

## **A Discourse on the Rhythmic Pattern Employed in Yoruba Sakara Music of Nigeria**

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**Abstract :** This research examines the rhythmic structure of Sakara music by tracing its roots and analyzing the various rhythmic patterns of this neo-traditional genre, as well as the contributions of the major exponents and contemporary practitioners, using these as a model for understanding and establishing African rhythms. Biography of the major exponents and contemporary practitioners, interviews and participant observational methods were used to elicit information. Samples of the genre which were chosen at random were transcribed, notated and analyzed for academic use and documentation. The research affirmed that rhythms such as the Hemiola, Cross-rhythm, Clave or Bell rhythm, Percussive, Speech and Melodic rhythm and other relevant rhythmic theories were prevalent and applicable to Sakara music, while making important contributions to musical scholarship through its analysis of the music. The analysis and discussions carried out in the research pointed towards a conclusion that the Yoruba musicians are guided by some preconceptions and sound musical considerations in making their rhythmic patterns, used as compositional techniques and not mere incidental occurrence. These rhythmic patterns, with its consequential socio-cultural connotations, enhance musical values and national identity in Nigeria. The study concludes by recommending that musicologists need to carry out more research into this and other neo-traditional genres in order to advance the globalisation of African music.

**Keywords :** compositional techniques, globalisation, identity, neo-traditional, rhythmic theory, Sakara music

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