

# CAPOEIRA GUERREIROS



## CORDEL VERDE STUDENT MANUAL

AFRO BRAZILIAN CULTURAL CENTER OF NJ  
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## CAPOEIRA

Mestre Nene: “When someone seeks me out to train Capoeira, I ask about his goals, in order to find out if my philosophy is in tune with his purposes. There are those who seek Capoeira because of love for the art; others because they want to fight; and still others in order to release stress or lose weight. There exists a corresponding Capoeira group for each of these types.”

Mestre Curio: “Capoeira is art, dance, malícia, philosophy, trickery, theater, music, and choreography, but not violence. It only becomes dangerous at the necessary moment.”

“The student is the reflection of the Mestre and the Mestre the reflection of the student.”

“The student does not compete with the Mestre and the Mestre who has respect does not compete with the student.”

“The capoeirista doesn't have to hit in order to show his skill.”

“When I die, I give my soul to Capoeira.”

Mestre João Pequeno: “Capoeira is the fight of the weak against the strong, and this is why it has been repressed even until today.”

Mestre João Grande: “Capoeira is for the whole world. It is for men, women, and children. It is for black, red, blue, and yellow. It is in our blood.”

Mestre Decênio: “Capoeira is the great expression of human individuality.”

Mestre Pastinha: “Capoeira is malícia, it is cleverness, it is everything the mouth eats.”

Carybé: “Capoeira is just one. Capoeira is a fight of dancers. It is a dance of gladiators. It is a duel of comrades.”

Mestre Bimba: “Fruit only comes with time.”

This manual has been developed to introduce the student to Capoeira. It contains a brief explanation of the philosophy and theory of Capoeira. This manual is meant to be a guide to the student at the beginning of his or her Capoeira career.

### **Cordel Verde Student Goals**

- To learn the basics of Capoeira Angola, including the Chamadas de Bênção
- To learn the basics of Capoeira Regional, including the Sequência da Ensenio
- To learn the general history of Capoeira in Brazil
- To develop spatial awareness
- To develop skills for playing the musical instruments used in the roda
- To develop specific physical qualities: agility, flexibility, coordination, and balance
- To take advantage of opportunities to participate in exchanges and classes with other Mestres and Capoeira groups

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# INDEX

1. What is Capoeira?
2. The Roots of Capoeira
3. The Afro Brazilian Cultural Center of New Jersey
4. Mestre Gaivota's Martial Arts Training and Capoeira Background
5. Important Information for the Beginning Student
6. Dances of Capoeira: Maculêlê
7. Dances of Capoeira: Samba de Roda
8. Dances of Capoeira: Puxada de Rede
9. Movement and Classroom Vocabulary
10. The Teaching Sequences of Capoeira Regional (As Sequências de Mestre Bimba)
11. Capoeira and Maculêlê Songs
12. Capoeira Guerreiros Traditions and Etiquette
13. To Be A Mestre In The Words Of A Mestre

## 1 - What is Capoeira?

"I wished to be a dancer and I could not be. Today I dance in Capoeira.  
I wanted to be a fighter, so I fight in Capoeira.  
Because I want to be an artist and express myself, have self-esteem,  
and be a real human being,  
I am a Capoeirista."

Capoeira is an Afro-Brazilian martial art. It is a unique blend of movement and music. It is a game, a competition, a dance, a philosophy, and, for some, a way of life. It was created by enslaved Africans in Brazil over 400 years ago. These slaves originally used Capoeira as a form of self-defense against their captors, while disguising it as a dance.

The modern practice of Capoeira involves two capoeiristas playing their game inside the roda. The roda is the circle in which two capoeiristas play Capoeira in what looks like a competitive dance. The circle's boundary is defined by capoeiristas and onlookers who participate by clapping, singing, and bringing good energy. The two players in the roda exchange dangerous kicks, set cunning traps for each other, and avoid contact by executing acrobatic moves.

Unlike most martial arts, Capoeira is accompanied by music. The music is played on traditional Afro-Brazilian musical instruments by capoeiristas who sit or stand together at the top of the roda. While these capoeiristas—called the bateria—play instruments, they also sing a traditional call-and-response song in Portuguese. All of the other capoeiristas and onlookers around the circle sing the choruses and clap in time. The songs are rich in oral tradition and may make an obvious or sly reference to what is occurring at that moment in the game.

