RESUMO

The Brazilian music had in its formation enormous influence of the African music due to the slave regime in force in the time of Colonial Brazil. Even with the imposed regime, Africans who were enslaved did not give up their traditions. Arriving in Brazil, some people from different regions and cultures from Africa, united and created new forms of coexistence, religious cults to join the needs of each people. Within these contexts, allied to the culture of European origin brought by the settlers, began to develop what we now understand as Brazilian music. According to the Brazilian conductor and composer Letieres Leite, all music derived from African music is governed by a rhythmic cell called clave and any clave can be studied with a method called the Percussive Universe of Bahia (UPB). Among the rhythmic patterns represented by the clave system, stands out the ijexá, a rhythm that achieved great repercussion in Brazilian popular music. Like other African rhythms, ijexá, originally performed in candomblé rituals, left the religious context diffusing in Brazilian profane music. Although traditional candomblé instruments are predominantly percussive (rum, rumpi, lé, agogô and gã), can observed a growing tendency to interpret African root rhythms in other instruments, such as: guitar, trumpet, saxophone, violin, piano, among others. Therefore, the general objective of this article is to present some possibilities of applying ijexá rhythm to the piano. Derived from this, we have three specific objectives: 1) to present the method “Percussive Universe of Bahia” (UPB) of Letieres Leite; 2) describe the main characteristics of ijexá rhythm; 3) present exercises based on ijexá rhythm to the piano. In this way, we intend to answer the question of the research: How to incorporate rhythmic characteristics of ijexá, to pianistic execution? The justificative for this theme is to contribute with the insertion of ijexá in the pianistic repertoire and by the need of elaboration of academic works to study the diverse music used in African traditions, aiming the valorization of this musical segment as a fundamental part of the construction of Brazilian popular Music. This research was supported by the bibliographic method explored in the book of Fonseca (2002) and Lakatos and Marconi (2013). In the construction of a theoretical foundation, we find scientific sources of authors that have clarified us about contents related to this article, such as: Mauleón (2005), who explains about the clave and its importance in African music; Meneses (2014), who analyzes results UPB processes. In Cardoso (2006), we find significant information about ijexá in the historical, cultural and religious context; and in Becker (2014), we study a proposal of how to use ijexá rhythm in the practice of instrumental improvisation. In the end, the following steps were suggested for the study and execution of ijexá rhythm at the piano, based on the principles of the UPB method: 1) familiarization with the clave that governs and organizes the whole rhythmic structure of ijexá; 2) the study of rhythmic patterns performed by afoxé’s instruments: agogô, rumpi, lé and caxixi; 3) execution of the ijexá rhythm in piano, through the exercises of: rhythmic training, technical improvement, piano accompaniment and piano solo, all elaborated from the rhythmic patterns of the afoxes.