

Spiritual and Physical Interpretations of Dance, Clap and Gesticulation in African Indigenous Churches in Nigeria

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Abstract

Though dance, clap and gesticulation (DCG) are among the practices exhibited during worship in African Indigenous Churches (AIC) among the Yoruba people of Nigeria, the facts that they are performed enthusiastically, spontaneously and vigorously have overshadowed the innate benefits they portend. Until the benefits are identified, many would continually believe that they are unnecessary, unseemly and noisy. This study examines the significances of DCG in AIC in relation to their implications for human's spiritual and physical wellness. Five AIC branches were selected in Southwestern Nigeria and unstructured interviews were conducted with 50 laities, ten from each branch. Some of the information provided by them have been reflected in this study. A ten-week participant observation monitoring (two weeks spent on each brand of the five AIC) was also conducted. Data have been reduced to Content Analysis and Simple Descriptive Analysis. DCG have spiritual and physical significances. Under spiritual significance, the vigor exerted is proportional to excitement and effectiveness in worship. Stamping of feet signifies health, strength, and power, passion, suppressing evil and shaking off problems as physical and spiritual weakness. Hand waving symbolizes freedom and victory over enemy. Clapping, feet stamping and vigorous hand waving prevent evil spirits from hibernating within the prayer arena. Dance facilitates healing while clapping symbolizes warfare and victory. Under physical significance, DCG are aerobic though they are done unconsciously. The overall health advantages vis-à-vis aerobics are less considered because they are the byproducts of the calisthenics. While dancing and clapping, sweat is produced leading to release of tensions. DCG aid digestion and sound sleep, increase muscles, bones and cardiovascular strength and aid coordination and balance. DCG in AIC lead to the attainment of physical fitness and spiritual ecstasy; therefore, Spirituality and DCG are related: they connect to facilitate human wellness.

Keywords: Dance, clap and gesticulation, Aerobics, Physical activities, Human wellness, Sickness, Healing, Ecstasy,

1. Introduction

Dance, clap and gesticulation are practices exhibited in day-to-day activities. They are performed in different gatherings such as party, school and worship. At times, they are demonstrated unconsciously while talking, walking and engaging in informal conversation. In places of worship, they are exhibited as acts of worship. The body movement, the noises generated while clapping and the sights produced through dance and gesticulation are believed to be appealing to the object of worship and to God/Christ in Christianity.

African Indigenous Churches have been portrayed by many authors such as Ayégbóyìn and Ìshola (1997), Alokun (1991), Adogame and Lizo (2005) and Omoyajowo (1978) as churches founded by Africans for themselves without reliance on overseas assistances and support. They are self-governing, self-financing and self-propagating with a mission to spread Christianity that completely reflects and esteems African opinion and mind-set. They are also described as self-supporting, self-governing and self-financing organizations. It is observed that these churches stood on their feet managed to maintain this independence even to the amazement of the foreign missionaries. They were surprised that churches that were founded, funded, and administered by Africans could survive without any recourse to mission oriented denominations for assistance.

There are certain features of this brand of church that we need to identify in this work. They are such attributes identified in the works of Ayegboyin and Ishola (1997) and Oshitelu (2007) and they include prayer, faith healing, use of natural and synthetic elements like water, oil and mantle/handkerchief, and emphasis on healing. They also emphasise on; prayer, the "spiritual", divine healing, women and African world-view. Others are dedication to evangelism and revival and non-elaborate administrative structures. However, one of the things that make them relevant to this work is the exhibition of the three important African attributes demonstrated during worship which is Dance, clap and gesturing/gesticulating. These three practices apart from having spiritual connotations also have physical meanings.