The musical soul of Capoeira, a traditional instrument called the berimbau, leads an orchestra of instruments that includes drums, tambourines, and bells. The rhythm of the instruments governs the speed and type of games played. One rhythm calls for beautiful acrobatics and graceful movements; another rhythm calls for close-quartered guarded movements with sneaky deception to trap the opponent. With experience, capoeiristas learn the different rhythms and how to adapt their game to the music.

Capoeira games are not choreographed (except in certain situations). There are traditional rituals and gestures that are part of the character of every game. Every capoeirista's style of play is individual and develops with their experience in the art.

In training, we often play competitively with our partner. Rather than block an oncoming blow, we evade it with a flight or an acrobatic dodge and trip the other player up as we leave. At capoeira's best expression, there is never any actual contact between players. A capoeirista develops the skill to be able to pull their blows. It is enough to show that a kick could have landed, without any need to actually strike the other person.

In class, the student learns the physical elements of Capoeira, but this is only one facet of Capoeira. The student will also learn to play musical instruments and sing traditional songs. The student will be exposed to the history of Capoeira and the traditions and rituals that are part of the art. Every student will have the opportunity to learn Brazilian Portuguese.

Capoeira is a danced fight, a playful sparring that involves style, wit, flexibility, and strength. Capoeira weaves intricate movements, spirituality, mental and physical discipline, and philosophy into a unique game. This gathering of martial artists and musicians forms a community of expression and a history that has been passed along through the generations.

## **2 - The Roots of Capoeira**

Capoeira (or Capoeiragem, Malandragem or Vadição, as Capoeira is also sometimes called) was created over 400 years ago in Brazil. From 1535 to 1885, Portugal subjugated millions of Africans into slavery and sent them to Brazil. These Africans came from regions that now include Angola, the Congo, and Mozambique.

There is some debate about the earliest forms of capoeira. Because Capoeira is a tradition of fighting with the feet, it is to some extent a descendant of African tribal ceremonies of strength and ritual dance. It is commonly believed that a form of Capoeira arrived in Brazil with the Africans and was further developed by their descendants. However, others hold that while Capoeira's earliest roots are in Africa, it only flourished and blossomed in Brazil. Because of the government's destruction of the official records that covered the long period when slavery was legal in Brazil, we can only rely on oral traditions to understand the earliest forms of Capoeira.

The enslaved Africans developed Capoeira in Brazil to liberate themselves and protect themselves from the cruelty of their masters. They disguised their martial arts training exercises as song and dance in order to avoid detection. They used Capoeira to launch rebellions and to escape plantations. Thus, the path of Capoeira can be traced back through the slave-quarters (Senzalas) of the colonial plantations, to the secret societies (Maltas) of Bahia in northeastern Brazil, to the settlements (Quilombos) that escaped slaves founded in remote regions that were far from the reach of their former masters.

As Brazil's colonial economy grew, more slaves were brought to burgeoning cities. These slaves brought the practice of Capoeira with them. In the 1800s, Brazil's colonial government tried to suppress the practice of Capoeira because it was perceived as a threat. Slavery officially became illegal in Brazil in 1888, but in a related move, the government also formally declared Capoeira illegal in 1890. During that time, only street hoodlums (Malandros) and members of secret societies practiced the art. Bandits used the steps of the dance as a weapon, sometimes armed with straight razors that were the popular choice of concealed weapon at the time.

As already mentioned, many of the important documents relating to slavery in Brazil were burned in the early days of the Republic, in order to erase the record of slavery from the country's history. Unfortunately, this robbed future generations of valuable insights as to the development of the art of Capoeira. Thus, Capoeira has survived, despite centuries of suppression, as an oral tradition that lived in the streets and open spaces of Brazil.

In 1927, Manoel dos Reis Machado, Mestre Bimba, opened the first academy for training in the art of Capoeira. In 1930, the government lifted its official ban on Capoeira. Ten years later, in 1937, Capoeira was finally officially recognized and brought in from the streets to thrive in academies and other venues. It is now a flourishing cultural form in itself, and hailed as the National Sport of Brazil.

