini, Ife and from the Sudan and Egypt. Among these traditions of origin however, that of Bini seems more acceptable and familiar with the people because they always claimed to have migrated from Bini.

Studies of the Urhobo have classified their language as Edoid under the Kwa group of languages in the Western Sudanic or the Niger-Congo language family based on shared linguistic sound-meaning correspondences. This similarity in language justifies their link with the Yoruba and other Kwa group of languages. This has also led to various dialectical sub-groups of the Urhobo stock making them to maintain exclusiveness within the Edoid groups.

Music is integrated into every aspect of life ranging from birth to death. The child is born and nurtured with music. There are several occasions for music making among the Urhobo: it is organized as a social event to entertain themselves with musical performances. It may be in the evenings after the days toil to enjoy story telling sessions that may be interspersed with songs or in the form of organized games that may also involve music. Since music is interwoven with the various aspects of life in the society, Urhobo music is classified according to its context of use. Thus, there is ceremonial music revolving around the life cycle, occupational music relating to work, court music associated with the palace, religious music, and recreational music which is the focus of this research.

The term ‘recreation’ in Urhobo is *onyevwe* literally meaning “enjoyment through singing, dancing and drinking at work free period”. To the Urhobo generally, recreational music is indulging in one form of music making or the other which is devoid of ritual or cultic restrictions and carried out in a bid to spending leisure hours in a constructive and rewarding manner. The aesthetics of recreational music in Urhoboland is not necessarily based on the beautiful voice that is used to produce the song but the social value attached to such corporate performance. Thus, the Urhobo’s concept of music aesthetics goes beyond the singing activity to include the effect of the performance on the audience in terms of the moral content of the songs. Therefore, Urhobo recreational music is cherished for its aesthetic appeal in ensuring that children and adults imbibe the social values of the community.

The general objective of the study is to document Urhobo recreational music through collection, transcription and recording on compact disc for the purpose of preservation. The specific objectives are to examine the texts of Urhobo recreational songs to highlight the basic elements which give the recreational music its aesthetic appeal, study the performance practice and setting of recreational music, investigate the relationship between singing and instrumental accompaniment, analyse the sonic components of the melodic patterns, textual intonation, rhythmic structure and the harmonic principles of the songs.

The ethnographic method is used to collect data which are subjected to contextual analysis using the thematic approach, and structural analysis using the transcription method. The songs collected are categorized into educational, belief, symbolic, proverbial, emotional, vocables and satiric. The structural analysis reveals the melodic structure, textual intonation, harmonic principle, rhythmic structure, scales and modality of the songs.

## **5.2 Findings**

Based on the analysis, the following are the findings concerning Urhobo recreational music:

The Urhobo indulge in recreational music performance in their leisure period especially in the evenings and during religious festive periods. The recreational music is found during extempore performances, storytelling sessions involving both adults and children, moonlight plays by children involving singing and dancing, and wrestling competition with accompanying music. Storytelling songs appear as opening glee, interlude, constituent part of the story and a musical tale among the Urhobo. The songs enable the participants to be active and attentive throughout the session; it also enables the children to acquire the moral lesson and knowledge inherent in the story.

From the structural analysis, it was discovered that the songs have responsorial structures in which two musical sections fuse together to achieve the symmetry needed for a complete melody. The sections are not therefore, independent in themselves but rather complement each other, resulting in ‘call and response’ that appears in various forms.

In addition, the songs, especially the wrestling songs, some of the fairytale songs and the children’s games songs are poetic in style. Some of them are made up of short phrases ranging from two to six bars organized into two sections of solo and chorus, while others are organized into three sections. Still, others have a narrative structure making them have the form of a prose. From a study of the melodic contour, it was discovered that the songs are exclusively linear with a combination of cascading sections which can be referred to as undulating. This pattern meanders gracefully throughout the entire melodic lines with occasional sharp ascents and descents, which in most cases, occur at the point

when the soloist takes the lead. The forty-four songs analysed vary in their ranges from major third to compound third.

The analysis reveals that the density reference of the songs is the eight notes (quaver) while other notes are the crotchet, the minim and a few of the sixteenth note (semi-quaver). These notes combine to give the rhythmic motifs and direction to the songs. More so, the iambic (short-long), trochaic (long-short) and the spondee (long-long) rhythmic motifs are widespread in the recreational songs.

Finally, Urhobo recreational songs are predominantly built on the tetratonic (four), pentatonic (five), hexatonic (six) and tritonic (three) scales. Three songs are on the heptatonic (seven) scale, while Song no 20 makes use of the western diatonic scale. These scales are in different modes attesting to the tonal inflection of the language.

### **5.3 Recommendations**

The study attests to the fact that Urhobo recreational music activities enable them to learn their culture and values in the community. It is also a means of integrating the child into the society as well as enabling the people to develop intimate relationship with one another. Thus, to allow them to go into extinction will be detrimental to the moral uprightness of the Urhobo child. Therefore, for their continuous existence, the following recommendations are made:

Film producers, actors and actresses should tap from the body of stories with their accompanying songs in the land to constitute the story lines of their home videos. This will serve as a means of reviving and sustaining both the stories and the songs. At the school level, music teachers should tap from the body of indigenous recreational songs to teach music concepts so that the children will have the opportunity of performing their indigenous music. This will enable them to be familiar with their indigenous music and even perform them. As it is, they are not opportuned to participate in the usual moonlight music activities.

In addition, both contemporary art and pop musicians should tap into the available traditional recreational music to enrich their compositions and to aid their sustenance for



the purpose of imparting knowledge on their listeners and to create variety in the music industry. Finally, this thesis cannot claim to have exhausted all the recreational music of the Urhobo; it is therefore, an area for future research by interested ethnomusicologists. Apart from the recreational music of the people, there are other numerous musical practices and organizations in Urhobo land that have not been researched such as work songs. This work, therefore, forms the basis for further research into the musical life of the Urhobo by ethnomusicologists.

#### **5.4 Conclusion**

Urhobo community life emphasises group musical activities, where music performances are socially organised. Recreational music is performed for the purpose of personal enjoyment and as a way of creating positive social experience. It is through the songs, laden with wisdom and knowledge that the younger generations are properly integrated into the society. Therefore, preserving them through regular performances is a necessity.

#### **5.5 Contributions to knowledge**

- (i) The documentation of available sonic and textual materials from the body of songs has enriched the corpus of traditional music repertory of the Urhobo.
- (ii) The findings about the distinct structural features of the recreational music have enhanced the musical identity of the Urhobo.
- (iii) The relationship between the sonic and textual features of the songs has informed contemporary art music composers on effective ways of handling traditional music idioms.
- (iv) The educative potential of the songs has also been exposed to readers and performers.

### **Primary sources**

Ososoh, G. (2014) Uwherun wrestling festival music Oral interview 15/03/2014 at Uwherun

Otegbe, M. (2014) Storytelling Performance Oral interview 19/07/2014 at Eghwu

Eyanakpo, P (2014) Storytelling among the Okpe people Oral interview 10/08/2014 at Elume

Efetobo, V (2014) Children games of the Urhobo Oral interview 13/07/2014 at Oriabaka

Keberhowho, M. (2014) Children games of the Urhobo Oral interview 12/07/2014 at Egbo-Uhurie

Umukoro, B. O. (2014) Children games of the Urhobo Oral interview 12/01/2014 at Usiefrun

## REFERENCES

- Ademuwagun, Z.A. (1988). Potential Contribution of Recreation Activities to Peoples Health. In Ajala, J.A. (Ed) *Recreation Education (for Health and National Challenges)*. Ibadan: Dept. of Physical and Health Education PP 25-38.
- Adogbo, M.P. (2003). *Research Methods in the Humanities* Lagos: Malthouse Press.
- Agbogun, J. (2013). Igbo traditional wrestling [www.the-nigeria.com/oghara-of-delta-state](http://www.the-nigeria.com/oghara-of-delta-state).
- Agu, D.C.C (1999). *Forn and Analysis of African Music*. Enugu: New Generation.
- Agu, D.C.C. (1990). Primacy of Music in Igbo Traditional Religion In Ekpunobi, E and Eeaku, I. (Eds) *Socio- Philosophical Perspective of African Traditional Religion* Enugu: New Age Pp 49-54.
- Akinboye, J.O. (2001) Education in the Campaign for National Rebirth in Ayegboyin, D (ed) *Orita Ibadan Journal of Religious studies*, **33**(1&2), 10-15.
- Akpabot, S.E. (1986). *Foundation of Nigerian Traditional Music*. Ibadan: Spectrum Books Ltd.
- Akpabot, S.E. (1986). *Nigerian Music as Entertainment* Un-published conference paper.
- Alagoa, E.J (1972). *History of the Niger Delta* Ibadan: University Press.
- Anigala, A.E. (2008). The Story-teller in Sam Ukala's Dramaturgy In Asagba, A.O (ed) *Sam Ukala: His work at sixty*. Ibadan: Kraft Books PP 129-141.
- Atare, F.U (2003). *Introduction to Leisure and Recreation Education* Warri: COEWA Consultancy unit.
- Aweto, A.O. & Igben, J.L. (2003). Geography of Urhoboland In Otite, O (Ed) *The Urhobo People* Ibadan: Shaneson, C. I. Ltd Pp 11-19.
- Bitman, B. (2002). It's far more than Music: It's an Idea whose time has come. [www.healthy.net/scr/column.aspx?id=450](http://www.healthy.net/scr/column.aspx?id=450) accessed 17/10/2013.
- Britannica on-line Dictionary accessed 10/6/2012.
- Brown, J. (2014). The oral Traditions of Africa [jacksonbrown.com](http://jacksonbrown.com) accessed 9/7/14.
- Clark, C. (1970). *Serious games* [en.m.wikipedia.org/game](http://en.m.wikipedia.org/game) accessed on 5/8/14.
- Clifton, T. (1983). *Music as Heard: A Study in Applied Phenomenology*. New Haven and London: Yale University Press. [en.wikipedia.org/definition of music](http://en.wikipedia.org/definition_of_music) accessed 16/07/2012.

- Cultural policy of Nigeria prepared by Culture link [www.wwcd.org/policy/clink/nigeria](http://www.wwcd.org/policy/clink/nigeria) accessed 22/10/14.
- Darah, G.G (2005). *Battles of Songs: Udje Tradition of the Urhobo*. Lagos: Malthhouse.
- Darah, G.G. (2005). Aesthetic Socialisation of Youth Through Dance and Music in Urhobo Society In Ekeh, P. (Ed) *Studies in Urhobo Culture* Pp 617-631.
- Darah, G.G. (2014). Discourse on National Identity and Resistance in the Popular music of the Urhobo People of the Niger Delta In Ojaide, T & Darah, G.G. (Ed) *Aridon* No. 1 Pp 53-77.
- Darah, G.G. (1982). *Battles of songs: A Study of Satire in the Udje Dance-songs of theUrhobo of Nigeria*. Unpublished Ph.D Thesis University of Ibadan.
- Daramola, Y. (2001). Orin Boolu (Music for the Soccer Game): The Modern Trend in Nigerian Music In Okafor, F.C (Ed) *Multidisciplinary Journal*, 4(2), 62-68.
- Douglas, H. (2008) “*Sport*” online Etymological Dictionary accessed 15/8/14.
- Dudley, B. (1997) The Art of storytelling [www.australianst.com](http://www.australianst.com) accessed 05/02/14.
- Ekwueme, L.U. (2001). Documentation of Folk Music: Trends, Challenges and Prospect for Nigerian Indigenous Music. *Nigerian Music Review* Vol. 2, pp 17-28.
- Ekwueme, L.U. (2004). *Essays on the Theory of African music* Lagos: Lenaus Pub. Ltd.
- Elliot, T.S (1949). *Christianity and Culture* New York: Harcourt, Brace & company Preservationtheory.org accessed 28/03/2013.
- Eniwore, E.E. (2012). *Folk-Tale Songs (Ile esia) of the Uzere Community in Isoko Land of Delta state* M.A Thesis, Delta State University Abraka
- Gary, D. (1971). *Recreation: An interpretation Summary of Research Findings*. California State University Long Beach California.
- Godbey, G. (1978). *Recreation Park and leisure: Foundations, Organization, Administration* Philadephia: W.B. Saunders company
- Hart, E. (2009). "First use of "Property" in the theatrical sense" *Prop Agenda*. Accessed on 12/8/2014.
- Hutchison, B.E. (1951). *Principles of Recreation* New York: Ronald Press
- Idamoyibo, A.A. (2007). *Music Arts Education and Opportunity for Entrepreneurship in Nigeria* A Paper Presented at PASMAE Malawi.
- Idamoyibi, O.I. (2005). *Igoru Music in Okpeland: A Study of its Functions and Compositional Technique* PhD Thesis, University of Pretoria, South Africa.