In Africa generally, dance is related to cultural differences in musical and movement styles. Dance in

Africa purely refers to the dance of the Sub-Saharan Africa and it employs the concept of polyrhythm (simultaneous use of contrasting rhythms) as well as total body expression. It serves different purposes such as stimulating effectiveness in work, enhancing maturity, reflecting praise and courage in individuals and the larger society, criticizing vices, and celebrating festivals and funerals. Dance is also used for competition, expressing history in form of recitation, proverb and poetry, and especially worshipping the gods. African Dance is considered the most diverse ethnically and culturally, in fact it is one great means of portraying the internal feelings of the people of the continent. This is because just as happiness and pleasure could be expressed through dance, remorse and melancholy are as well demonstrable in it. The parts of the body engage during dance include shoulder, chest, pelvis, arms and leg. Other parts include the head in some instances. There is the stamping dance commonly associated with the southern part of Africa, jumping dance of the Massai tribe of Kenya, Kpanlogo recreational dance from Ghana, Umteyo shaking dance, mohobelo striding dance and the Agahu social dance common to the Egun speaking people of Kotonu to mention a few (Kariamu Welsh, 2004).

Clap is usually referred to as a sound made by hitting together two flat surfaces which could range from metal to human parts. It is also referred to as the act of striking the palms of the hands together. Human clap is just one of the different types of claps and it is in fact the most important to this study. It could be used to express appreciation or approval, and to also match the sounds in music and dance. When it is expressed by placing the back of the hand on the palm of the other hand, it could signify, doubt, helplessness or urgency. However, when it is used to produce percussive sound, it is considered as a form of accompaniment. This is used in different forms of music especially in gospel related music. Clap is associated with some African traditional culture especially the Yoruba culture of southwestern Nigeria. It is used as a form of accompaniment when making music. Apart from clapping, other instruments include drums, iron gongs, cymbals, rattles, long brass trumpets, ivory trumpets, whistles, stringed instruments and metal musical instruments. Clap is used in the church as a means of accompanying music. It is also used to praise and exhort God as the object of worship.

Gesticulation is a form of non-verbal communication whereby the body is used to communicate particular messages. This means of communication could be used alone or with speech. The parts of the body that could be subjected to movement include hands, face and other parts of the body as the case may be. Gesticulation in religion may be made to express inner feelings, hopes, fears, dreams and longing for freedom (Morill and Cooke (1999)). In African Indigenous Churches which is our focus here, gesticulation is engaged as a spontaneous act and could be demonstrated by anybody at will or as directed. The gesticulations referred to in this work are exhibited as a result of both intentional and side effects of adherents' emotional states. They have inherent meaning when used during worship, and could be initiated by either the leaders of the worship or the members of the congregation. Fabricated elements could be used while gesticulating and this act could be slow or rapid depending on the instruction given by the leader of the service and the tempo of the worship. These acts of gesticulations are both ordinary and/or invented.

2. Spiritual Interpretations of Dance, Clap and Gesticulation in African Indigenous Churches

Spiritual Interpretation of Dance

Though there are generally many types of dance such as ballet, jazz, tap, hip-hop, modern, swing, contra and folk dance, dance is not given such categorization in AIC's. Rather, dances that are reflected in the denomination are typically representative of the local drums and the patterns associated with them. For the sake of clarity, we shall categorize the dance into two types namely fast and slow dances. These two types are exhibited during worship depending on the type of worship such as praise/thanksgiving, revival, deliverance and power to mention a few. The usual musical instruments include the African traditional percussion instruments as African; Conga, *Agbamole*, *Agogo* and *Sekere*. However, some AIC's have accommodated the use of typically traditional Yoruba cultural drums like Gangan and Iya Ilu (the talking drums). Most of the AIC's have now embraced the use of foreign musical instruments such as the strings (Guitars), brass (trumpet), the modern drum sets and keyboard. These drums are common in many of the AIC's. These AIC's are now of that opinion that modern musical instruments effectively complement the traditional ones by substantially adding some beauty to the music produced.