### **3 - Afro Brazilian Cultural Center of New Jersey**

The Afro Brazilian Cultural Center of New Jersey is the home of Capoeira Guerreiros. The Center is located in the heart of Bloomfield. We offer classes for adults and children in the traditional Brazilian art of Capoeira as well as Samba, Maculêlê, and other arts.

The Center is dedicated to promoting and teaching Capoeira as a living example of Afro-Brazilian folklore and culture.

### **4 – Mestre Gaivota’s Martial Arts Training and Capoeira Background**

Mestre Gaivota’s Capoeira career began and developed under the guidance of Mestre Cigano in Capoeira Liberdade and he later joined with Mestre George Palmares in Capoeira Guerreiros.

#### **Mestre Cigano**

Mestre Cigano, Robson Ribeiro, was born in the Botafogo district of Rio de Janeiro, Brazil. He was introduced to Capoeira in 1972 and graduated to the level of a Mestre at the age of twenty-one. He founded Grupo Liberdade de Capoeira, which was formally inaugurated in Brazil in 1988. Mestre Gaivota began his Capoeira journey with Mestre Cigano at the New Jersey Capoeira Arts Center in 1999.

#### **Mestre Gaivota**

Mestre Gaivota, David Morgan, has been practicing martial arts since the age of six. He trained Tai Kwon Do as a child and took up Shotokan as a teenager. In college, he began training Enshin, which is a full contact style of karate. As a Black Belt in Enshin, he opened a Dojo in Newark, New Jersey. He competed in several bare-knuckle, knock down tournaments and

placed in all of them. He was first introduced to Capoeira in Bahia in 1999. He began teaching classes at the New Jersey Capoeira Arts Center in 2003.

In 2006, Mestre Gaivota opened the Afro-Brazilian Cultural Center of New Jersey in Montclair, New Jersey. During his career in Capoeira, Gaivota has traveled to many U.S. states and foreign countries to share his love of the game at Batizados, workshops, and events. In 2008, he joined Capoeira Guerreiros. In 2014, Gaivota graduated to the level of Contramestre. In 2018 graduated to the level of Mestre. Mestre Gaivota currently teaches Afro-Brazilian Arts at Montclair State University, Rutgers University, and William Paterson University. He also runs several afterschool enrichment programs.

## 5 - Important Information for the Beginning Student

### Famous Masters of Capoeira

Mestre Pastinha (pa-steen-yah)

Full name: Vicente Ferreira Pastinha

Born in 1889, died in 1981

Mestre Pastinha is considered the greatest representative of Capoeira Angola

Mestre Bimba (beem-ba)

Full name: Manoel dos Reis Machado

Born in 1900, died in 1974

Mestre Bimba is the creator of Capoeira Regional

### Saudação (Salutation)

At the end of a Capoeira Guerreiros class, students should respond to the teacher's call as follows:

#### Lead

Saudação Mestre Pastinha – Yea

Saudação Mestre Bimba – Yea

Saudação Capoeira Guerreiros – Salve

#### Response

Salve

Salve

Au

### Instruments of the Roda

|                                      |                              |
|--------------------------------------|------------------------------|
| Berimbau - beer-im-bow               | Parts of the Berimbau:       |
| Pandeiro (tambourine) - pan-day-ro   | Caxixi (Shaker) - ka-she-she |
| Agogô (double cowbell) - ah-go-go    | Baqueta (stick) - baa-ke-ta  |
| Reco Reco (scrape thing) - heco-heco | Cabaça (gourd) - ka-baa-sa   |
| Atabaque (drum) - ah-ta-ba-key       | Verga (bow) - ver-ga         |
|                                      | Dobrão (stone) - do-brown    |
|                                      | Arame (wire) - arr-ah-me     |



### Basic Rhythms of the Berimbau

As explained in Section One, the rhythm of the instruments governs the speed and type of games played. In particular, the capoeiristas must follow the rhythm of the berimbau, which is called the toque. There are many different toques. Certain toques are associated with Capoeira Angola and some with Capoeira Regional.

| <u>Capoeira Angola</u>     | <u>Capoeira Regional</u>     |
|----------------------------|------------------------------|
| Angola                     | São Bento Grande de Regional |
| São Bento Pequeno          | Banguela                     |
| São Bento Grande de Angola | Idalina                      |

Angola – tricky game

São Bento Pequeno – medium pace, friendly game

São Bento Grande de Angola – fast pace, more dynamic, high kicks and acrobatic movements

São Bento Grande de Regional – fast pace, aggressive

Banguela – medium pace, close & low game, demonstrating control of movements

Idalina – a slow or medium pace, players should play both a high and low game

### **6 - Dances of Capoeira: Maculêlê**

In Santo Amaro do Purificação, Bahia, Brazil, in the early 1900's an old dance was revitalized to preserve the memory of those who toiled and had their bodies broken while harvesting in the sugar-cane plantations. This dance was Maculêlê. Historically, Maculêlê, also known as the dance of the sugar cane, was performed to traditional rhythms and songs.