- Idamoyibo, O.I. (2012). Musical Arts Composition and Performance-Composition as Indigenous Knowledge Systems in Okpe Culture: The Poetic Essence *Journal of Humanities*, 33, 111-131.
- Idamoyibo, O.I. (2011). Meaning and Symbolic Communication Circle: In Okpe Igoru Music *International Journal of the Humanities*, 8(11), 209-223.
- Idolor, E. (1993). *Formal Music Education in Bendel State: A Historical Perspective* An M.A Thesis, University of Nigeria, Nsukka
- Idolor, E. (1993). Instructional Procedures in African Traditional Musical Performance: A case study of Ijurhi Music of Okpe People in Nigeria In Osakwe, E.O (Ed) *Abraka Journal of Curriculum Studies*, 1(1), 153-162.
- Idolor, E. (2001). *Okpe Disco; A Neo-traditional Popular Music Genre*. Ph.D Thesis, University of Ibadan.
- Idolor, E. (2002). Music to the Contemporary African In Idolor, E (ed) *Music in Africa: Facts and Illusions*. Ibadan: Stirling-Horden Publishers (Nig.) Ltd. Pp 1-11.
- Idolor, E. (2001). *Okpe Disco; A Neo-traditional Popular Music Genre*. Ph.D Thesis, University of Ibadan.
- Idolor, E. (2014). The traditions of Okpe Disco and the challenges of Modernism An inaugural lecture presented at the 37<sup>th</sup> series of the Delta State University Abraka 24<sup>th</sup> July 2014
- Ikorok, M. & Abiates, A.T. (2002). *Recreation: A Vehicle for Promoting Good Health*. A Paper Presented At the Nigerian School Health Association Conference University of Uyo Akwa-Ibom State.
- Jackson, L. (2005). Leisure Lines. [Leisurelines.bogsport.com](http://Leisurelines.bogsport.com) accessed 13/10/2013.
- Kalani Music (2010) <http://drumcirclemusic.com/recreation.htm> accessed 17/10/2013.
- Kapferer, B. & Hobart, A. (2015). Aesthetic in Performance: The Aesthetics of Symbolic Construction and Experience [www.ciu-ascona.org/pdf/introduction-Aesthetics](http://www.ciu-ascona.org/pdf/introduction-Aesthetics) Accessed on 27/10/2015.
- Keke, M.T.O (2005). Women and Music in Nigeria: Their contributions to the Past, Present and Future of Music Education In Anagbogu, M.A (ed) *International Journal of Forum for African Women Educationists in Nigeria*, 1(2), 98-105.
- Kenedy, M. & Bourne, J. (1996) Performance Practice The concise Oxford Dictionary of Music <http://www.encyclopedia.com> Accessed 24/10/2015.
- Kofoworola, Z.O. & Lateef, Y. (1987). *Hausa Performing Arts and Music* Lagos: Ministry of Information and culture.

- Kurin, R. (2004). Safeguarding intangible cultural heritage in the 2003 UNESCO convention: A critical Appraisal. [www.shi.or.th/...kurin](http://www.shi.or.th/...kurin) 2004 pdf. Accessed on 27/02/2017
- Leon-Portilla, M. (2007). "La música de los aztecas / Music among Aztecs", *Pauta*, no. 103:7–19. [en.wikipedia.org/definition of music](http://en.wikipedia.org/definition of music) accessed 16/07/2012.
- Mans, M., Danzi-McPalm, M., & Agak, H.O. (2003). Play in Musical Arts Pedagogy In Herbst, A, Nzewi, M and Agawu, K (eds) *Musical Arts in Africa* South Africa: Unisa Press PP 195-214 .
- Manohar, U. (2011). Types of Recreational Activities. [www.buzzle.com/articles/types-of-re..](http://www.buzzle.com/articles/types-of-re..) Accessed 13/10/2013.
- Mcpherson, D. (1986). Specialization theory and Research towards New Wave of Social iniquity in sport Context Rees, C.R. and Miracle, A.W. (eds) *Sport and Social Therapy* Champaign: Human Kinetic Publisher PP 111-134.
- Merriam, A.P. (1964). *The Anthropology of Music* Evanston: Northwestern Univ Press.
- Microsoft® Encarta ©2009. © 1993-2008 Microsoft Corporation. All rights reserved. Accessed 12/8/14.
- Nattiez, J.J. (1990). *Music and Discourse: Toward a Semiology of Music*. Translated by Carolyn Abbate. Princeton: Princeton University Press. [en.wikipedia.org/definition of music](http://en.wikipedia.org/definition of music) accessed 16/07/2012
- Nettle, B. (1964). *Theory and Method in Ethnomusicology* London: Collier Macmillan.
- Nettle, B. (1983). *The Study of Ethnomusicology: Twent-nine issues and Concept* Chicago: University of Illinois Press.
- Nicoll, C. (2011). Story telling through music [caitlinnicol.wordpress.com](http://caitlinnicol.wordpress.com) accessed 25/7/14
- Nketia, J.H.K. (1970). *Ethnomusicology in Ghana* An inaugural lecture University of Ghana: Accra Univ. Press.
- Nketia, J.H.K. (1975). *The Music of Africa*. London: Victor Gollance.
- Nzewi, M. (1997). *African music: Theoretical content and Creative continuum*, Oldershaun: Institute of Didaktik Populärer music.
- Ogbe, J.O. & Eboh, L.O. (2005). Activity and Recreation time Patterns among Female Farmers in A Nigerian Sub-Urban Town- Mossogar *Physical, Health Education: Recreation, Sports and Dance in National Development*. Warri: Eregha Publishers PP53-63.

- Ogisi, A.A. (2006). Towards Revitalizing Recreational Music Activities in Nigeria *Interlink: A Journal of Research in Music*, 3, 76-86.
- Ogisi, A.A. (2007). Nigerian composers and the search for National Identity *Awka Journal of Research in Music and the Arts*, 4, 135-145.
- Ojaide, T. (2001). Poetry, Performance, and Art: udje dance songs of urhobo people [www.waado.org/urhoboculture/Songs/Udje/UdjeByOjaide.html](http://www.waado.org/urhoboculture/Songs/Udje/UdjeByOjaide.html) 25/8/2014.
- Okafor, C. & Ng'andu, J. (2003). Musical Storytelling *Musical Arts in Africa* South Africa: Unisa Press PP 179-194.
- Okanlawon, T. (1987) Games, Rhymes and songs in Yoruba Children's Folklore *Nigerian Magazine*, 55(4), 77-82.
- Olaniyan, O. (1999). *Ethnomusicology and An Approach to its Field Research Methodology in African Studies*. Ibadan: John Archers Publishers.
- Olaniyan, C.O. (1984). *The Composition and Performance techniques of Dundun-Sekere music of South Western Nigeria* Ph.D Thesis Queens University Belfast.
- Olomu, J.A. (2005). Career Opportunity in Music, Dance and Recreation tools for National Development *Physical Health Education: Recreation, Sports and Dance in National Development*. Warri: Eregha Publishers PP 45-63.
- Omibiyi-Obidike, M.A. (1999). *Theory and Practice of Field investigation in Ethnomusicology Methodology in African Studies* Ibadan: John Archers Publishers.
- Omojola, B. (1995). *Nigerian Art Music* Ibadan: IFRA.
- Omolo-Ongali, R.A. (2005). Game songs and Folktale songs as teaching Resources in the Musical Arts Education of a Luo Child *Emerging Solution for Musical Arts Education in Africa*. South Africa; PASMAE PP235-249.
- Omoruan, J.C. (1978). Recreation Facilities and activities for Nigerian Schools and Colleges; *the Nigerian School Health Journal* Vol. 1 (1) PP 36-39.
- Onunwa, U. (1990). Aesthetics in the service of Spirituality: An Analysis of an African Example: *Socio-Philosophical Perspective of African Traditional Religion* Enugu: New Age Pub. Pp 42-48.
- Onwuegbuzie, D.O. (2012). *Music in Moonlight Plays in Umunede, Delta State* M.A Thesis Delta State University Abraka.
- Onyeji, C. (2005). The role of Folk Music in Uplifting the Family and the Community among the Igbo: The Child in Focus *Humanities Review*, 1(1), 91-101.

- Otite, O. (2003). A Peep into the history of the Urhobo *the Urhobo People* Ibadan: Shaneson, C.I. Pp 21-41.
- Otite, R.E. (2006). *The Urhobo Woman* Ibadan: Gold Press.
- Oyovwi, E. (2003). *Music in Urhobo Traditional Burial Rites: Ughievwen clan as a case study*. An M.A Thesis University of Ibadan.
- Partridge, E. (1959). *Origins: A Short Etymological Dictionary of Modern English: Second Edition*. Random House 1959
- Parker, S. (1996). *The Sociology of Leisure*. 3<sup>rd</sup> Edition. London: Allen and Unwin.
- Pearson, G. (2008). *History of Leisure and Recreation* <http://EzineArticles.com> Accessed 10/10/2013.
- Robertson-De Carbo, C.E. (1976). *Tayil as Category and Communication among the Argentine. Mapuche: A Methodological Suggestion, Yearbook of the International Folk Music council* PP 35-42 [en.wikipedia.org/definition of music](http://en.wikipedia.org/definition%20of%20music) accessed 16/07/2012.
- Roget, P.M. (1995). “*Sport*” The New Thesaurus 3<sup>rd</sup> Edition online Houghton: Mifflin Harcourt accessed on 12/8/14
- Romney, O. (1945). *Off the Job Living* New York: A.S. Barnes & Co.
- Sage, G. (1980). Sports and Religion *Handbook of Social Science of Sports Campaign* vol. 11 Pp 10- 13.
- Schafer, R.M. (1996). Music and the Soundscape, in *Classic Essays on Twentieth-Century Music: A Continuing Symposium*. New York: Schirmer Books; [en.wikipedia.org/definition of music](http://en.wikipedia.org/definition%20of%20music) accessed 16/07/2012
- Sinclair, J. (1992). *BBC English Dictionary*. Ibadan: Harper Collins.
- Sohi, A.S. & Msheilia, B.S. (1988). Patterns of Participation in and Attitude Towards Leisure Time Activities of University Students *Recreation Education (for Health And National Challenges)* Ibadan: Dept of Physical and Health Education PP 10-18.
- Sowande, F. (1970). The Role of Music in Traditional African Society. *African Music* Pp 59-69.
- Spolin, V. (1963). *Improvisation for the Theatre* London: Pitman and Sons Ltd.
- Udoh, C.O. (1988). Indispensable Factor for Healthful Living in Contemporary Nigeria *Recreation Education (for Health and National Challenges)* Ibadan; Dept of Physical And Health Education 50-61.



