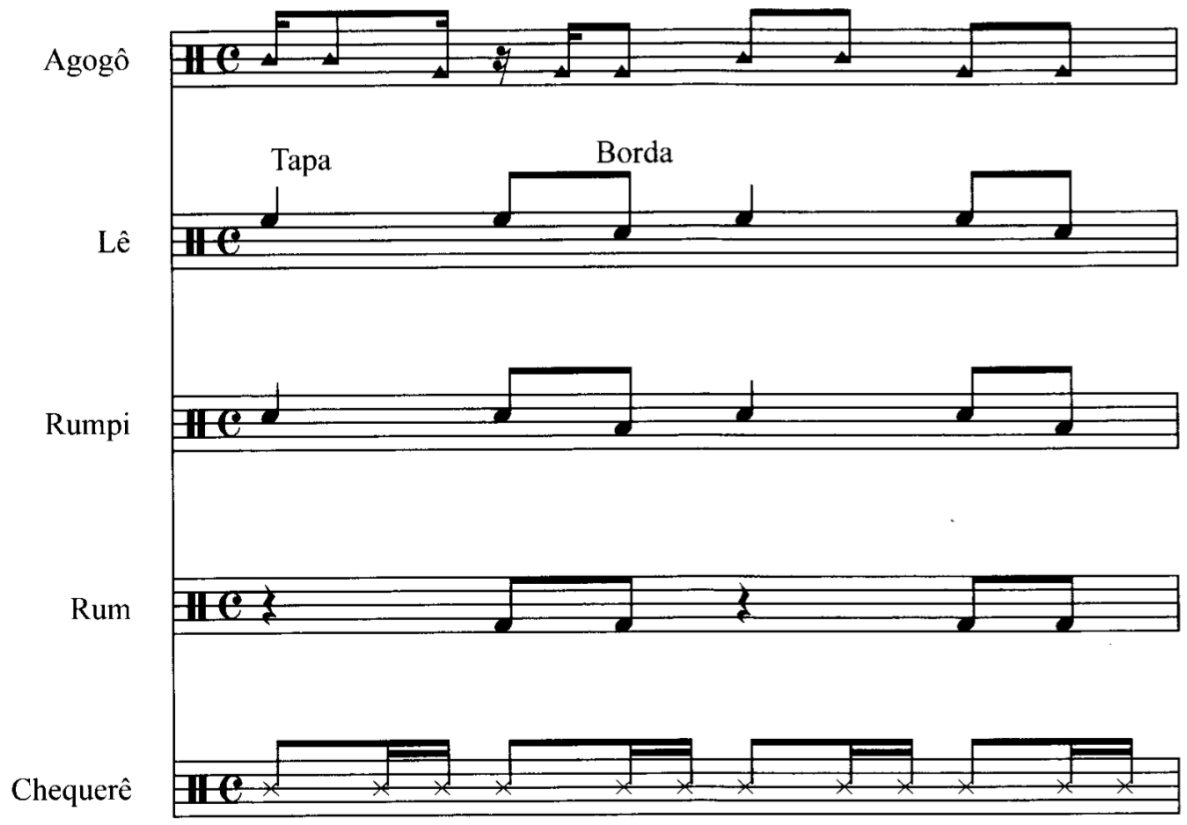
# Ijexá - Brazil

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.

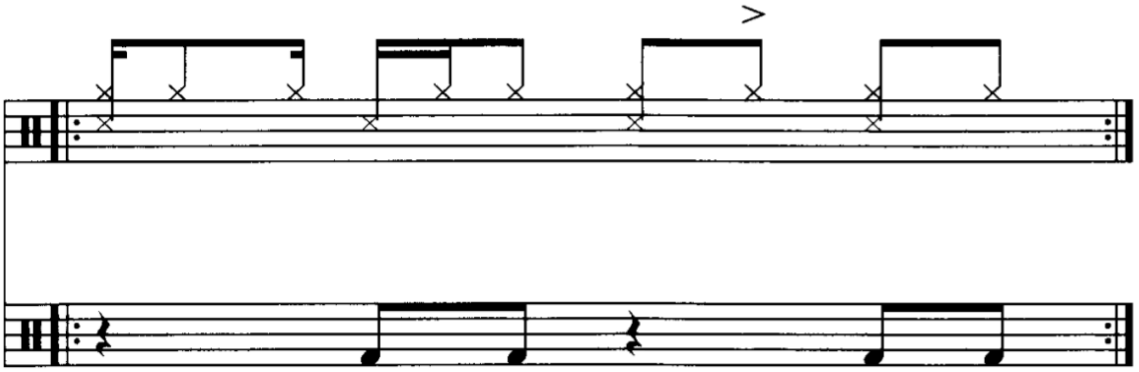
See the basic rhythmic grid below:



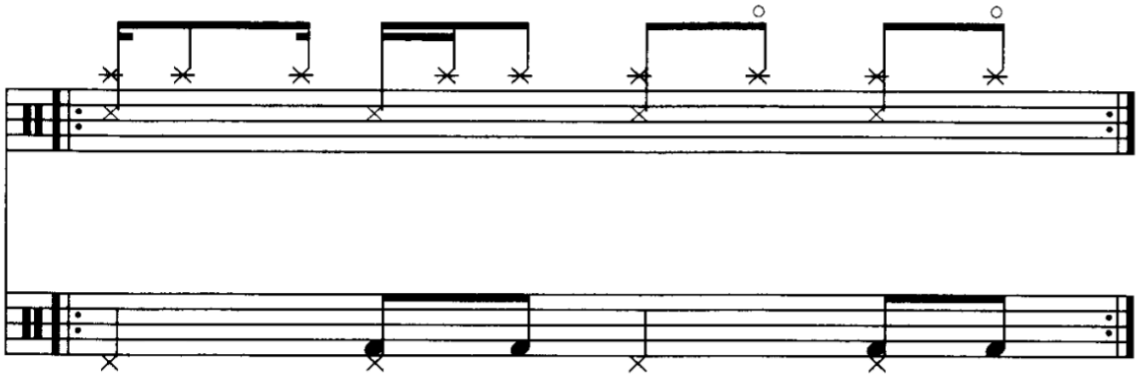

*Source: Novos Caminhos da Bateria Brasileira by Sérgio Gomes*

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.



Or:



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

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