Maculêlê is a dance performed in a four-beat pattern with a stick grasped in each hand. The sticks are traditionally cut from sugar cane and are called grimas; sometimes, the performers use machetes instead of grimas. Maculêlê is a fast and free form dance that is both a contest and play, as each player “shows their stuff.” It is performed to the beat of drums and traditional songs.

The origin of Maculêlê is a subject of debate. Some say that the slaves developed Maculêlê in the sugar-cane plantation, as an expression of their fury at their situation. Others say that the slaves practiced Maculêlê in preparation for rebellions, in which they used sticks and machetes against their captors. A different version suggests that the dance has native Brazilian Indian roots in a dance of the Cucumbis Indian tribe.

## **7 – Dances of Capoeira: Samba de Roda**

Samba is a traditional Afro-Brazilian dance that is closely associated with Capoeira. Samba is a secular dance found throughout Brazil today. It is a playful, sensual, and flirtatious dance that is known as Brazil's national rhythm. Samba became popular nearly 100 years ago and remains deeply rooted in Brazilian culture and tradition.

Like Capoeira, most agree that Samba's roots can be traced back to West Africa. In the region that is now Angola, there is an African rhythm called Semba, which may be a predecessor of Samba. The word "samba" itself has religious overtones. It is derived from a word used to summon African deities, called Orixas. To adherents of the Afro-Brazilian religion, Candomblé, Samba means to pray or invoke one's personal Orixá (god/saint).

Practitioners of Candomblé in West Africa used traditional musical rhythms to call forth deities. They brought this practice with them when they were enslaved and forcibly relocated to Brazil. In order to deceive the Portuguese masters who were trying to force them to convert to Catholicism, West African slaves disguised their religious rituals as dances. The dances included accompanying percussion, which the Portuguese called Batuques. These Batuques continued to evolve and spread broadly through Brazil and heavily influenced Samba.

Rio de Janeiro was an important breeding ground for the development of samba. With the abolition of slavery in 1888, many of the former slaves in the region moved to an area of Rio known as Praça Onze (Plaza Number Eleven). In Praça Onze, many older Bahian matriarchs (known as *tias*) hosted gatherings in their homes for music, dance, and worship. One of the most famous of these matriarchs, Tia Ciata (1854-1924), is credited with helping form the new musical style known as samba and pioneering the organization of street parades during carnival. It was in her house that the formal founders of samba all gathered and played *Lundus*, *Marchas*, *Choros*, *Maxixes*, and *Batuques*. It was also in Tia Ciata's house where the first samba, "Pelo Telefone," was created in 1916.

Capoeiristas may have a samba de roda (a samba circle) at the end of a capoeira roda or at the end of a batizado. Mestre Bimba used the samba de roda as the final performance in his batizados.

## **8 - Dances of Capoeira: Puxada de Rede**

Puxada de Rede is an Afro-Brazilian dance and a folkloric theatrical play. The play is sometimes performed at Capoeira events.

The name Puxada de Rede means a fisherman's "pulling of the net." This is still a fishing method used today in Bahia and along the Northeastern coast of Brazil. The folkloric play is a

tribute to the sea and to Yemanjá (the Orixa of the sea); to the importance of fishing as a culture and means of survival in Bahia; and to the legend that is known by the same name.

According to the legend, one night, a fishermen set out to fish at sea to provide food for his family. His wife had a premonition of danger and begged him not to go. Nonetheless, he set out to sea, despite his wife's tears and his children's fearful faces. He and his fellow fishermen took to sea in a jangada, a handmade seaworthy sailing craft used by fishermen of northeastern Brazil.