- Umukoro, M.O. (2008). *Issues in Community Theatre* Ughelli: Eregha (Nig) Co.
- Umukoro, M.O. (2009). *Creative Drama and Theatre in Education: A resource Handbook* Ughelli: Eregha (Nig) Co.
- Utle, O. (2014). *Keeping the Tradition of African Storytelling Alive* Yale: University Press.
- Uyovbuckerhi, A. (2004). *Moonlight Games in Urhobo Culture as Creative Dramatics* A paper Presented at The 5<sup>th</sup> annual Conference of Urhobo Historical Society PTI Effurun.
- Vidal, T. (1993). *From Traditional Antiquity to Contemporary Modernism: A Multilateral Development of Music in Nigeria* A conference paper presented at the University of Ilorin, Ilorin
- Yukic, T.S. (1970). *Fundamentals of Recreation* 2<sup>nd</sup> Edition In [en.wikipedia.org/wiki/recreationalmusic](http://en.wikipedia.org/wiki/recreationalmusic) Accessed on 12/10/2013

## APPENDIX ONE

### SONG TEXTS

#### 1) Urhobo

#### English

Ẹ̀wéṛí r'ónwí rhūvw' ìvè  
Mō rhī nō bò r'òrhué ghwúrū  
Ònà wàì sé  
Ómé rūe, ọ̀jì ghwù-ū  
Ẹ̀wéṛí r'ónwí rhūvw' ērhà  
Mō rhī nō bò r'òrhué ghwúr  
Ònà wàì sé  
Ómé rūe, ọ̀jì ghwù-ū  
Ẹ̀wéṛí r'ónwí rhūvw' ēnē  
Mō rhī nō bò r'òrhué ghwúrū  
Ònà wàì sé  
Ómé rūe, ọ̀jì ghwù-ū  
Ẹ̀wéṛí r'ónwí rhūvw' ìyòrì  
Mō rhī nō bò r'òrhué ghwúrū  
Ònà wàì sé  
Ómé rūe, ọ̀jì ghwù-ū  
Ẹ̀wéṛí r'ónwí rhūvw' èsán  
Mō rhī nō bò r'òrhué ghwúrū  
Ònà wàì sé  
Ómé rūe, ọ̀jì ghwù-ū  
Ẹ̀wéṛí r'ónwí rhūvw' ìghwṛẹ  
Mō rhī nō bò r'òrhué ghwúrū  
Ònà wàì sé  
Ómé rūe, ọ̀jì ghwù-ū vrè

Monkey with two tails,  
Come and see how hunter died;  
This is proverbial;  
He is pretending, he is not dead;  
Monkey with three tails,  
Come and see how hunter died;  
This is proverbial;  
He is pretending, he is not dead;  
Monkey with four tails,  
Come and see how hunter has died;  
This is proverbial;  
He is pretending, he is not dead;  
Monkey with five tails,  
Come and see how hunter has died;  
This is proverbial;  
He is pretending, he is not dead;  
Monkey with six tail,  
Come and see how hunter has died;  
This is proverbial;  
He is pretending, he is not dead;  
Monkey with seven tails,  
Come and see how hunter has died;  
This is proverbial;  
He is pretending, he is not dead, rise up

2) Urhobo

English

Odjēré òwònrhòn djēré  
 Óvwó tè t'òvò  
 k'òrhé mr'āsá  
 Òdámù dání k'òyē séré  
 k'ídíemù wó ruè  
 Í nōyè yórh'òwè  
 kámónó yé s'āsà  
 Óvwūnú yórh'òwè  
 Odjēré òwònrhòn djēré

Gliding, iguana is gliding;  
 When he got to a place,  
 He saw a bird called Asa,  
 On top of a tree, he called him;  
 What are you doing,  
 I am bailing my pond  
 Who is called Asa,  
 That uses mouth to bail pond;  
 Gliding, iguana is gliding

3) Urhobo

English

Rhí rhi rhi rhi òmà,  
 Dié rhá siè r'òké vwó rhiè  
 Ómó r'ówh'òvò jè ri'èmù  
 Rhí rhí rhí òmà

For a long time,  
 Since morning,  
 The son of man has not eaten;  
 For a long time.

4) Urhobo

English

Úké r'édjèrè, ómó vò mí vwié rē  
 N'ōyè riē gari, úké r'édjèrè k'óyó ria,  
 eggs;

The egg of crocodile, my only child,  
 He will not eat garri, he eats crocodile

Mi vwó tè tí yì ívè éró  
 Mi dé mu`òvò nó, ódé chèk`òvò,  
 Mi dé chère ké, óvwó rió nù,  
 Ánē vù v'óyě, áni mí mu`òfā rh

When I got ther, I found two;  
 I took one, and left one;  
 I cooked it for him, after eating;  
 He is not satisfied, I should bring more;

Mi vwó tè tí yì, érhà éró  
 Mi dé mu`ívè nó, ódé chèk`òvò,  
 Mi dé chère ké óvwó rió nù,  
 Ánē vù v`óyě, áni mí mu`òfā rhè  
 Mi vwó tè tí yì, ènè éró  
 Mi dé mu`èrhà nó, ódé chèk`òvò,  
 Mi dé chère ké ovwó rió nù,  
 Ánē vù v`óyě, áni mí mu`òfā rhè  
 Mi vwó tè tí yì, íyòrì éró  
 Mi dé mu`énè nó, ódé chèk`òvò,  
 Mi dé chère ké, óvwó rió nù,  
 Ánē vù v`óyě, áni mí mu`òfā rhè  
 Mi vwó tè tí yì, ésán éró  
 Mi dé mu`íyòrì nó, ódé chèk`òvò,  
 Mi dé chère ké, óvwó rió nù,  
 Ánē vù v`óyě, áni mí mu`òfā rhè  
 Mi vwó tè tí yì, íghwré éró  
 Mi dé mu`ésán nó, ódé chèk`òvò,

Mi dé chère ké, òvò, óvwó rió nù,  
 Ánē vù v`óyě, áni mí mu`òfā rhè  
 Mi vwó tè tí yì, èrénrē éró  
 Mi dé mu`íghwré nó, ódé chèk`òvò,  
 Mi dé chère ké, óvwó rió nù,  
 Ánē vù v`óyě, áni mí mu`òfā rhè  
 Mi vwó tè tí yì, írhíri éró  
 Mi dé mu`èrénrē nó, ódé chèk`òvò,  
 Mi dé chère ké, óvwó rió nù,  
 Ánē vù v`óyě, áni mí mu`òfā rhè  
 Mi vwó tè tí yì, íhwè éró  
 Mi dé mu`írhíri nó, ódé chèk`òvò,

When I got there, I found three;  
 I took two, and left one;  
 I cooked it for him, after eating;  
 He is not satisfied, I should bring more;  
 When I got there, I found four;  
 I took three, and left one;  
 I cooked it for him, after eating;  
 He is not satisfied, I should bring more;  
 When I got there, I found five;  
 I took four, and left one;  
 I cooked it for him, after eating;  
 He is not satisfied, I should bring more;  
 When I got there, I found six;  
 I took five, and left one;  
 I cooked it for him, after eating;  
 He is not satisfied, I should bring more;  
 When I got there, I found seven;  
 I took six, and left one;

I cooked it for him, after eating;  
 He is not satisfied, I should bring more;  
 When I got there, I found eight;  
 I took seven, and left one;  
 I cooked it for him, after eating;  
 He is not satisfied, I should bring more;  
 When I got there, I found nine;  
 I took eight, and left one;  
 I cooked it for him, after eating;  
 He is not satisfied, I should bring more;  
 When I got there, I found ten;  
 I took nine, and left one;

Mi dé chère ké, óvwó rió nù,  
Ánē vù v`óyě rē úké r`édjèrè

I cooked it for him, after eating;  
He is not satisfied, the egg of crocodile.

5) Urhobo

English

Àrírà gèi, íbiákòn mí vwó shé gèi

Cut, I use Teet to fall it.

6) Urhobo

English

Ónō mí vwóri r`omúdià,  
vw`énū r`ólògè nà.  
Ónō mí vwóri

Who do I have that stood,  
On top of Ologe tree,  
Who do I have.

7) Urhobo

English

Ísēkpè bènnyà òlé múvwé kpò rē  
home;

Snail, secret saliva, yam is taking me

Ísēkpè bènnyà

Snail, secret saliva

8) Urhobo

English

Òwhó r`ógb` ésiá vwōr` éfián,  
Ónó t`úghērē r`ērívwin

The storyteller is a liar;

Who has reached the outskirts of spirit world?

9) Urhobo

English

Òkè r'óni mé vwó mr'è̀vù mé,  
Ògìfó yánrhè, ómó nana,  
 Ódé di' ómó̀tè, k' áyè mé  
 Ódé di' ómó̀shā̀rè,  
 Mè v'óyè k' úgbèyán,  
 Évwó vwiè vwè nù,  
 Mèvwè k' ómó̀tè,  
 Kávué rh' ògìfó,  
 K'ód'íwù rhè̀vwè,  
 K'ódé muá rhè̀vwè,  
 Mévwó ghwànrè nù,  
 Ké s'úvwé vwò rhé  
 Évwó t'òbóyi,  
Ògìfó h'úwè̀vwi-i,  
 Ilárhè h'úwvwi,  
 Èrhórhá kpó nù,  
 Ùwè̀vwi r'ígégèdè, ómúvwé phìhò,  
Òdavwé gàngán, òrúvwé gàngán

When my mother was pregnant;  
 Ogifo came, this child,  
 If she is a girl, she will be my wife;  
 If the child is a boy,  
 He will be my friend;  
 When I was born,  
 I was a girl;  
 They sent for Ogifo,  
 He bought dress for me;  
 He bought wrappers for me;  
 When I was matured,  
 They escorted me to his house;  
 When we got there,  
 Ogifo was not at home;  
 Ilarhe was at home;  
 When the visitors have gone home,  
 She kept me in the sheep pen  
 Ifelt bad, she did evil to me.

10) Urhobo

English

Jàkpò kpò jējē  
Ómó r'óbéi ghínì ghwù

Jakpo kpo jeje;  
 Tortoise child really died.

11) Urhobo

English

Ómó mé wó ghwē vwè-ē,

My child do not pack me,

Mèvwè ìmàsā íghwré  
Òròkò gbé vw`úrhùrù rē  
Nón`èdéki rórhò, wò jé ghwē

I am Imasa Ighwre;  
Oroko surprise me,  
Today is market, you are still packing.

12) Urhobo

English

Úghērè vwè, èni`ósà  
Àri ghr`ifí èré m`èni  
Óghwūtù ghwūtù  
Óghwōró ghwōró

Clear the outskirt, elephant is coming;  
Get the rope to tie the elephant;  
It is very fat,  
It is very big.

13) Urhobo

English

Ótō whōr`igèdè  
K`ākpò nyō ré  
Kigbì, èki vè

The ground is beating drum,  
For the world to hear;  
Market has closed.

14) Urhobo

English

Úzò bi' ògbéi rhè,  
Ògbéi rúvw' ábò vwirhì

Antelope, bring tortoise here,  
Tortoise has wounded me.

15) Urhobo

English

Òdjènùmádèdè,  
Òr' ákpò h'érivwin  
Òr' érivwin h' érivwin,  
Òkpákō r' émétè  
Yi ghwō ghw' úrhi,

Odjenumadede,  
The earthly one is in the spirit world;  
The, spirit is in the spirit world;  
The eldest of the girls,  
Made an announcement,

N'émètè rhē, òdè vwòvwè bá,  
 Ánékp' irhé, àvwánrē rá rē,  
 Òkró r' ówhó, òkpákō r' émètè,  
 Òkr' irhé r' óyè, ódi kr' èmé  
 H' òwò r' úrhé  
 Òkrúró hó, ódi j' úrhi,  
 Òvúó r' óyè vwō  
 Mèbé sà vwò-ò,  
 S'óshārè Djènumádèdè,  
 R' évù r' áwhá, Ódé yànrhè,  
 Bák' òr' érérivwin  
 Ódé vùèvwè mèvwè àyè r' óyè  
 Ódé nèd' ighwré n' óyé chā rhé  
 Djènumádèdè, òr' akpò dō

That all girls should come, including me,  
 We should go to the forest, we went;  
 She tied wood for somebody, the eldest girl;  
 She tied her own, she tied my own,  
 To the root of a tree;  
 She tied it to a tree, and gave a command;  
 Each person should carry her own;  
 I could not carry my own;  
 I called my husband, Odjenumadede;  
 In the forest, he came;  
 Not knowing he is a spirit  
 He told me that I am his wife;  
 That after seven days, he will come for me  
 Djenumadede, I greet.

