XXII: 

XXIII: 

Among the Ibo people of Eastern Nigeria, a good number of idiophones are used to play different rhythmic patterns. Ekwueme (2004:124 – 125) gives a notation of the major instruments thus:

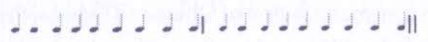
XXIV: Wooden-block (Nkwa):



XXV: Bell (Ogene)



XXVI: Rattles (Ekpili)
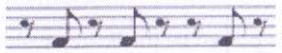


XXVII: Slit Drum (Ekwe)



XXVIII:Pot (Ite)

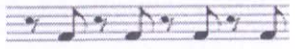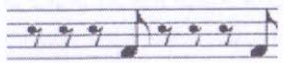


A compressed variation of the rhythmic patterns above conceived by Ekwueme is:

XXIX: Nkwa 

XXX: Ogene 

XXXI: Ekpili 

XXXII: Ekwe 

XXXIII:Ite 
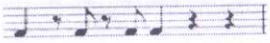
XXXIV:Atanu 





Ekwueme (2004:163) also gave some vocal rhythmic patterns used by the Ibo people while rendering some songs or vocal performance. Some of them are:

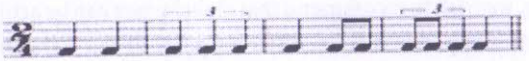
XXXV: 

XXXVI: 

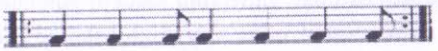
Another rhythm that worth notating here is this rhythm that which is played by the tin rattles. The rhythm is also often played on the gourd rattle or wooden block. The rhythm is:

XXXVII: 

Omojola (159) quoted Nketia that gave some basic Ghanaian rhythmic patterns popularly used by churches in Ghana. These are:



Akrofi (2002:178) also gave some other useable Ghanaian rhythms thus:

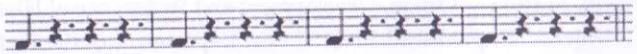
XXXVIII: 

Akrofi mentioned that this rhythm which is also used in other African music cultures is actually the 'time line among the Ewe agbadza as well as other Ewe dances' of Ghana. Another very important rhythmic figure that is commonly used across Africa is:

XXXIX: 

XXL: This rhythm appears as a hopping man.

Some other important rhythmic figures commonly used all over African communities

XLI: 

XLII: 

XLIII: 