His wife waited for him all night on the beach. Early in the morning, the fishing boat returned with the fishermen on board. The men were sad and some were crying, and she could not find her husband among them. The fishermen got off the ship and told her that her husband had fallen off the boat into the darkness of the night.

In the morning, when they pulled in the net, they discovered the fisherman's body in the net. They held funerary rituals for him on the beach and carried his body on their shoulders because they could not afford a coffin.

### **9 - Movement and Classroom Vocabulary**

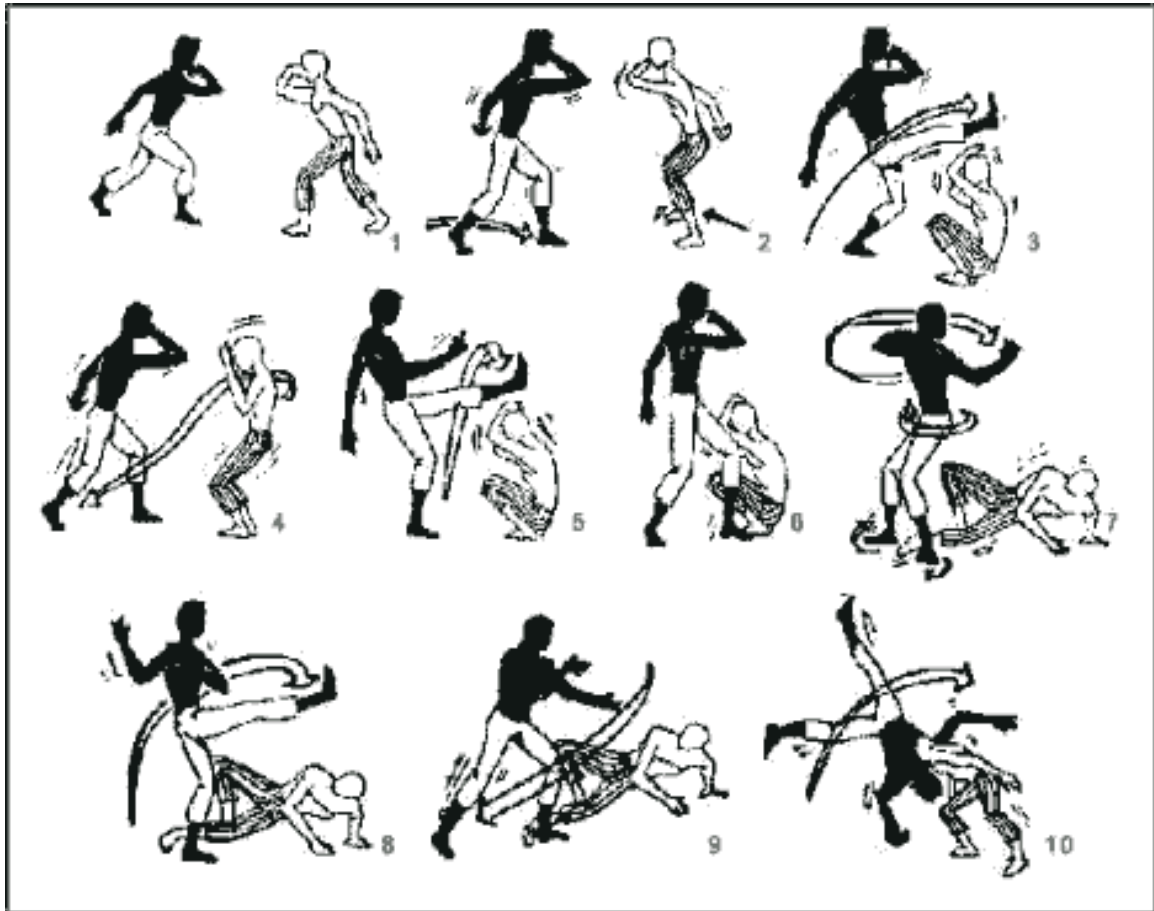
| <b>_MOVIMENTOS</b> | <b>TRANSLATION</b>      | <b>DESCRIPTION</b>                  |
|--------------------|-------------------------|-------------------------------------|
| Ginga              | Swing, Sway             | Swing, Sway                         |
| Jogo               | Game                    | Game                                |
| Giro               | Spin                    | Spin                                |
| <b>DEFESAS</b>     | <b>Defenses</b>         |                                     |
| Arrastão           | Drag                    | Grab back of knees                  |
| Cocorinha          | Small Coconut Tree      | Escape by squatting                 |
| Esquiva            | Dodge                   | Escape to the side                  |
| Esquiva de Frente  | Forward Negative Move   | Drop forward to the floor           |
| Negassa            | Negative Movement       | Escape by swaying left to right     |
| Negativa Avancada  | Advancing Negative Move | Drop forward to the floor in attack |
| Negativa Requarda  | Backward Negative Move  | Drop backward to the floor          |
| Palma              | Palm                    | Block attack with forearm           |
| Quebra de Ginga    | Break the Ginga         | Turn sideways from the attack       |
| Queda de Quatro    | Fall on all Fours       | Fall backwards                      |
| Queda de Três      | Fall onto Three         | Fall back with one leg up           |
| Rasteira           | Foot Sweep              | Single Leg sweep                    |
| Resistência        | Resistance              | Escape by squatting and turning     |
| Vingativa          | Vindictive              | Double leg sweep                    |
| <b>ATAQUES</b>     | <b>Attacks</b>          |                                     |
| Armada             | Fleet                   | Spinning Round House Kick           |
| Banda              |                         | Foot Sweep                          |
| Bênção             | Blessing                | Front Snap Kick                     |