16) Urhobo

English

Ùvò mèvwè Adámúkèlè,  
 Òsiò, mèvwè Adámúkèlè  
 Àphòpò mèvwè Adámúkèlè

Sun, I am Adamukele,  
 Rain, I am Adamukele,  
 Wind, I am Adamukele.

17) Urhobo

English

Ēh, mèlàh' ómà,  
 Ùvò djèrhè òbò siwí kpò rē,  
 Ùwèvwí r' éhō Ìbábà mú k' òbò,  
 Òbò n' òyè sé, ùwèvwí r' évwé  
 Ìbábà mú k' òbò,  
 Òbò n' òyè sé, mèvwè Úghōntón  
 Òbò n' òyè r' èyó, mèlàh' ómà,  
 Ùvò djèrhè, Òsiò djèrhè

Oh, I have suffered,  
 Sun, run here, native doctor has treated;  
 Father gave him the cage of fowl,  
 He rejected it, herds of goat,  
 Father gave to the native doctor;  
 He rejected it; me, Ughonton  
 He want to marry, I have suffered;  
 Sun, run here; Rain, run here;



Mèlàh' ómà, òbò sivwí kpò rē,  
 Ùwèvwí r' éhò Ìbábà mú k' òbò,  
 Òbò n' òyè sé ùwèvwí r' évwé  
 Ìbábà mú k' òbò,  
 Òbò n' òyè sé, mèvwè Úghōntón  
 Òbò n' òyè r' èyó, mèlàh' ómà  
 Òsiò djèrhè Àphòpò djèrhè

I have suffered; native doctor has treated;  
 Father gave him the cage of fowl,  
 He rejected it, herds of goat,  
 Father gave to the native doctor;  
 He rejected it; me, Ughonton  
 He want to marry, I have suffered;  
 Rain run here; Wind run here;

Mèlàh' ómà òbò sivwí kpò rē,  
 Ùwèvwí r' éhò Ìbábà mú k' òbò,  
 Òbò n' òyè sé ùwèvwí r' évwé  
 Ìbábà mú k' òbò,  
 Òbò n' òyè sé, mèvwè Úghōntón  
 Òbò n' òyè r' èyó, mèlàh' ómà

I have suffered; native doctor has treated;  
 Father gave him the cage of fowl,  
 He rejected it, herds of goat,  
 Father gave to the native doctor;  
 He rejected it; me, Ughonton  
 He want to marry, I have suffered;

#### 18) Urhobo

#### English

Àghwànrè, tùrù bébé rúbè tùrù bé  
 Ómótè r'óbā, óshārè yánrhè  
 N' òyè rèhò-ò, òrésé nyōrē,  
 In'òyè jé rā, óvwó t'òbòyè,  
 Wēmùvwè kpàh' àwò  
 Àwò nà gánrhòn,  
 Mùvwè kpàh' ùyòvwí  
 Ùyòvwí nà gánrhòn,  
 Wēmùvwè kpàh' èvù  
 Òrésé róró rē, kpòké kpòkē,  
 Gbòn gbòn gbòn gbòn

Wisdon, turu bebe rube turu be;  
 A man came for the princess,  
 She rejected him, tortoise heard of it,  
 He went, when he got there,  
 He asked to be carried on her legs;  
 The legs are too hard,  
 Carry me on the head;  
 The head is too hard,  
 Carry me on your stomach;  
 Tortoise entered, kpoke kpoke,  
 Gbon gbon gbon gbon.

19) Urhobo

English

Úkégbé dàn, ùnédi sè

When axe is sharp, head of banga will fall.

20) Urhobo

English

Íghō mé, bóri**b**ò

My money, come to me.

21) Urhobo

English

Ìdéh kpór' òvwò rē,

Ideh is married,

Ìdéh br' úmèrhè

Ideh come to m,e

Bikó, br' úmèrhè,

Please come to me,

Meme òmizú

I am your kinsman.

22) Urhobo

English

Èdè r' úkpòrò mé,

The day of my performance,

Óminikē òminiyàn

Will be great.

23) Urhobo

English

Óthúnúkò, òdùm' á**b**ò

A man with hunge back,

Dùm' áwòrù' iyèri

Has dip his hands and legs inside pit.

<u>Ó</u> bā r' úvwé, ò r' úvwé rè	The king delt with me;
<u>Ó</u> bā n'ábò siàrò r' úvwé gàngán	The king delt with me seriously;
<u>Ò</u> nà n'èghwè r'isōn, ìwhéjè jálò	This is pit toilet that everyone bail;
<u>Ò</u> ró jálò r'ōyè, <u>ó</u> mótè <u>ó</u> rēhò	Whoever bails his own is given a bride;
<u>Ò</u> ró jálé rě, óbā mi bi whé	Who failed to bail his own is killed;
Mé nē mé jé rā, rā vw' ùrhiēvwè rhin	I said am going to try my destiny;
Mi rú' évù r' idjū kp' irhùrhù r' iwhófā	I went to the dustbin of people,
Mi ri gb' iby' ighō vw'òdèbè r' itábà	To look for cowries to buy tobacco;
Mi ji wh' ikpòkpò, mè ghwéré hò rē	I carried wood and set out to bail;
Mè rā jālè rē, mè jālè rhùrē,	I went to bail, after bailing,
Mé nē Mē sá rēh' òmà	I said I cannot go with filthy body;
Vwè nana rá vwō mr' óbā	To see the king;
Mé nē mé r'āhó,	I said am going to take my bath;
Owh'óvò wé tètíyì mú' ábò	Somebody went there, use his hands
R' ísōn vwò' gbòr' òmà,	To use the excreta to rub his body;
Rhi vwò br' óbā rà	And went to the king
N' ōyè jálé rhù rē,	That he has completed the bailing;
<u>Ó</u> bā rèy' <u>ó</u> mótè óyá vwò rè	The king gave him the bride;
Òmèvwè mé jálé,	I that did the work,
Mi bi vwò br' óbā rà,	When I went to the king,
<u>Ó</u> bā N' ōyè ríén vwě,	The king said he does not know me;
<u>Ó</u> bā s' idin r' ōyè ni mū vwè	The king called his eunuch,
Gbà rimū vwè hwe-e,	To tie me and beat me;
<u>Ó</u> bā r' úvwé, ò r' úvwé rè	The king delt with me
<u>Ó</u> bā n'ábò siàrò r' úvwé gàngán,	The king delt with me seriously.

## CHILDREN GAMES SONGS

25) Urhobo

English

Ēh rēghé, ēh gbāmūkèlè,  
Ki chihi vwè wó riè vw' èrò  
Djá kpà rēghé digùè

Confuse him, gbamukele;  
Step on me, eye me;  
Djakpa, confuse him, genuflects.

26) Urhobo

English

Àtí éhú mé sǎ nuě ànàmà k'òshè  
Óshārè r' érhj mé éhú mé sǎ nuě  
Mé dāvw' òmà mé s' éhú mé sǎ nuě  
Óluē kpótō rē Óluē kpénu rē

Aunt, my waist cannot bend;  
My husband, my waist cannot bend;  
I will try my best, if it can bend;  
It is bending down, it is going up.

27) Urhobo

English

Àvwánrē muēgbé,  
Àvwánrē ché Gb'éhá,  
Àvwánrē vwó t'òbóyi,  
Àyè yánràn rē,  
Tudó shè whè whè.

We are getting ready,  
We are going to dance;  
When we got there,  
They had left;  
Tudo, she whe whe.

28) Urhobo

English

Ásiábē ēh ùnuērō  
Òrésiri m' úrhūkpūè

Two, two, yes, is sure;  
The good one carried a lamb,

Òruimuèmù fùrhú ró  
 Kpásiá rā kp'óyibó  
 Òbò r'ávwūnú chō r'òbò,  
 Gègè, t'óná t'ònà,  
 Òvwá rhié gē, kórikó di di  
 Ágbá mú'ótō gbā yè gh'òwò

The evil one put it off;  
 Kpasiara became a whiteman,  
 The way the mouth kisses the hand,  
 Gege, this one, that one;  
 Open the fish net, strongly;  
 To the ground, fold your leg.

29) Urhobo

English

Mí kp'ōgò r'írhíbó,  
 Mé kōrò mé riā  
 Énè ùrhùrù r'úvwé,  
 Ónō mí rōrō  
 Gbàmú gbàmú gbàmú

I am going to pepper farm;  
 I pluck and eat;  
 See what greed has done to me;  
 Who am I thinking of?  
 Eat, eat, eat.

30) Urhobo

English

Ìnénè ni mi t'íhíbī  
 Āvwò d'éwù k'èvwè  
 Òkrikà mú'ómó rè

Grandmother says I should break kernel,  
 To buy dress for me,  
 Hawk has carried, and eaten a child.

31) Urhobo

English

kuku ògèlè ògèlè ògèlè wā  
 Mámí wòtā gèlè ògèlè ògèlè wā  
 kuku ògèlè ògèlè ògèlè wā

Back, back, stumble,  
 Marine spirit, stumble  
 Back, back, stumble.

32) Urhobo

English

Ímōh r' ídjèdó  
 Ósē wá djē rhè  
 Kpá gbrikí

Imoh of djedo;  
 Father, run here,  
 Pull strongly.

33) Urhobo

English

Dàdámù mí mù' àbò none,  
Àghé Òrì mí múrū  
Mì vwéro ri' ùsi, Mí muērē,  
Àbò vwòròvwòrò kí r' ódibó

Dragon fly, am wrestling today;  
Watch, the one I catch,  
I will use to eat starch, am wrestling;  
Hands are soft like banana.

34) Urhobo

English

Dàdámù dāmù' òkpó rhán  
Dà bì mèvi gbàn hùn  
Dàdámùò jè shé

Dragon fly perched on a big tree;  
You must stand firm;  
Dragon fly should not fall

35) Urhobo

English

Òkè r' é mó nà vwó f' ibórò,  
Àyè muégbé  
Ìtíshā r' áyè chù r' ámuá fià,  
Àyè muégbé  
Òshò r' ómu' áyè, k' áyè dá djè,  
Àyè muégbé  
Èh see wonder,  
Àyè muégbé  
Eh wonderful  
Àyè muégbé

When the children were playing ball,  
They were ready;  
Their teacher was well dressed;  
They were ready;  
They were afraid, and started to run;  
They were ready;  
Yes, see wonder  
They were ready;  
Yes wonderful;  
They were ready;

36) Urhobo

English

Kpétō kpétō ísēkpè ísēkpè

Bend low, snail.

37) Urhobo

English

Ónó mu'āgbá chère,

Who put food on fire?

Òyibó mu'āgbá chère

Oyibo put food on fire,

Ìfétì kòké rhànrè hó,

Faith kindled the fire

Saígólógó mu'āgbá chère

Saigologo put food on fire.

### WRESTLING SONGS

38) Urhobo

English

Òyìvwì r' ábò sán,  
unique;

The boldness in wrestling is

k' ógbá k' ógbá

Any strong man

39) Urhobo

English

Émémérhā ùshùrhè sh' úrhè

Little by little, the axe cut, a tree;

k' ógbá k' ógbá, ógbá r' Éhèrè

Any strong man of Ehere,

Émémérhā ùshùrhè sh' úrhè

Little by little, the axe cut, a tree.

40) Urhobo

English

Òbò t' órhìrhì,

When one touch electric fish,

Órhìrhì òsá

Electric fish will bite.

41) Urhobo

English

Úghèrè r' èrìnvwìn rè mé rárē  
Émó dūbèkē

I went to the outskirts of spirit world;  
Children are playing.

42) Urhobo

English

Ávwúkō djé,  
k' ógbá k' ógbá,  
Ógbá r'óbōyì  
Ávwúkō djé,

Show him your back,  
Any strong man;  
The strong man on the other side  
Show him your back,

43) Urhobo

English

Ākāi dōrō, égbē ākāi dōrō  
Úrhé, ègbòn vwi rh' úrhé  
Ākāi dōrō, égbē ākāi dōrō

Akai is great, dance, Akai is great;  
Male goat has broken a tree  
Akai is great, dance, Akai is great.

