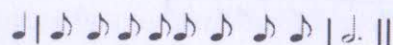
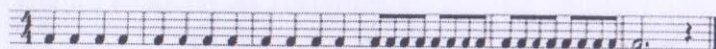


The rhythm starts with an anacrusis of a crotchet (θ), beginning on the last beat of the bar, also known as weak beat. After this, we have a minim beat (η) on the first beat of the bar which is a strong beat, followed by a crotchet rest (ϵ). The rhythm ends with a coda of a crotchet with eight quavers and a dotted minim

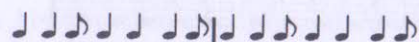


Another rhythmic pattern used to call people to prayers or worship is:



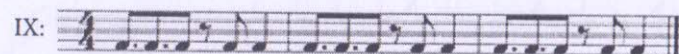
The rhythm is in 4_4 . It has four crotchet beats running all through three bars and quaver beats in two bars with a dotted minim and a crotchet rest as coda.

A very common rhythm used among the Yoruba people of Nigeria is:

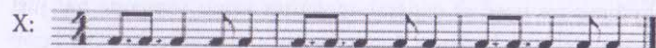


It is popularly called *Woro* rhythm by the Yoruba popular dance bands or *Konkoko* rhythm by school children.

There is also the popular highlife rhythm. Highlife music originated from Ghana by the regimental dance-bands of the West Indies' Rifles' band but made popular in Nigeria. (Omojola 23; Emielu 72-77). The rhythm is:



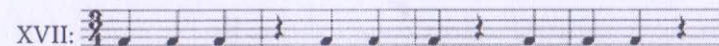
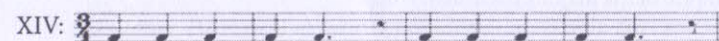
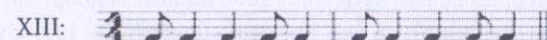
Variant notation of Highlife rhythm is:



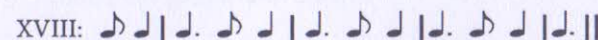
Among the Isoko people of Delta State, Nigeria, it was discovered that the *Igbe* religious group uses their hand fans to create a musical rhythm with its variant as they dance around the town during their annual festival. (Ikibe, 2011:59) The rhythm is:



Apart from these, the gong ensemble which is the major instrumental ensemble by the religious group play a variety of rhythmic patterns notated herein:



Among the Ebira people of Kogi state where Ododo hails from, *Ekuechi* festival is celebrated in commemoration of Obaje and Ododo, the progenitors of the Ebira people. Ododo (2004) describes *Ekuechi* festival and tags it *facekuerade* because of the non-usage of masks by the night custodians/celebrants of the festival. The Chief priest of the Ebira community plays the twin *agidigbo*, a wooden hollow musical instrument to announce the commencement of the festival. The sound of the *agidigbo* also warns the women folk to stay indoors since they are forbidden to be seen outside their rooms when the masquerade would be passing to pronounce the messages from the gods. The rhythm as recorded and notated in 1996 at *Okevere Osisi* (Ikibe, 1998) is:



Other rhythmic patterns played by the *ikede* musical ensemble that plays a major role in actualizing the celebration during various festivals in Ebira land are:

