



Suffice it to mention that there are other innumerable rhythmic patterns in various African communities. We have only used these fifty rhythmic patterns notated here to commemorate *our own* Sunday Ododo in recognition of his scholastic ability which also runs across various facets of the theatre including music as he has written a musical drama, an opera, *To Return from the Void*.

Conclusion

Concluding, we wish to recommend that global peace can be achieved just as the various rhythmic patterns from different parts of the African continent are synergized with the use of western invented symbolic notation. Moreover, music is a very important aspect of the theatre which Ododo has utilized to actualize his plays. Just as Efua Sutherland made it possible for the music in some of her plays to be notated, other playwrights should endeavour to follow suite so that where such plays are staged, the original music as given by the playwright could be used unless otherwise stated that the director may apply the music of the place of performance. Thus, play directors still have the option of using the music of the environment where such plays are staged Ododo and other Nigerian playwrights should endeavour to do same so that the songs in their plays can be popularized alongside their plays.

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