44) Urhobo

English

Àdjá chùrù, k' ógbá k' ógbá,  
Énū r' ídádēghè mí dé mu' ādján

I tie bat, any strong man;  
I caught bat in the firmament.

Urhobo

English

Áyānvwàn vwō, òmé ùghé  
Òtítí yānvwàn vw' óphá  
Urhobo

There is circumcision, my own is unique  
Òtítí is a circumcised bride  
English

Òmióvwó vwēr̀hè-ē  
Òmióvwó vwēr̀hà  
Òmó r' ínénè, Òmó r' íbábà

Mother does not sleep,  
Motherhood is sweet;  
Mother's child, father's child,



Urhobo

English

Òviè, èrhù r'óvie  
Yé vwò tùgh' óvie  
Óvie r' ávwārē ghin' óvie  
Úrhé r'ótó dò  
yávwó kār' ódō

King, the crown of a king,  
Should be placed on the king's head;  
Our king is real king;  
The tree that befits a mortal,  
Is what is used to make it.

Urhobo

English

Ēh Òkè vwòròvwòrò  
Àmr' ókè r' íbábà vwó kpò  
Wó t'òbòyè, yèr' íbábà  
Wó t'òbòyè, yèr' ínéne

It is cool time,  
See when father went home,  
When you get there, greet grandpa;  
When you get there, greet grandma.

Urhobo

English

Ómó mé kébé  
Ómó mé puma puma  
Ìtù rá rhuē rhuán, rhuē rhuán  
Éjā yé rhuán  
Ìtù rá gbō gbóa gbò gbó  
Éjā yé gbó  
Mé kpā r'òmò mé gbèr' òbò  
Ònò té riò nè mé

My punky baby,  
My robust baby,  
Those weeding,  
Let them weed;  
Those cutting trees,  
Let them cut;  
I carry my baby in my hand,  
This is enough for me.

Urhobo

English

Èri kpókpo kí r' óyibù  
Árār' òyibù dj' ēnyá fiā  
Óyō éh

Fresh fish is like sugar;  
You don't leak sugar to spit it away  
That is it.

Urhobo

English

Eki r' íyèrì ru wó chuā nà,  
Wō rié mé rhā nó;  
Èki r' útùtàn ru wó chuā nà,  
Wō rié mé rhā nó;  
Wō rié mé rhā ch̀èkò,  
Siē r' òtù wé dé sè,  
Wò mī vrè nènē.

The fish market you are trading,  
keep some of the money;  
The onions market you are selling,  
Keep some of the money;  
Eat some keep some;  
When your mates call,  
You should follow.

## APPENDIX TWO

### Musical Translation

#### No 1

#### Eweri V'uruvwu Iwhre

1. E-we ri ro vwu rhu vw'i - ve, mo rhi n'o-bo r'o-rhue ghu'u-ru  
 2. E we ri ro vwi rhu vw'e -rha mo rhi n,o-bo r'o-rhue ghu'u-ru  
 3. E-we ri ro vwi rhu vw'e -ne mo rhi n'o-bo r'o-rhue ghu'u-ru  
 4. E-we ri ro vwi rhu vw'i-yori mo rhi n'o-bo r'o-rhue ghu'u-ru

o - me rue O - ji  
 o - me rue O - ji  
 o - me rue O - ji  
 o - me rue O - ji

a - na - ma i - se Kpre

gwu-u gwu-e gwu-u gwu-u  
 5. E-we ri ro vwu rhu vw'i - san, mo rhi  
 6. E we ri ro vwi rhu vw'e -whre mo rhi

kpre

n'o - bo r'o-rhue ghu'u-ru  
 n,o - bo r'o-rhue ghu'u-ru

a - na - ma i se

2

o - me rue O - ji gwu-u

kpren. kpre.

## 2. Oworhon

*Solo*

*Chorus*

O - dje ro, O-won rho dje ro O-vwo te

Kwe Kwe -

4

t'o-vo k'o-rhe mr'a-sa 0-da mu da ni ko-ye

Kwe Kwe - Kwe Kwe - Kwe Kwe -

6

se re ki-die-mu wo rue i no ye— yo-

Kwe Kwe - Kwe Kwe -

rho we ka-mo-no - ye sa sa ro vwu nu yo

Kwe Kwe - Kwe Kwe -

rho we O - dje ro O-won rhon dje ro Kwe kwe.

Kwe Kwe - Kwe Kwe -

### 3. Rhi Rhi Rhi

*Solo*

*Chorus*

Rhi Tie    rhi rhi tie tie    rhi tie    de rha sie r'o-ka vwo rhie

O - ma    o -

7

O - mo ro hwo-ovo    ji rie    mu -    rhi Tie

ma    o - ma

12

rhi rhi tie tie    hri tie    rhi rhi    o - ma.

o - ma

## 4. Uke R'edjere

U ke re-dje-re i-ye o-mo vo mi

I-ye i-ye i-ye

vwie re i-ye no ye rie ga - ri re i-ye

I-ye i-ye i-ye

I-ye i-ye

u-ke re-dje - re ko yo ria i-ye mi vwo te ti yi i-

i-ye

I-ye i-ye i-ye

ye i - ve he ro i - ye

I-ye i-ye i-ye

I-ye i-ye i-ye

mi de muo-vo no i-ye o-de che-ko-vo i - ye

I-ye i-ye i-ye

I-ye

31

mi de che-re ke i-ye o-vwo rio nu

i-ye i-ye I-ye i-ye i-ye

37

i-ye o-ne vu vo-ye re i-ye a-ni mi

I-ye i-ye i-ye I-ye i-ye i-ye

44

muo-fa rhe i-ye U-ke re dje re i-ye

I-ye i-ye i-ye I-ye

50

mi vwo te ti yo i-ye e-ra he ro

i-ye i-ye I-ye i-ye i-ye

56

i-ye mi de mui-ve re i-ye

I-ye i-ye i-ye I-ye i-ye

62

mi de che-re ke i-ye o-vwo rio nu

i-ye I-ye i-ye i-ye

68

i-ye o-ne vu vo ye re i-ye a-ni mi

I-ye i-ye i-ye I-ye i-ye i-ye

75

muo-fa rhe i-ye U-ke re dje re i-ye

I-ye i-ye i-ye

81

mi vwo te ti yo i-ye i-

I-ye i-ye i-ye I-ye i-ye i-ye

87

whe he ro i-ye mi de mui rhi rhio i-ye

I-ye i-ye i-ye



93

o-de che k'o-vo i-ye mi de

I-ye i-ye i-ye I-ye i-ye i-ye

99

che-re ke i-ye o-vwo rio nu i-ye

I-ye i-ye i-ye

105

o-ne vu vo ye re i-ye

I-ye i-ye i-ye I-ye i-ye

110

U-ke re-dje re i-ye i-ye i-ye i-ye

i-ye I-ye i-ye i-ye

## 5. Ari Ra Gei

The first system of music is in 2/4 time with a key signature of one flat (Bb). The right hand (treble clef) has whole rests for the first five measures, followed by a half note G4 in the sixth measure. The left hand (bass clef) has a half rest in the first measure, followed by eighth notes G2-A2 in measures 2-3, a half rest in measure 4, eighth notes G2-A2 in measure 5, and eighth notes G2-A2 in measure 6. The lyrics 'I -' are written below the right hand in the sixth measure.

A - ri ra gei

A - ri ra gei

The second system of music continues in 2/4 time with a key signature of one flat. The right hand has eighth notes G4-A4 in measures 7-8, a half note G4 in measure 9, and a half note G4 in measure 10. The left hand has a half rest in measures 7-8, a half rest in measure 9, and eighth notes G2-A2 in measure 10. The lyrics 'bia ku me vwo she gei i -' are written below the right hand across measures 7-10.

A - ri ra gei

The third system of music continues in 2/4 time with a key signature of one flat. The right hand has eighth notes G4-A4 in measures 11-12, a half note G4 in measure 13, and a half rest in measure 14. The left hand has a half rest in measures 11-12, a half rest in measure 13, and eighth notes G2-A2 in measure 14. The lyrics 'bia ku mi vwo she gei.' are written below the right hand across measures 11-14.

A - ri ra gei

## 6. Ono Mi Vwo Ri

First system of the musical score. It consists of two staves in 4/4 time with a key signature of one flat (Bb). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "O - no mi vwo rio eh O - no mi vwo ri".

O - no mi vwo rio eh O - no mi vwo ri

O - no mi vwo rio eh

Second system of the musical score, starting at measure 4. The melody continues in the treble clef, and the accompaniment remains in the bass clef. The lyrics are: "no mi vwo ri ro mu-dia re nu ro lo ge na".

no mi vwo ri ro mu-dia re nu ro lo ge na

Third system of the musical score, starting at measure 6. The melody continues in the treble clef, and the accompaniment remains in the bass clef. The lyrics are: "O - no mi vwo rio eh.".

O - no mi vwo rio eh.

## 7. Ise-kpe Benya

*Chorus*



I-se-kpe be-nya be - nya o-le nu vwe kpo re i-se kpe be-nya be

4 *Solo* *Chorus*



nya. O - le mu vwe kpo re. I - se - kpe be - nya be -

6



nya o - le nu vwe kpo re i - se kpe be-nya be - nya.

## 8. Ohwo Ro Gbesia

First system of musical notation for 'Ohwo Ro Gbesia'. It features a grand staff with two staves. The key signature is one sharp (F#) and the time signature is 6/8. The melody is in the upper staff, starting with a whole rest, followed by a quarter note G4, and then a half note A4. The lyrics 'O - hwo r'o - gbe sia vwon - re' are written below the melody. The lower staff contains whole rests.

Second system of musical notation for 'Ohwo Ro Gbesia'. It features a grand staff with two staves. The key signature is one sharp (F#) and the time signature is 6/8. The melody is in the lower staff, starting with a quarter note G4, followed by a half note A4, and then a half note B4. The lyrics 'O - no t'u - ghe - re ri vwin.' are written below the melody. The upper staff contains whole rests. A measure rest '3' is placed above the first measure of the upper staff. The word 'fian' is written above the first measure of the lower staff.

## 9. Oke R'oni Me

O-ke r'o ni me vwo mr'e-vu me o

Gba-mu-ke- le.

4

gi fo yan rho o mo na na

Gba-mu-ke - le.

7

o de di'o mo te k'a ye me

Gba-mu-ke-le. Gba-mu-ke-le.

11

o de di'o mo sha re me vo

Gba-mu-ke-le. Gba-mu-ke-le.

14

ye k'u - gbe yan e vwo vwie vwe nu

Gba-mu-ke- le.

17

me vwe k'o - mo-te ka

Gba-mu-ke-le. Gba-mu-ke-le.

20

vue rh'o - gi - fo ko di wu rhe vwo

Gba-mu-ke-le.

23

ko d'e-mua rhe vwo me

Gba-mu-ke-le. Gba-mu-ke-le.

26

vwo ghwan re no ke su vwe vwo rhe

Gba-mu-ke-le.

29

e vwo t'o - bo-yi o - gi -

Gba-mu-ke-le. Gba-mu-ke-le.

32

fo h'u we vwi\_ i - la rhu we vwio

Gba-mu-ke - le.

35

e - rho-rha kpo rhon u-we-vwi

Gba-mu-ke-le. Gba-mu-ke-le.

38

r'i - ge - ge - de o - mu vwe phi ho

Gba-mu-ke - le.

41

o - da vwe gan-gan o

Gba-mu-ke-le. Gba-mu-ke-le.

44

ru vwe gan - gan gba - mu - ke - le

Gba - mu - ke - le.



# 10. Ja Kpo Kpo

*Chorus* *Solo*

Ja kpo kpo je je\_\_ je je je je\_\_ ja kpo kpo je je o -

4 *Chorus*

mo r'o - gbe - i ghi-n'i-ghwu. Ja kpo kpo je je\_\_

6

je je je je\_\_ ja kpo kpo je je

# 11. Omo Me

First system of musical notation for 'Omo Me'. It consists of a grand staff with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The time signature is 4/4. The lyrics are: O-mo me o - mo me wo whe vwe re me vw'i wo whe vwe re.