Dance in AIC's is an integral mechanism of worship. Several people feel that dancing was just a necessary activity performed either obligatorily or unconsciously. It may be obligatory when the worshipper is asked to do so. It may also be done unconsciously in AIC's because there are a lot of freedoms for members to participate and be practically active during spiritual programmes. Here, a member could lead a chorus spontaneously and without being objected and the band or choir and other members of the congregation would join the chorus and dance. After this, the service would continue. This impulsive act is believed to be initiated by the "Holy Spirit". Many of the members of the church claim that though services are coordinated using the order of service plan which may or may not be written down but is proclaimed in the hearing of the congregation, members of the church could interject reasonably with songs or exclamations during church services.

About the spiritual significance of dance in AIC, it is important to note that vigor may be exerted while

dancing during worship and this depends on the type of worship, that is the tempo of the dance is determined by the type of spiritual exercise being performed. In a number of the churches visited, it was observed that vigorous dancing is employed during services associated with thanksgiving, invocation of the Holy Spirit and prayer for empowerment. Here quick body movement represents mounting of pressure and suppression or repression of evil forces. This act of dancing portrays joyfulness, dominion and victory over malevolent forces. It signifies that the person performing the act is strong and well on top of the situation. During this moment, Ecstasy is usually achieved. Ecstasy which simply is a means of gaining access to a bigger and mysterious realm where secrets are divulged may set in. In the course of this state, there is clearance of *everything* (obstacles on the way) because the beats, patterns and the rhythms transport the dancer/worshipper into a profounder realm where hidden things are exposed. Some of our respondents alleged that dance is like a spiritual treatment to curing body ailments and that it further wipes out memories especially bad ones.

Dance in AIC is used to shed the past and the present unusual circumstances so that less care would be given to future disappointments and more attention devoted to the successes that may be expected. Dance is considered the way to freedom from the depressive spiritual shackles that swallow the mind and repress the body. There is the formative dancing in a circle which entails either joining hands together in the circuit or clapping vigorously in this chain while the dance goes on. This formation is usually deployed during deliverance services and the invocation of the Holy Spirit.

Dancing around the altar in a specific number of times signifies connecting to God through the altar. The altar is observed as the peak zone of God's power in the church building where everyone connects to access this power or virtue. This type of dance could either be prescribed by the spiritual leader of the church for a member whose spiritual case requires it or an individual member could decide to dance around the altar while praying to achieve desired results to requests. The moving around the altar could be 3, 7, 9, 14 21 times as prescribed by the prophetic personae. This formation could be accompanied with fasting and could be observed at specific times of the day or night such as 12:00pm, 3:00pm, 6:00pm, 9:00pm, 12:00am, 3:00am, 6:00am and 9:00am. Three hours interval is customarily observed in-between the altar dance. If such a dance is taking place on *Mountain Top* and or *Mercy Land/Ground* ((*Ori-Oke* and *Ile Anu* respectively in Yoruba phraseology) it may involve circling the mountain at specified number of times. The designated fragment of land that is considered the most sacred is normally a rectangular or square fenced enclosure with iron bars. Here, items such as bottles of water, candles and pieces of papers with prayer requests written on them are placed for prayers. It is believed that prayers offered in this exposed enclosure are answered immediately. (Ogunrinade 2008, 2012) Dance is further interpreted spiritually as *shaking off* or *getting rid* of the evil spiritual attachments that have spiritually clutched unto the body of victims thereby causing them misfortune than opportunity to achieve good things. The AIC believes that dancing while praying could get rid of these adversities. This culture has penetrated into some Neo-Pentecostal churches in contemporary period such that there is such a slogan as *Dance Offering*. Here, dance is presented as an offering to thank God and to spite the devil or Satan who is acclaimed as the author of misfortune. Dance in the AIC's an avenue to attainment of ecstasy.