|   |  |   |
|---|--|---|
| Cabeçada<br>Chapa<br>Chute a Lua<br>Galopante<br>Godome<br>Joelhada<br>Martelo<br>Mea Lua de Compaso<br>Mea Lua de Frente<br>Quexada<br><br><b>FLOREIOS</b><br>Aú de Angola<br>Aú Normal<br>Bananeira<br>Bananeirinha<br>Chibata<br>Macaco<br>Meia Salto<br>Ponte<br>Queda de Rins<br>Rolê<br>Xangô | Head Butt<br>Metal Plate<br>Kicking the Moon<br><br>Knee Strike<br>Hammer<br>Half Moon on a compass<br>Half-moon to the front<br>Jawbreaker<br><br><b>Flourishes/Acrobatics</b><br>Small Cartwheel<br>Normal Cartwheel<br>Banana Tree<br>Little Banana Tree<br>Whip<br>Monkey<br>Half Jump<br>Bridge<br>Breaking the Kidney<br>Roll<br>Orixa | Head Butt<br>Side Kick<br>Straight leg High Kick<br>High Hook Punch<br>Backfist<br>Knee Strike<br>Instep Kick<br>Spinning Crescent Kick<br>Crescent Kick<br>Axe Kick<br><br>Small Cartwheel<br>Normal Cartwheel<br>Handstand<br>Headstand<br>Landing Negativa on Opponent<br>Crouching Back Handspring<br>Back Handspring<br>Bridge<br>Sideways crouch on hands<br>Roll on the floor<br>Back Flip |
|---|--|---|

