

Ijexá - Brazil

The Ijexá, a rhythm originally from Africa, was brought to Bahia (Brazil) through the considerable contingent of Yoruba enslaved people who arrived in this state from the late 17th century until the mid-19th century. In the context of the Nagô Candomblé of Bahia, Ijexá is widely used in religious ceremonies, especially those dedicated to the orixás Ogum and Xangô, although its origin is particularly linked to Xangô.

The term "Ijèsà" refers to one of the "kingdoms" that existed in the land of the Yoruba until the early 11th century in West Africa, more specifically in Nigeria, as documented by Olúmúyiwá A. Adékòya in his work "Yoruba: oral tradition and history." In Bahia, where the descendants of this people settled, the term was adapted to "Ijexá," accompanied by a dance practiced by Afro-Carnival groups in Bahia known as afoxés.

The essential instruments of Ijexá include the agogô, the lê (high-pitched atabaque), the rumpi (medium-pitched atabaque), the rum (low-pitched atabaque), and the xequerê.

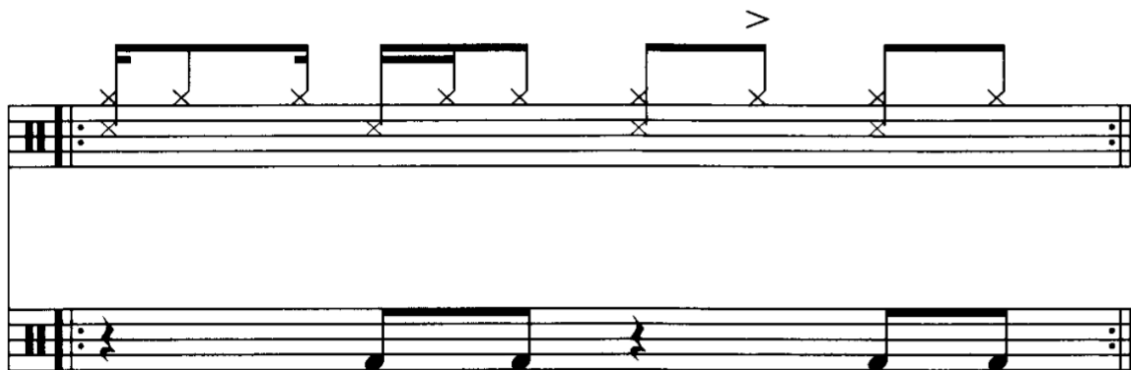
See the basic rhythmic grid below:

The image displays five staves of musical notation for the Ijexá rhythm, each starting with a treble clef and a common time signature (C).
1. **Agogô**: A staff with a treble clef and common time. It contains a sequence of rhythmic notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.
2. **Lê**: A staff with a treble clef and common time. It contains a sequence of rhythmic notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The first two notes are labeled "Tapa" and the next two are labeled "Borda".
3. **Rumpi**: A staff with a treble clef and common time. It contains a sequence of rhythmic notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.
4. **Rum**: A staff with a treble clef and common time. It contains a sequence of rhythmic notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.
5. **Chequerê**: A staff with a treble clef and common time. It contains a sequence of rhythmic notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.

Source: *Novos Caminhos da Bateria Brasileira* by Sérgio Gomes

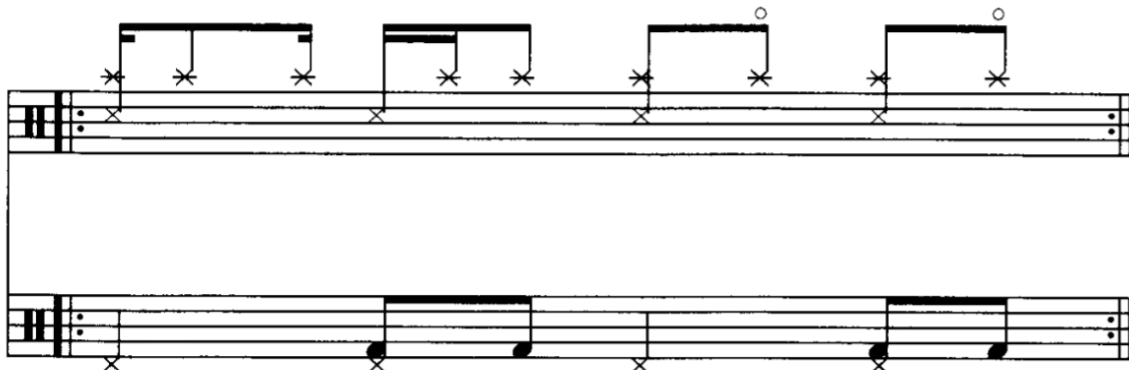
In some interpretations, the rum atabaque is played in a more free and improvised manner.

Applied to the drum kit, the rhythmic pattern of the agogô is typically played on the ride cymbal or hi-hat, the kick drum plays the rhythm of the rum atabaque, and the snare drum plays the quarter notes on the beat, completing the rhythmic pattern of the atabaques.



The image shows two staves of musical notation. The top staff is a five-line staff with a treble clef and a key signature of one flat. It contains four measures of music. Each measure consists of a pair of eighth notes beamed together, with a quarter rest following. The first three measures have a small 'x' below the first eighth note of the pair, and the fourth measure has a small 'x' below the second eighth note. The fourth measure also has an accent (>) above the second eighth note. The bottom staff is a five-line staff with a bass clef and a key signature of one flat. It contains four measures of music, each consisting of a quarter note followed by a quarter rest. The notes are on the second line of the staff.

Or:



The image shows two staves of musical notation, similar to the first interpretation. The top staff is a five-line staff with a treble clef and a key signature of one flat. It contains four measures of music. Each measure consists of a pair of eighth notes beamed together, with a quarter rest following. The first three measures have a small 'x' below the first eighth note of the pair, and the fourth measure has a small 'x' below the second eighth note. The fourth measure also has a small circle above the second eighth note. The bottom staff is a five-line staff with a bass clef and a key signature of one flat. It contains four measures of music, each consisting of a quarter note followed by a quarter rest. The notes are on the second line of the staff.

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Over time, the rhythm underwent several alterations, as a result of its assimilation into the country's culture. Consequently, it experienced reductions, adaptations, and changes that affected its themes, rhythmic patterns, singing style, instrumentation, and purpose of execution.

Here are some examples below:

- ▶ Sirê de Exú - <https://www.youtube.com/watch?v=ifCruwiBKVw>
- ▶ Ijexá - <https://www.youtube.com/watch?v=D02qUaOxmNs>

Additional sources:

<https://www.revistas.usp.br/revusp/article/download/127596/124647/243513>

<http://www.xvenecult.ufba.br/modulos/submissao/Upload-484/111764.pdf>