Spiritual Interpretation of Clap:

Clap in AIC's has different meanings from what it signifies ordinarily. It may mean a natural manifestation of happiness and excitement. It may also mean an expression of rage, intensesness and contest. Considering the first meaning, clap is used in worship as a means of expressing thankfulness to God for the good things He has done. In such a case, clap is used along with other accompaniments to offer the thanksgiving. The hand is considered in this denomination as a natural instrument that God has bequeathed on mankind for His praise. Therefore, the hand is regarded as a physical element that performs a spiritual assignment of praising God for his goodness. That is why songs that stimulate clapping are produced such as: *Atewo ko ma ro, ko ma ro* (let clapping resound, let it resound) and *meta-meta l'atewo o, atewo, okan fun Olorun Baba, okan fun olorun omo, okanfun Olorun emi mimo* (threesome is the clapping pattern, one to God the father, another to God the son and the last to God the Holy Spirit). Here, clapping is portrayed as a special offering that God desires from man. Clapping is also considered as a soothing music in God's ears.

About the second meaning of clap as an expression of rage, intensesness and contest, the noise produced during clapping is considered as having the capability to wake God up and attend to the bidding of mankind. The church portrays clapping as possessing the potential to pulsate adherent's requests in His ears so that if God had forgotten about an earlier request, He might be disturbed through the noise of the clap and listen up. Members of AIC's are therefore enjoined to be eager to clap rigorously to attract God's attention. Moreover, it brings spiritual pleasure upon the people engaged in the clapping.

When intense prayer or worship such as of deliverance or invocation of the Holy Spirit is offered, clapping is done in a rigorous manner. Great energy is engaged in this manner of clapping and the tempo is usually very fast. The speed of the clap is considered as an assault on the evil forces. The great sound of the clapping is interpreted to have the ability to disorient the wicked forces that are considered as the cause of man's

misfortunes. Furthermore, intense clapping also means *contest* between good and evil. When intense clapping is engaged during prayers especially in a *deliverance* session, it expresses a spiritual fight between the spirit to be driven out of the victim and the power that the people trying to cast away the spirit possessing the victim depend on. Like dance, clap is also a means of attaining ecstasy. The ecstasy may be attained after a period of intense singing and clapping.

Spiritual Interpretation of Gesticulation

Though Gesticulation or gesturing is ordinarily any movement that is made with a part of the body in order to articulate meaning or feeling or to hand out an instruction, its use in AIC's is primarily to engage in *spiritual conversation*. Here, gesticulation is mainly engaged by adherents of this church denomination during worship/prayer. The types of gesturing include hand wave, feet stamping, head rolling and body shake.

Hand waving is used while singing choruses about; praises of the Lord, praying to overcome problems and averting evil. This waving is usually from the right to the left and vice-versa. It could either be vigorous or otherwise depending on the zeal demonstrated. The spiritual connotation of hand waving during prayer is all about employing a physical activity to initiate a spiritual effect, which is to use a physical activity (the hand waving) to cause an effect in the spiritual realm so as to achieve a preferred result. AIC's believe that if the hand is waved physically during prayers, the physical activity means exactly "wading unseen evil off", "clearing the way for a better view" and "eliminating obstruction so as to access good things in stock". This notion shows that the denomination subscribes to the notion that evil exists in the space and human beings try daily to avoid/eliminate them.

Feet stamping is another limb gesture in AIC's. The foot is mainly stamped on the floor, ground or the earth because the earth or ground in Yoruba ideology is an object of veneration because it is believed to be populated by spirits. Because the earth provide accommodations for man and provides the required condition for him to develop farmland, rear animals, accomplish other activities, and in addition serve as his resting place when death comes, it becomes an object of worship for him. Yoruba people believe that good and evil are residing in the earth.⁵¹ The AIC's as well share this belief, therefore they engage in feet stamping during prayers to prevent the evils in the earth or ground from escaping to the space and distressing man. They pray to the earth not to swallow or consume them and not to suck their blood through death with a view that the earth has the capacity to perform these functions. The church assumed that the evil spiritual forces are at work when there is automobile accident that claims lives or death through sickness. The church consequently engages in physical feet stamping to spiritually suppress evil forces in the earth from invading the world of humans.

AIC's also hold that life, successes, blessings and fortune are trapped in the earth and that prayers could be engaged to liberate them for man's betterment. This is why they address the earth through prayers to release the long-hidden benefits due to them. They also engage in stamping the ground to disturb the earth forces and make them release those things that were kept. The feet stamping is usually vigorous and thundering. This is because the rate of stamping determines the result. The rolling and shaking of the head and body all reflect zeal and furiousness. All these are done to spite the "devil", and demonstrate to him that that they are stronger and scary.