|                           |                          |  |
|---------------------------|--------------------------|--|
| <b>OS INSTRUMENTOS</b>    | <b>Instruments</b>       | <b>OS NUMEROS</b>                        |
| Berimbau                  | Ox Bellow                | 0 - Zero                                 |
| Gunga/Berra Boi           | Medium                   | 1 - Um/Uma                               |
| Viola/Medio               | Small Viola              | 2 - Dois/Duas                            |
| Violinha                  | Shaker                   | 3 - Tres                                 |
| Caxixi                    | Stick                    | 4 - Quatro                               |
| Vaqueta                   | Gourd                    | 5 - Cinco                                |
| Cabaca                    | Bow                      | 6 - Seis                                 |
| Verga                     | Doubloon                 | 7 - Sete                                 |
| Dobrao                    | Wire                     | 8 - Oito                                 |
| Arame                     | Tambourine               | 9 - Nove                                 |
| Pandeiro                  | Cow Bell                 | 10 - Dez                                 |
| Agogo                     | Scraper                  | 11 - Onze                                |
| Reco Reco                 | Drum                     | 12 - Doze                                |
| Atabaque                  | <b>Parts of the Body</b> | 13 - Treze                               |
| <b>OS PARTES DO CORPO</b> | Head                     | 14 - Quatorze                            |
| A Cabeça                  | Neck                     | 15 - Quinze                              |
| O Pescoço                 | Shoulder                 |  |
| O Ombro                   | Arm                      | <b>A MUSICA</b>                          |
| A Braço                   | Elbow                    | <i>Ladadinha</i>                         |
| O Cotovelo                | Wrist                    | <i>Louvaçau</i>                          |
| O Pulso                   | Hand                     | <i>Chula</i>                             |
| A Mão                     | Fingers/Toes             | <i>Corrido</i>                           |
| Os Dedos                  | Back                     | <i>Martelo</i>                           |
| As Costas                 | Chest                    | <i>Quadra</i>                            |
| O Peito                   | Torso                    |  |
| O Tronco                  | Belly                    | <b>TOQUES DO BERIMBAU</b>                |
| A Barriga                 | Leg                      | <i>Angola</i>                            |
| A Perna                   | Knee                     | <i>Tricky Game</i>                       |
| O Joelho                  | Heel                     | <i>Sao Bento Pequeno</i>                 |
| O Calcanhar               | Foot                     | <i>Medium Paced, Friendly Game</i>       |
| O Pé                      | <b>Calls</b>             | <i>Sao Bente Grande de Angola</i>        |
| <b>CHAMADAS</b>           | Angola Call              | <i>Fast Paced, High, Dynamic Game</i>    |
| Chamada de Angola         | Call of the Berimbau     | <i>Sao Bente Grande de Regional</i>      |
| Chamada de Berimbau       | Make a Roda              | <i>Fast, Aggressive Game</i>             |
| Chamada de Roda           | Walk in a Circle         | <i>Banguela</i>                          |
| Volta Ao Mundo            | Foot of the Berimbau     | <i>Medium, game with control</i>         |
| Pe Do Berimbau            | Open Roda                | <i>Cavalaria</i>                         |
| Roda Aberta               | <b>Colors</b>            | <i>Warning Rythym</i>                    |
| <b>AS CORES</b>           | Yellow                   | <i>Iuna</i>                              |
| Amarelo                   | Blue                     | <i>Game for Graduates/Funerals</i>       |
| Azul                      | White                    | <i>Santa Maria</i>                       |
| Branco                    | Black                    | <i>Game for Performances/with Razors</i> |
| Preto                     | Green                    | <i>Apanha Laranja</i>                    |
| Verde                     | Red                      | <i>Game Played for Money</i>             |
| Vermelho                  | <b>The Uniform</b>       |  |
| <b>O UNIFORME</b>         | Pants                    |  |
| Abada                     | T-Shirt                  |  |
| Camisa                    | Cord                     |  |
| Cordel                    |                          |  |