4

Second system of musical notation for 'Omo Me'. It consists of a grand staff with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The time signature is 4/4. The lyrics are: ma - sa i-whre o - ro-ko gbe vwu rhu ru re ma - sa i-whre.

7

Third system of musical notation for 'Omo Me'. It consists of a grand staff with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The time signature is 4/4. The lyrics are: no-ne d'e - ki ro rho o je je whe. gbe vwu rhu ru re o je je whe.

## 12. Ughere Vwe

U - ghe - re vwe e vwe e vwe

e - ni'o - sa.

The first system of music is in 4/4 time. The vocal line (treble clef) begins with a quarter rest, followed by a quarter note G, an eighth note A, a quarter note B, and a quarter note G. The piano accompaniment (bass clef) has a whole rest in the first measure and a half note G in the second measure. The lyrics 'U - ghe - re vwe e vwe e vwe' are aligned with the vocal notes. The system concludes with the lyrics 'e - ni'o - sa.' below the piano line.

3

a - ri ghr'i - fi e - re m'e - ni o -

e - ni'o - sa.

The second system is marked with a '3' above the vocal staff. The vocal line continues with a quarter note A, an eighth note B, a quarter note C, and a quarter note B. The piano accompaniment has a whole rest in the first measure and a half note G in the second measure. The lyrics 'a - ri ghr'i - fi e - re m'e - ni o -' are aligned with the vocal notes. The system concludes with the lyrics 'e - ni'o - sa.' below the piano line.

5

ghwu tu ghu - tu o -

e - ni'o - sa.

The third system is marked with a '5' above the vocal staff. The vocal line begins with a quarter note G, an eighth note A, a quarter note B, and a quarter note G. The piano accompaniment has a whole rest in the first measure and a half note G in the second measure. The lyrics 'ghwu tu ghu - tu o -' are aligned with the vocal notes. The system concludes with the lyrics 'e - ni'o - sa.' below the piano line.

6

ghwo rho ghwo rhon e - ni'o - sa.

e - ni'o - sa.

The fourth system is marked with a '6' above the vocal staff. The vocal line continues with a quarter note A, an eighth note B, a quarter note C, and a quarter note B. The piano accompaniment has a whole rest in the first measure and a half note G in the second measure. The lyrics 'ghwo rho ghwo rhon e - ni'o - sa.' are aligned with the vocal notes. The system concludes with the lyrics 'e - ni'o - sa.' below the piano line.

# 13. Oto Who R'igede

The first system of music is in 6/8 time with a key signature of one sharp (F#). It consists of two staves. The upper staff contains a melody with notes corresponding to the lyrics 'O - to who-r'i - ge - de k'a kpo nyo rio'. The lower staff is mostly empty, with a few notes at the end corresponding to the word 'ki'.

O - to who-r'i - ge - de k'a kpo nyo rio  
ki

5

The second system of music continues the melody. It also consists of two staves. The upper staff has notes for 'e - ki ve e - ki ve'. The lower staff has notes for 'gbi ve ve'.

e - ki ve e - ki ve  
gbi ve ve

## 14. Uzo

U - zo      bi'o - gne - i rhe      U - zo

Kwe kwe

Detailed description: This is the first system of a musical score in 4/4 time, key of D major. It consists of a piano accompaniment and a vocal line. The piano part has a simple harmonic accompaniment. The vocal line starts with a half rest, followed by a quarter note 'U', a quarter note 'zo', a half rest, a quarter note 'bi', an eighth note 'o', an eighth note 'gne', a quarter note 'i', a quarter note 'rhe', a half rest, a quarter note 'U', a quarter note 'zo', and a half rest. The lyrics 'U - zo', 'bi'o - gne - i rhe', and 'U - zo' are written below the vocal line. Below the piano part, the lyrics 'Kwe kwe' are written.

bi'o - gne - i rhe      o - gbe - i ru vwe o      ru vw'a bo vwi rhio.

kwe kwe      kwe

Detailed description: This is the second system of the musical score. It continues the piano accompaniment and vocal line. The vocal line starts with a half rest, followed by a quarter note 'bi', an eighth note 'o', an eighth note 'gne', a quarter note 'i', a quarter note 'rhe', a half rest, a quarter note 'o', an eighth note 'gbe', an eighth note 'i', a quarter note 'ru', a quarter note 'vwe', a quarter note 'o', a half rest, a quarter note 'ru', an eighth note 'vw', an eighth note 'a', a quarter note 'bo', an eighth note 'vwi', an eighth note 'rhio', and a half rest. The lyrics 'bi'o - gne - i rhe', 'o - gbe - i ru vwe o', and 'ru vw'a bo vwi rhio.' are written below the vocal line. Below the piano part, the lyrics 'kwe kwe' and 'kwe' are written.

o - gbe - i ru vwe o      ru vw'a bo vwi rhio. kwe kwe.

kwe      kwe kwe.

Detailed description: This is the third system of the musical score, ending with a double bar line. It continues the piano accompaniment and vocal line. The vocal line starts with a half rest, followed by a quarter note 'o', an eighth note 'gbe', an eighth note 'i', a quarter note 'ru', a quarter note 'vwe', a quarter note 'o', a half rest, a quarter note 'ru', an eighth note 'vw', an eighth note 'a', a quarter note 'bo', an eighth note 'vwi', an eighth note 'rhio', a quarter note 'kwe', a quarter note 'kwe', and a half rest. The lyrics 'o - gbe - i ru vwe o', 'ru vw'a bo vwi rhio. kwe kwe.', and 'kwe kwe.' are written below the vocal line. Below the piano part, the lyrics 'kwe' and 'kwe kwe.' are written.

# 15. Odjenumadede

A nu ma nu ma dje-nu-na-de-de a

4

nu ma nu ma dje nu ma de de.

A nu ma nu ma

7

O r'a-kpo h'e ri - vwin

dje-nu-na-de-de a nu ma nu ma A

10

o r'e -

nu ma nu ma dje-nu-na-de-de a nu ma nu ma

13

ri-vwin h'e-ri-vwin

A nu ma nu ma dje-nu-na-de-de a

16

Kpa - ko-r'e-me-te

nu ma nu ma A nu ma nu ma

19

ye who wh'u-rhi

dje-nu-na-de-de a nu ma nu ma A

22

n'e -

nu ma nu ma dje-nu-na-de-de a nu ma nu ma

25

me - te rhe

A nu ma nu ma dje-nu-na-de-de a

28

de - vwo-vwe ba

nu ma nu ma A nu ma nu ma

31

a ne kp'i rhe

dje-nu-na-de-de a nu ma nu ma A

34

a-vwan

nu ma nu ma dje-nu-na-de-de a nu ma nu ma

37

re ra re

A nu ma nu ma dje-nu-na-de-de a

40

o - kro r'o-who

nu ma nu ma A nu ma nu ma

43

kpa - ko r'e-me-te

dje-nu-na-de-de a nu ma nu ma A



46

nu ma nu ma dje-nu-na-de-de a nu ma nu ma o - kri

49

rhe ro - ye A nu ma nu ma dje-nu-na-de-de a

52

o di kre-me nu ma nu ma A nu ma nu ma

55

dje-nu-na-de-de a nu ma nu ma vwo wo ru-rhe A

58

nu ma nu ma dje-nu-na-de-de a nu ma nu ma

61

kru ro ho

A nu ma nu ma dje-nu-na-de-de a

64

o di ju-rhi

nu ma nu ma A nu ma nu ma

67

o vuo ro ye vwo

dje-nu-na-de-de a nu ma nu ma A

70

me be

nu ma nu ma dje-nu-na-de-de a nu ma nu ma

73

sa vwo

A nu ma nu ma dje-nu-na-de-de a

76

so - sha - re me

nu ma nu ma A nu ma nu ma

79

dje-nu - ma - de de

dje-nu-na-de-de a nu ma nu ma A

82

re -

nu ma nu ma dje-nu-na-de-de a nu ma nu ma

85

vu ra-wha

A nu ma nu ma dje-nu-na-de-de a

88

dje-nu - ma - de de

nu ma nu ma A nu ma nu ma

91

o de yan rhe

dje-nu-na-de-de a nu ma nu ma A

94

ba ko

nu ma nu ma dje-nu-na-de-de a nu ma nu ma

97

re - ri-vwin

A nu ma nu ma dje-nu-na-de-de a

100

o de vue vwe

nu ma nu ma A nu ma nu ma

103

me vwa ye ro ye

dje-nu-na-de-de a nu ma nu ma A

106

nu ma nu ma dje-nu-na-de-de a nu ma nu ma

109

ne di-whre

A nu ma nu ma dje-nu-na-de-de a

112

no - ye cha rhe

nu ma nu ma A nu ma nu ma

115

o ra - kpo do

dje-nu-na-de-de a nu ma nu ma A

118

nu ma nu ma dje-nu-na-de-de a nu ma nu ma

## 16. Me Vwe Adamukele

U - vo me vw'a - da - mu ke - le ma - lu - wa O - sio me

The first system of music is in 2/4 time with a key signature of one sharp (F#). It consists of two staves. The vocal line (treble clef) has notes for 'U - vo me' (quarter, eighth, quarter), 'vw'a - da - mu ke - le' (quarter, eighth, quarter, eighth, quarter), 'ma - lu - wa' (quarter, eighth, quarter, eighth, quarter), and 'O - sio me' (quarter, eighth, quarter). The piano accompaniment (bass clef) has rests for the first two measures, followed by a quarter rest, an eighth rest, and then a quarter note in the third measure, and a quarter note in the fourth measure.

Me vw'a - da - mu - ke - le

vw'a - da - mu - ke - le ma - lu - wa U - vo

The second system continues the melody. The vocal line has 'vw'a - da - mu - ke - le' (quarter, eighth, quarter, eighth, quarter), 'ma - lu - wa' (quarter, eighth, quarter, eighth, quarter), and 'U - vo' (quarter, eighth, quarter). The piano accompaniment has rests for the first two measures, followed by a quarter rest, an eighth rest, and then a quarter note in the third measure, and a quarter note in the fourth measure.

Me vw'a - da - mu - ke - le

Me

O - sio Ma - lu - wa

The third system continues the melody. The vocal line has 'O - sio' (quarter, eighth, quarter) and 'Ma - lu - wa' (quarter, eighth, quarter). The piano accompaniment has a quarter note in the first measure, a quarter rest, an eighth rest, and then a quarter note in the second measure, and a quarter note in the third measure.

vw'a - da - mu - ke - le

Me vw'a - da - mu - ke - le

Me

A - pho - pho me vw'ad - da - mu - ke - le ma - lu - wa

The fourth system continues the melody. The vocal line has 'A - pho - pho me' (quarter, eighth, quarter, eighth, quarter), 'vw'ad - da - mu - ke - le' (quarter, eighth, quarter, eighth, quarter), and 'ma - lu - wa' (quarter, eighth, quarter). The piano accompaniment has a quarter note in the first measure, a quarter rest, an eighth rest, and then a quarter note in the second measure, and a quarter note in the third measure.

18 vw'a - da - mu - ke - le

Me

U - vo O - sio

The fifth system continues the melody. The vocal line has 'U - vo' (quarter, eighth, quarter) and 'O - sio' (quarter, eighth, quarter). The piano accompaniment has a quarter note in the first measure, a quarter rest, an eighth rest, and then a quarter note in the second measure, and a quarter note in the third measure.

vw'a - da - mu - ke - le

Me vw'a - da - mu - ke - le

Me vw'a - da - mu - ke - le

A - pho - pho Ma - lu - wa

The sixth system continues the melody. The vocal line has 'A - pho - pho' (quarter, eighth, quarter, eighth, quarter) and 'Ma - lu - wa' (quarter, eighth, quarter). The piano accompaniment has a quarter note in the first measure, a quarter rest, an eighth rest, and then a quarter note in the second measure, and a quarter note in the third measure.