3. Physical Interpretations of Dance, Clap and Gesticulation in African Indigenous Churches **Physical Interpretation of Dance**

Dance in AIC's is interpreted as the outward expression of the inner consciousness of man in relation to his relationship with God and the myriad existential challenges facing him. So, when a person dances, feelings such as happiness, sadness, violence, fury and expectation could reflect in the dances. For example, the dance performed during a thanksgiving service is quite different from the type done during invocation. This is because during thanksgiving, the excitement and eagerness of the moment translates into joyous dance steps while rage, vigor and passion reflect in the dances associated with invocation. Therefore, AIC's dances are expressive and not impressive, that is the worshippers dance to express their inner feelings to God and not to impress any audience. The physical dance performance in AIC's is linked with the spiritual mindset of the performer at the moment the dancing takes place.

Dance as a physical exercise is believed to be capable of replacing our daily exercises of walking, jogging, weightlifting, swimming and other associated aerobics. It is considered as a means of sustaining human fitness while avoiding different health risks that are common nowadays. Candidly, the AIC's do not see dancing as aerobic. Rather, they view it as a physical activity that is necessary for accomplishing spiritual duties. When adherents of the church dance, they do so without considering the fact that it is exercise in the first place. They only dance to praise God and show their thankfulness to Him. This implies that they engage in dancing consciously while they are at the same time exercising their bodies unconsciously. Many of them do not swim,

⁵¹ J.O. Awólálú, 1979. *Yorùbá beliefs and sacrificial rites*. 45.

run, jog or lift weight but they do engage in exercise through dance as much as a regular sport man.

While doing the dancing regularly, they derive the overall health advantages from exercise such as improved condition of heart and lungs, increased muscular strength, increased fitness to dance more, improved muscles, better weight management, stronger bones, better coordination, agility and flexibility and improved balanced and spatial awareness. Others are increased physical confidence, improved mental functioning, better general and psychological wellbeing, greater self-confidence and self-esteem and better social skills. Some of the members of this church attest to the fact that when they dance, they feel lighter and that at the moment; they do not feel any pain, dejection and hopelessness. Others claim that they feel relaxed, more alive and alert. Apart from this, they affirm that they sleep better.

Physical Interpretation of Clap

The main physical interpretation of clapping in AIC's is embedded in the loud sound/noise that is produced and the clapping formation exhibited. The church interprets intensesness, seriousness and the might of the clapper through the clapping. Clapping is surely for the strong and very fit members of the church and everybody usually wants to be in the number. It is a demonstration of might, strength and ability towards worshipping God. The intense physical clapping determines how quickly, effective and powerful the prayers would be answered. Therefore, the might demonstrated while clapping signifies the promptness that God would expend towards answering the prayers. The loud and deafening sounds of the clapping reflect tenseness, agility and liveliness.

The clapping formation could be in groups of 2, 3, 7, or 21 depending on the instructions of the leader. They typically form a circular arrangement whereby all the people in the group assume a united combat group against the enemy spiritual forces. This formation is interpreted to mean that there is a cultic engagement of the spirit of light against the spirit of darkness. The people in this formation should be those who are united in thought and purpose to fight and surmount the enemy at all cost. However, when there is congregational prayer or worship, such a formation may not be observed because during this worship, clapping is done as a congregational activity or performance. It is observed that there is a lot of sweating as a result of the much energy used on clapping. When the sweating occurs, it gratifies the clapper and gives an assurance that there is nevertheless progress in the course of the prayer. It also creates an assurance that since the clapper is wholeheartedly committed to the prayers, there would be positive answer.

Physical Interpretation of Gesticulation:

Though gesturing involves merely moving the arms or hands either when speaking or expressing something by moving the arms or hand, it is a veritable means of showing feelings, passing a message or communicating to God about a plight. In AIC's it could be done through hand waving, flipping the hands in every direction, opening the hand wide to demonstrate helplessness and boxing with clenched fist. Others are manipulating the thumb and the middle/rude finger to produce a sound, standing with arms akimbo while swinging the head and shaking the whole body.

Also, when the hand is waved during prayers or worship, it signifies among others the praise of God. This could be done while singing, during constant or intermittent shout of praise slogans such as "Hallelujah" (a thankful cry/shout) "Ogo" (praise), "Iyin" (praise) and "Hosanna" (praise). These shouts are made aloud with strength and without any restriction. It is held by members of the church that during these shouts of praises and waving of the hands, a lot of spiritual difficulties are surmounted. When the two palms are opened wide, it is interpreted to mean; helplessness (and that God should come and see them through their predicaments) and expectation (that they are awaiting the long awaited gift and they want God to drop it on their palms). They expect that such a gift though not physically seen at the time of prayer would physically manifest later when they become healed, prosperous, uplifted and favored.

Apart from this, when the hands are flipped towards oneself, it means that you are drawing good things and spiritual virtues towards yourself. This type of gesture is also accompanied with prayers. When it is flipped towards oneself in every direction, it is interpreted to mean that they are using their hands to harness virtues from all areas of the world. However, when the hand is flipped away from oneself, it shows that they are sending away or waving off evil, misfortune, diseases and sicknesses. In the course of gesturing in the church, fabricated elements could be used. These include mantle/handkerchief, sheets of paper, anointed oil, brooms and palm leaves.

4. General Observations

Certain observations about DCG have been discovered to be common to AIC's generally. They were observed during participation observation activities in the churches visited in the course of this study and they are mentioned afterward. During certain liturgical activities (such as praying and singing) orderliness seems to be absent except for services as Sunday Worship, wedding and burial services and these are only peculiar to a number of these indigenous churches. There is usually body movement (either vigorously or lethargically) and

some shouting. The limbs are recurrently engaged energetically through frequent standing up, feet-stamping, hand-waving, hand-raising, fist-clenching, dancing and gesturing. Others include, running, jogging or brisk-walking round the perimeter of the auditorium and frequent genuflection. Noise is usually prevalent and not considered strange at all. Sound from shouts and claps are viewed as retinues of the service while intermittent movement in every direction and no direction precisely is a necessity for a fulfilling service.

The overall importance of Dance Clap and Gesticulation in AIC's is towards the accomplishment of the desired needs (of those who engage in them) such as ultimate granting of requests through prayers and associated spiritual exercises. Strength, agility, alertness and coordination are the prerequisites for engaging in DCG in AIC's. When a member lacks these, such is considered to be sick and in need of prayer, possessed by evil spirits or unthankful towards God's favors. When the former is the case, songs such as: *ab'o l'eye kilo se to le patewo* which simply interprets as: you are probably possessed with evil spirits otherwise you would not refrain from clapping. However, when the latter is the case, songs as: *O'le patewo, O tun le korin, O wan se sio-sio bi eni ti ko more* which interprets: you would not clap nor dance but only conduct yourself sluggishly like an ingrate.

Tempo of music in AIC's may be fast with local accompaniment that are used spiritedly. Dances that are featured with such tempo would entail the engagement of all the body and especially the limbs. Sweat is usually produced during DCG and the sweat is interpreted as the manifestation of the tenacity of the people engaging in it. Members of AIC's believe that doing these with great resolve enhance the achievement of anticipated results. DCG is mainly engaged during exorcism services. The underlying conception for engaging DCG is that evil is powerful and it should be countered with a more dominant power that it has got. Therefore, apart from relying on the Holy Spirit which is unseen and considered more powerful, the aggressiveness reinforced in DCG is considered a means of upsetting the Holy Spirit to deal with the malevolent forces and drive them out speedily.