Me vw'a - da - mu - ke - le

Me vw'a - da - mu - ke - le

# 17

## Me La H'oma

Eh me la h'o - na ke-de me la h'o ma

Ke-de

4

u - vo dje rho me la h'o-ma me la h'o ma

ke-de

7

o - bo si-vwi kpo nuo-me la h'o - ma me

ke-de

10

la h'o-ma u-we-vwi r'e-ho me la h'o-mm

ke-de

13

me la h'o - ma i - ba-ba mu k'o-bo

ke-de



me la h'o-ma      me la h'o-ma      o-bo n'o ye  
ke-de      ke-de

19

se me la h'o-ma      me la h'o-ma      u-we  
ke-de      ke-de

22

vwi r'e-vwe me la ho ma      me la ho ma  
ke-de      ke-

25

i-ba-ba mu k'o bo me la h'o-ma      me la  
de      ke-de

28

h'o-ma o-bo n'o-ye se me la h'o-ma  
ke-de      ke-de

31

me la h'o-ma o-me-vwe u-ghon ton me la h'o ma

ke - de

34

me la h'o - ma o - bo n'o ye r'e-yo me la

ke-de ke-de

37

h'o-ma me la h'o-ma u - vo dje rho me

ke-de ke - de

40

la h'o-ma me la h'o-ma ke-de.

ke-de ke-de.

## 18. Turu Bebe

A-gwha-ren

Tu ru be be ru be tu ru

a - ghw-ren

be Tu ru be be ru be tu ru

mo - te r'o - ba

be Tu ru be be ru be tu ru

hia - re yan rhio

be Tu ru be be ru be tu ru

n'o-ye re ho

be Tu ru be be ru be tu ru

21

re - se nyo re no

be Tu ru be be ru be tu ru

25

ye je ra o -

be Tu ru be be ru be tu ru

29

vwo t'o - ba - ye we

be Tu ru be be ru be tu ru

33

mu vwe kpa h'a - wo a -

be Tu ru be be ru be tu ru

37

wo na gan rhon

be Tu ru be be ru be tu ru

41

mu vwe kpa hu yo vwi u-yo

be Tu ru be be ru be tu ru

45

vwi na gan rho we

be Tu ru be be ru be tu ru

49

mu vwe kpa h'e - vu o -

be Tu ru be be ru be tu ru

53

re-se ro ro re

be Tu ru be be ru be tu ru

57

kpo ke kpo - ke

be Tu ru be be ru be tu ru

61

gbon - gbon gbon gbon. Tu ru

be Tu ru

63

be be ru be tu ru be

be be ru be tu ru be

Detailed description: The image shows a musical score for two systems. The first system, starting at measure 61, consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). It contains two measures: the first has three eighth notes (G4, A4, Bb4) with the lyrics 'gbon - gbon gbon' below; the second has a dotted quarter note (Bb4), an eighth note (C5), and a quarter note (Bb4) with the lyrics 'gbon. Tu ru' below. The lower staff has a treble clef and a key signature of one flat. It contains two measures: the first has a quarter note (G4), a quarter rest, and a quarter rest with a fermata, with the lyric 'be' below; the second has three eighth rests followed by an eighth note (C5) and a quarter note (Bb4) with the lyrics 'Tu ru' below. The second system, starting at measure 63, also consists of two staves. The upper staff has a treble clef and a key signature of one flat. It contains three measures: the first has three eighth notes (G4, A4, Bb4) with the lyrics 'be be ru' below; the second has a dotted quarter note (Bb4), an eighth note (C5), and a quarter note (Bb4) with the lyrics 'be tu ru' below; the third has a quarter note (G4), a quarter rest, and a quarter rest with a fermata, with the lyric 'be' below. The lower staff has a treble clef and a key signature of one flat. It contains three measures: the first has three eighth notes (G4, A4, Bb4) with the lyrics 'be be ru' below; the second has a dotted quarter note (Bb4), an eighth note (C5), and a quarter note (Bb4) with the lyrics 'be tu ru' below; the third has a quarter note (G4), a quarter rest, and a quarter rest with a fermata, with the lyric 'be' below. The system ends with a double bar line.

## 20. Igho Me

I-gho me bo-ri-bo bo-ri-bo i-gho me.

Bo ri bo,

5

Bo - ri-bo I-gho me i-gho me

bo ri bo.

Bo - ri bo,

8

bo-ri bo i-gho me i-gho me

bo ri bo.

bo ri bo, bo ri bo.

11

i - gho me bo ri bo bo - ri - bo

bo ri bo, bo ri bo

13

i - gho me bo - ri - bo bo - ri - bo. bo

bo ri bo, bo ri bo. bo

## 19. Ukegbe Dan

U - ke - gbe dan u - ne - di se, u - ke - gbe dan u -

The first system of music is in 4/4 time with a key signature of one sharp (F#). The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: U - ke - gbe dan u - ne - di se, u - ke - gbe dan u -

5

ne di - se. U -

U - ke gbe dan u - ne di se

The second system of music continues the melody and piano accompaniment. The lyrics are: ne di - se. U - and U - ke gbe dan u - ne di se.

8

ke gbe dan u - ne di se

U -

The third system of music continues the melody and piano accompaniment. The lyrics are: ke gbe dan u - ne di se and U -.

10

ke gbe dan u - ne di se.

The fourth system of music concludes the piece. The lyrics are: ke gbe dan u - ne di se.



## 21 Otunuko

O-tu nu - ko o - tu - nu ko du ma wo rui ye rin o - tu-

6

nu - ko

o - du - ma - bo du ma wo rui ye rin.

## 22 Ideh

Solo

Chorus

I - deh i - deh i - deh i - deh i -

7

deh i - deh kpo r'o vwo ro. i -

I - deh i - deh i

12

deh kpo r'o vwo ro i - deh bru me

deh I - deh i - deh i - deh

17

rhe. bi - ko bru me rhe

I - deh i - deh i - deh I -

2

22

deh i - deh i - deh

25

zu i - deh i - deh i - deh.

i - I

## 23 Ominiyan

O - mi - ni yan e - de r'u-kpo - ro me no mi

5

ni ke o - mi - ni-yan o -

10

mi - ni-yan e - de r'u-kpo - ro me no - mi - ni-ke o -

14

mi - ni-yan e - de r'u-kpo - ro me no mi - ni-ke o -

18

mi - ni-yan e - de r'u-kpo - ro me no mi - ni ke o -

22 *Al fine* *D. S.*

mi - ni-yan e-de r'u-kpo ro me no - mi ni ke.

## 24. Oba R'uvwe

5 O - ba ru vwe o ru vwe ru re

o-ba na-bo sia ro ru vwe gan gan o - ru vwe

9 re re o-na ne-whe ri-son i-whe je

13 ja lo o-ro ja lo ro-ye o-mo-te o

17 re ho o-ro - ja le re o - ba mi


21 bi whe mi ni me je ra ra rha vwu-rhie-vwen

25 rhio mi rue-vu ri - dju kpi-rhu-rhu ri who fa

30 mi re gbi - bui - gho vwo de be ri ta ba




67



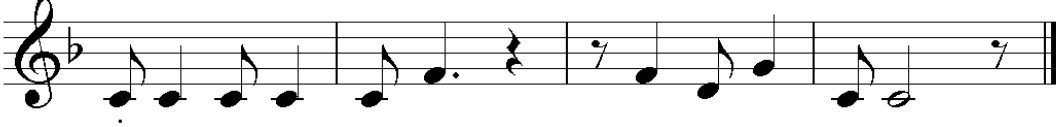
si-din ro-ye ni mu vwe gba ni mu vwe whe\_\_\_

71



o - ba ru vwe o - ru vwe re re o-ba na-bo

76



sia ro ru vwe gan gan o - ru vwe re re.



# Children Game Songs.

## 25. Eh Re Re Ghe

First system of musical notation for 'Eh Re Re Ghe'. It consists of two staves in 4/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics 'Eh re re ghe' are written under the first staff, and 'Eh gba mu ke le.' are written under the second staff.

Eh re re ghe

Eh gba mu ke le.

Second system of musical notation for 'Eh Re Re Ghe'. It consists of two staves in 4/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics 'eh gba mu ke le ki' are written under the first staff, and 'dji hi vwe wo rien vwe-ro' are written under the second staff.

4

eh gba mu ke le ki

dji hi vwe wo rien vwe-ro

Third system of musical notation for 'Eh Re Re Ghe'. It consists of two staves in 4/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics 'dja kpa re re ghe' are written under the first staff, and 'di - gue.' are written under the second staff.

6

dja kpa re re ghe

di - gue.

## 26. Ati

A - tio e - hu me nue re

3

o-sha-re re rhi meo e - hu me nue re

A - na - ma ko - she.

5

Me da vwo ma meo se - hu me sa nue

A - na - ma ko - she.

7

o lue kpo to re

2

8

o lue kpo to re a - na - ma ko - she.

A - na - ma ko - she.

## 27 Avwanre Muegbe

A-vwan-re mue gbe vwan-ra cha gbe-ha

She whe whe

5

A-vwan-re vwo to bo yi a - ye yan ran re.

She whe whe

9

Tu - do tu - do yu - do

She whe whe

13

Tu - do tu - do yu - do

She whe whe

## 28. Asiabe

A - sia - be a - sia - be eh u - nua - ro

5  
o re si - ri mu - rhu - kpe o ri - mue - mu fu - rhu - ro

9  
kpa sia ra kpo yi - bo o - bo ra vwu - nu cho ro - bo

13  
ge ge to - na to - na o vwa rhie ge

18  
ko - ri - ko di di a - gbo - muo - to gba ye gho - wo.

## 29. Mi Kpo Go Ri Rhibo

Mi kpo go ri rhi- bo

Mi ko-

gba-muo

6

ro me rie

e - ne rhu-ru ru vwe

gba-muo

11

o - no mi ro ro o - no

gba-muo

16

mi ro ro gba-muo gba muo, gba - muo.

### 30. Inene Nimi Ti H'i Bi

First system of the musical score. It consists of two staves in 3/4 time with a key signature of one sharp (F#). The melody is in the upper staff, and the accompaniment is in the lower staff. The lyrics are: I - ne - ne ni mi ti h'i - bi. The system ends with a double bar line.

I - ne - ne ni mi ti h'i - bi

A - vwo d'e-wu ke vwo

5

Second system of the musical score, starting at measure 5. It continues the melody and accompaniment from the first system. The lyrics are: I - ne - ne ni mi ti h'i - bi. The system ends with a double bar line.

I - ne - ne ni mi ti h'i - bi

A - vwo d'e-wu ke vwo

9

Third system of the musical score, starting at measure 9. It continues the melody and accompaniment. The lyrics are: o - kre - ka mu'o - mo re. The system ends with a double bar line.

o - kre - ka mu'o - mo re.

## 32, Imoh

I - moh i moh i moh ri dje do  
 4  
 o - se wa dje rho kpa gbri ki

## 31. Ku Ku Ogele

Ku-ku o - ge le Ku-ku o -  
 o - ge-le o - ge-le wo.

ge le ma-mi - wo-ta  
 o - ge - le o - ge-le wo.

ge - le  
 o - ge - le o - ge - le wo.



### 33. Dadamu (1.)

Da - da - muo\_\_ mi mu'a-bo no - ne

Au -

5

Da - da - muo\_\_ mi mu'a-bo no - ne

ghe

Au - ghe

10

mu ro mi vwi ro ri'u - si mi mue re

Au - ghe

Au -

15

mi mue re a - bo vwo-ro-vwo-ro ki r'o - di-

ghe

Au - ghe

2

20

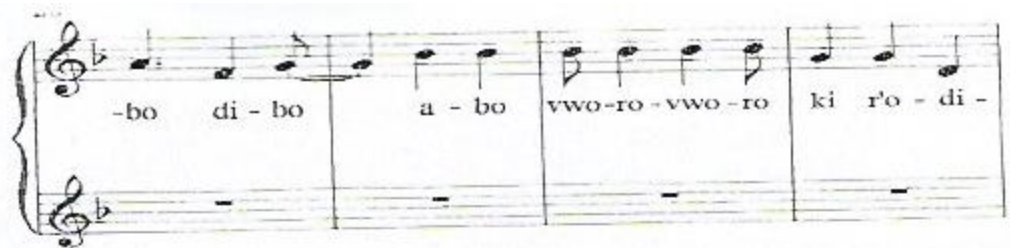
-bo di - bo a - bo vwo-ro - vwo - ro ki r'o - di -

24

-bo di - bo mi mue re Au -

27

mi mue re Au - ghe. ghe Au - ghe.