The calisthenics that are displayed are unconsciously exhibited to physically facilitate the spiritual actions that cannot be seen in this ordinary realm. Discussions with some members of AIC's show that physical energy is important in AIC's prayer attitude. They are of the opinion that maintaining a sedentary posture while praying may not be effective, hence the moving about in every direction. When the pace is quicker, aerobics set in and perspiration occurs. They claim that after such *exercises* they feel lighter and more alert.

5. Conclusion

From the foregoing, it is obvious that Dance, Clap and Gesticulation are used in different ways during worship in AIC's. They are exercises that form the fulcrum of AIC's worship. The synchronization of the three activities in AIC's is unique and also this distinguishes the Aladura Revivalism of the denomination. However, it should be highlighted that as a result of modernity that has permeated the structures of liturgy of the AIC's, the constancy of rigorous dancing, clapping and gesturing may have started to wane due to the fact that activities that were previously not so important in church services are now becoming prominent. Apart from this, a lot of facilities that bring about comforts and relaxations are also now being provided in the contemporary AIC's. Such include Air Conditioner systems to cool the church halls, luxurious church auditoria, expensive church buses, information and communication systems such as computers, projectors and the internet. These now facilitate church services and evangelical activities against the conventional means that used to be laborious. Nonetheless, AIC's are still regarded as exhibiting dancing, clapping and gesturing.

PRIMARY SOURCES

List and Particulars of Interview Respondents whose views are reflected in this work

S/No	Name	Particulars	Age	Date
1.	Abosede I.	Freelance Evangelist. Formerly an evangelist with Christ Apostolic Church, Àgbala Ìtura, Old Ife Road, Ìbàdàn.	65yrs	11th January, 2012
2.	Ayodeji J.S.	Pastor, Christ Apostolic Church Òkè-Ìbùkún Asegun Alakia, Ìbàdàn.	52yrs.	17th September, 2010.
3	Ajobiewe A.	Chorister, Christ Apostolic Church, Àgbala Ìtura, Abúlé Ègba, Oke-Odo, Lagos.	35yrs.	6th August, 2011.
4	Adewoye E.A	Member, Christ Apostolic Church, Òkè-Alábùkúnfún, 28, Gbogi Street, Àkúré.	45yrs	23rd June, 2009.
5	Ayoola A.	Elder, Christ Apostolic Church, Àgbala Ìtura, Headquarters, Olóde, Ìbàdàn.	42yrs	22nd September, 2010.
6.	Adunola S.	Member of Christ Apostolic Church, Àgbala Ìtura, Old Ife Road, Ìbàdàn until 2004.	38yrs	10th September, 2009.
7.	Adedamola S.O.	Curator, Òsun Òsogbo Sacred Groove, Òsogbo, Òsun State.	50yrs	11th of June, 2011.
8	Adedigba A.	Chorister, Christ Apostolic Church, Àgbala Ìtura, Abúlé Ègba, Oke-Odo, Lagos.	35yrs.	6th August, 2012.
9	Adewoye E.A	Member, Christ Apostolic Church, Òkè-Alábùkúnfún, 28, Gbogi Street, Àkúré.	45yrs	23rd June, 2009.
10.	Afolabi S.O.	Curator, Òsun Òsogbo Sacred Groove, Òsogbo, Òsun State.	50yrs	11th of June, 2011.
11	Akíntólá B.	Elder, Christ Apostolic Church, Òkè-Ìségún, Òkè-Alà, Adó-Èkítì.	62yrs	25th September, 2011.
12	Aléshinlòyé P.	Member, Christ Apostolic Church, Òkè-Ìyè, Dalimoore, Adó-Èkítì.	62yrs	25th September, 2009.
13	Amusan J.	Member. Christ Apostolic Church, Àgbala Ìtura, Abule Ègba, Òke-Odo, Lagos.	40yrs	6th August, 2012.
14	Aruwaji, O.	Elder, Christ Apostolic Church, Bethel, Òkè-Alà, Bàshírí Road, Adó-Èkítì.	52	22nd September, 2012.
15	Fagbile B.	Christ Apostolic Church, Kosobo Oyo.	33yrs	7th August, 2011.

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