### 34. Dadamu (2) Okpe



## 35. Oke R'emo Na

O - ke r'e - mo na vwo fi - bo - ro

A - ye

5

O - ke r'e - mo na vwo fi - bo - ro

mue-gbe

A - ye

9

I - ti sha r'a - ye chu r'a - mua fia

mue-gbe

A - ye

13

i - ti sha r'o - ye chu r'a - mua fia.

mue-gbe

A - ye

## 36. Kpeto

Kpe - to kpe - to

I - se - kpe i - se - kpe.

3

Kpe - to kpe - to

I - se - kpe i - se - kpe.

2

17

Eh - si won - der

mue-gbe A - ye mue-gbe

22

eh - won - der - full.

A - ye mue-gbe

## 37. Ono-Mu'a-gba-Chere

O - no mu'a-gba che-re o - yi - bo mu'a -gba

A- gba.

4

che-re i - fe - ti ko ke rha-re ho sai

A- gba.

sai

7

go - lo - go mu'a gba che-re a - gba.

go - lo - go mu'a gba che-re a - gba.

# Wrestling Songs

## 38 Oyivwi

6

O - yi-vwi o - yi-vwi

O - yi-vwi r'a-gbo - sa o -

6

o-yi-vwi

k'o-gba

yi-vwi. O - yi-vwi r'a-gbo - sa o - yi-vwi.

11

k'o-gba

o-gba

O - yi-vwi r'a-gbo - sa o - yi-vwi.

15

r'o - ho - ro,

O - yi-vwi r'a-gbo - sa o - yi-vwi.

## 39 Ememerha

The first system of the musical score is in 2/4 time with a key signature of one sharp (F#). It consists of two staves. The upper staff has a treble clef and contains the melody with lyrics 'K'o-gba k'o-gba' under the first two measures. The lower staff has a bass clef and contains a piano accompaniment. The first measure of the lower staff is a whole rest, while the subsequent measures contain eighth and sixteenth notes.

E - me-me rh'o-shu - rhe shu-rhe.

5

The second system of the musical score continues in 2/4 time with a key signature of one sharp. It also consists of two staves. The upper staff has a treble clef and contains the melody with lyrics 'o-gba r'e - he-re.' under the first two measures. The lower staff has a bass clef and contains a piano accompaniment. The first measure of the lower staff is a whole rest, while the subsequent measures contain eighth and sixteenth notes. The system ends with a double bar line.

E - me-me rh'o-shu - rhe shu-rhe.



# 40 Obo t'orhirhi

Measures 1-4 of the piece. The melody is in the right hand, starting with a quarter rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4, and F#4. The lyrics are: O - bo t'o - rhi-rh'o - rhi rh'o - sa e - whe-r'o-

5

Measures 5-8. The melody continues in the right hand. Measure 5 has a quarter note G4, quarter rest, quarter rest, and quarter rest. Measure 6 has a whole rest. Measure 7 has a whole rest. Measure 8 has a whole rest. The left hand has a whole note G3 in measure 5, and then a half note G3, quarter note A3, and quarter note B3 in measures 6, 7, and 8 respectively. The lyrics are: ma. O - bo o - rhi-rhi'o sa e - whe re.

9

Measures 9-13. The melody continues in the right hand. Measure 9 has a quarter rest, quarter note G4, quarter note A4, and quarter note B4. Measure 10 has a quarter note C5, quarter note B4, quarter note A4, and quarter note G4. Measure 11 has a quarter note F#4, quarter note E4, quarter note D4, and quarter note C4. Measure 12 has a quarter note B3, quarter note A3, quarter note G3, and quarter note F#3. Measure 13 has a quarter note E3, quarter note D3, quarter note C3, and quarter note B2. The left hand has a whole note G3 in measure 9, and then a half note G3, quarter note A3, and quarter note B3 in measures 10, 11, and 12 respectively. The lyrics are: o - bo t'o-rhi rh'o rhi rh'o-sa e-whe-r'o - ma.

14

Measures 14-17. The melody continues in the right hand. Measure 14 has a quarter rest, quarter note G4, quarter note A4, and quarter note B4. Measure 15 has a quarter note C5, quarter note B4, quarter note A4, and quarter note G4. Measure 16 has a quarter note F#4, quarter note E4, quarter note D4, and quarter note C4. Measure 17 has a quarter note B3, quarter note A3, quarter note G3, and quarter note F#3. The left hand has a whole note G3 in measure 14, and then a half note G3, quarter note A3, and quarter note B3 in measures 15, 16, and 17 respectively. The lyrics are: o - rhi-rhi'o sa e - whe re.

## 41 Emo dubeke

U - ghe r'e - ri - vwin r'e - me ra7 re

The first system of music is in 3/4 time and B-flat major. The vocal line (treble clef) begins with a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. The piano accompaniment (bass clef) has a whole rest in the first measure and a whole note Bb3 in the second measure.

3  
Du-be-ke du-ba-ke

E - mo du-be-ke. E - mo du-be-ke.

The second system of music is in 3/4 time and B-flat major. The vocal line (treble clef) has a whole rest in the first measure, followed by a triplet of eighth notes (G4, A4, Bb4) in the second measure, and a whole rest in the third measure. The piano accompaniment (bass clef) has a quarter note G3, an eighth note A3, and a quarter note Bb3 in the first measure; a whole rest in the second measure; and a quarter note G3, an eighth note A3, and a quarter note Bb3 in the third measure. The lyrics 'E - mo du-be-ke.' are written below the piano line in the first and third measures.

## 42 Avwu'ko dje

K'o - gba k'o - gba

A - vw'u - ko dje a -

3

o - gba r'o - bo - yi

vw'u - ko dje.

A - vw'u - ko dje a -

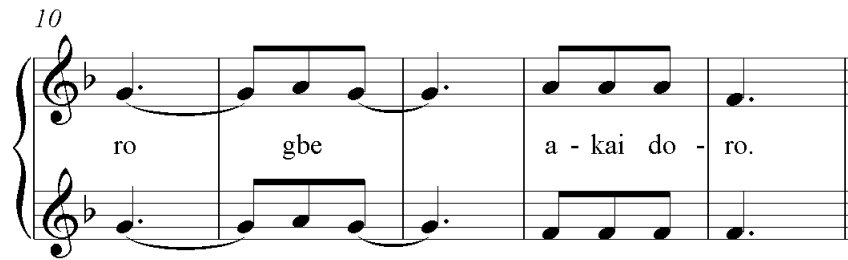
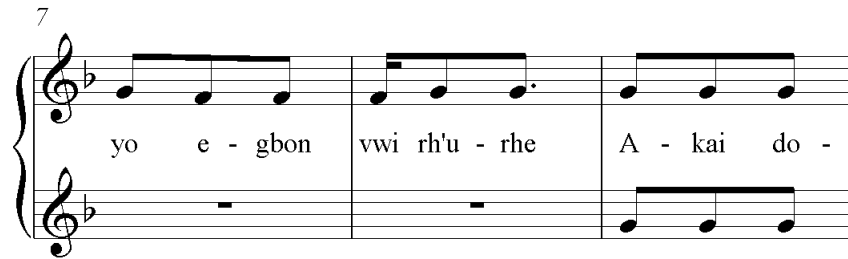
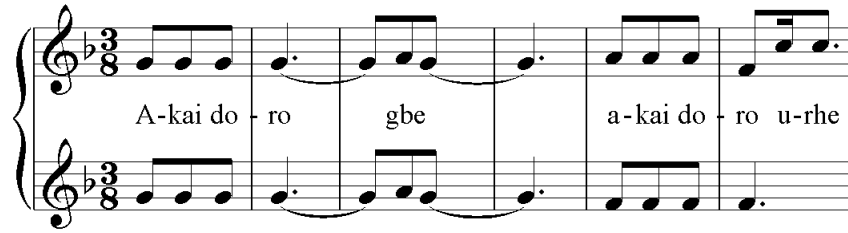
5

K'o-gba k'o-gba

vw'u-ko dje.

A - vw'u-ko dje a - vw'u-ko dje.

## 43 AKAI DORO



# 44 ADJA CHURU

K'o - gba k'o - gba chu - ru

A - dja

3

a - dja ghi n'a - dja chu - ru

chu - ru A - dja

5

e - nu ri - da - de - ghe

chu - ru

6

mi de mu'a-dja.

A - dja chu - ru

## APPENDIX THREE

### SCALE SYSTEM

#### Tritonic



#### Tetratonic



#### Pentatonic



# Hexatonic

No.1                      No.7                      No.11



No.18                      No.22                      No.26



No.27                      No.39                      No.40



No.51



Detailed description: This section contains five musical staves, each representing a hexatonic scale. The first staff contains three scales: No. 1 (ascending: C4, D4, E4, F4, G4, A4), No. 7 (ascending: C4, D4, E4, F4, G4, A4), and No. 11 (ascending: C4, D4, E4, F4, G4, A4). The second staff contains three scales: No. 18 (ascending: C4, D4, E4, F4, G4, A4), No. 22 (ascending: C4, D4, E4, F4, G4, A4), and No. 26 (ascending: C4, D4, E4, F4, G4, A4). The third staff contains three scales: No. 27 (ascending: C4, D4, E4, F4, G4, A4), No. 39 (ascending: C4, D4, E4, F4, G4, A4), and No. 40 (ascending: C4, D4, E4, F4, G4, A4). The fourth staff contains one scale: No. 51 (ascending: C4, D4, E4, F4, G4, A4). All scales are written in treble clef with a key signature of one flat (Bb).

# Heptatonic


No.35                      No. 52



Detailed description: This section contains two musical staves, each representing a heptatonic scale. The first staff contains two scales: No. 35 (ascending: C4, D4, E4, F4, G4, A4, B4) and No. 52 (ascending: C4, D4, E4, F4, G4, A4, B4). Both scales are written in treble clef with a key signature of one flat (Bb).

# Diatonic

No.20



Detailed description: This section contains one musical staff representing a diatonic scale. The scale is No. 20 (ascending: C4, D4, E4, F4, G4, A4, B4), written in treble clef with a key signature of one flat (Bb).

## APPENDIX FOUR

### Standard Urhobo Orthography

#### Urhobo Alphabets (Ibieta)

A	B	C	D	E	<u>E</u>	F
G	H	I	J	K	L	M
N	O	<u>O</u>	p	R	S	T
U	V	W	Y	Z		
a	b	c	d	e	<u>e</u>	f
g	h	I	j	k	l	m
n	o	<u>o</u>	p	r	s	t
u	v	w	y	z		

#### Vowels (Ibieta upho)

A	E	<u>E</u>	I	O	<u>O</u>	U
a	e	<u>e</u>	I	o	<u>o</u>	u

#### Consonants (Ibieta akon)

B	C	D	F	H	J	K
L	M	N	P	R	S	T
V	Y	Z				

b	c	d	f	h	j	k
l	m	n	p	r	j	k
v	y	z				

#### Nasal vowels (Ibieta iwegbe)



an en en in on on un

Combined consonants (Ibieta gbava)

CH DJ GH GHW HW KP MW NY PH RH SH VW

## **APPENDIX SIX**

English equivalent of Urhobo Alphabets

a as in AH and ARE

b as in b

c as in cheat

d as in d

e near ai in aid

e as in men

f as in free

g as in give

h as in he

I as e

J as g

K as in key

L as in leak

m as me

n as in kneel

o as o

o as in pot

p as p

r as in read

s as c

t	as t
u	as in put
v	as v
w	as We
y	as in yeast
z	as in zeal