10 – The Teaching Sequence of Capoeira Regional

Part 1



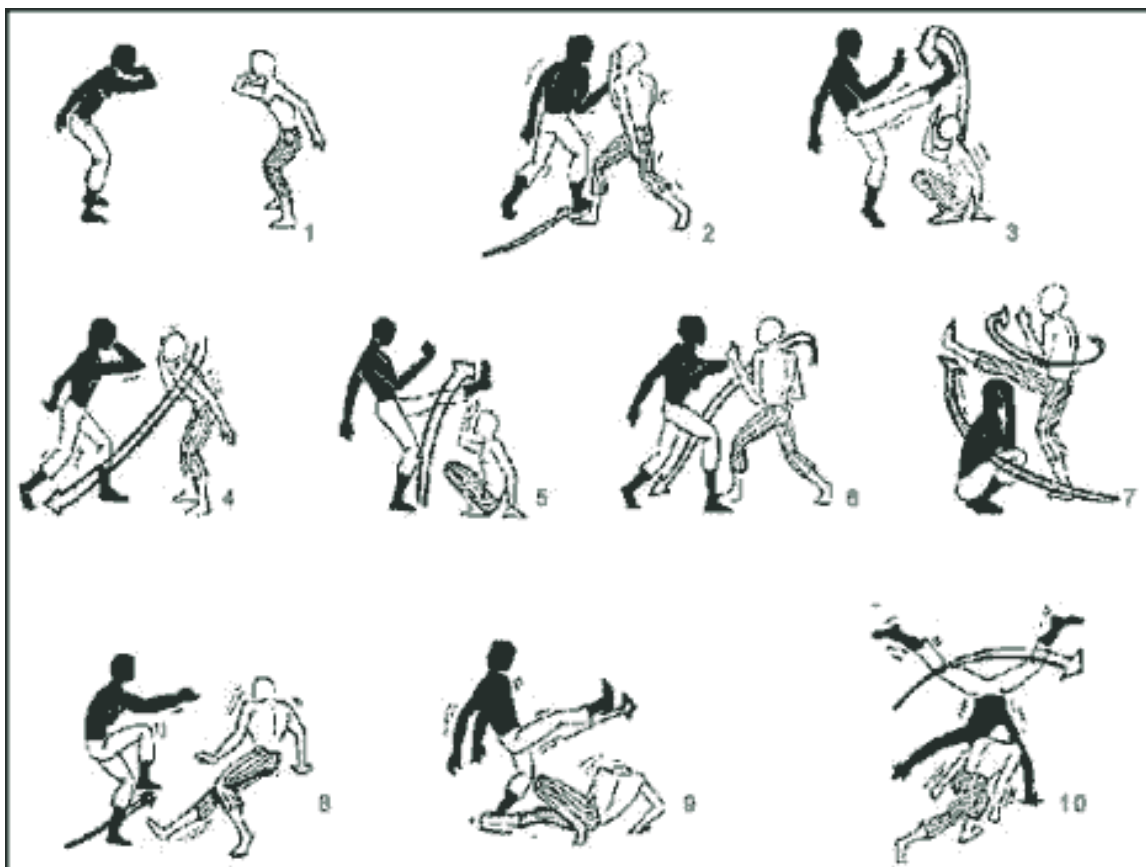
**Aluno A**

Meia Lua de Frente  
Meia Lua de Frente - Armada  
Aú

**Aluno B**

Cocorinha  
Cocorinha - Negativa

## Part 2



### Aluno A

Queixada  
Queixada  
Cocorinha  
Benção  
Aú Rolê

### Aluno B

Cocorinha  
Cocorinha  
Armada  
Negativa  
Cabeçada

## Part 3



### Aluno A

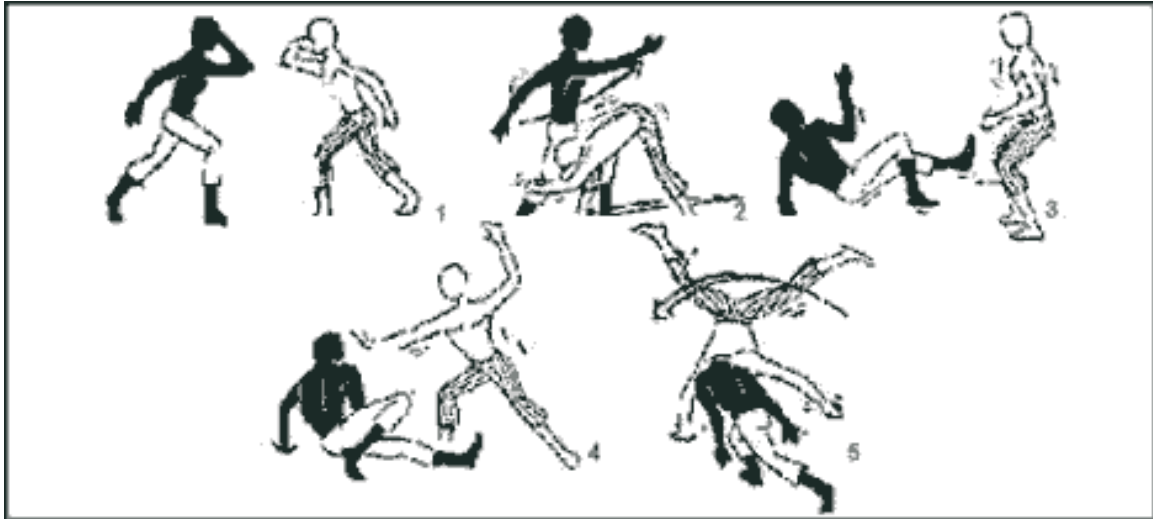
Martelo  
Martelo  
Cocorinha  
Benção  
Aú Rolê

### Aluno B

Palma  
Palma  
Armada  
Negativa  
Cabeçada



## Part 4



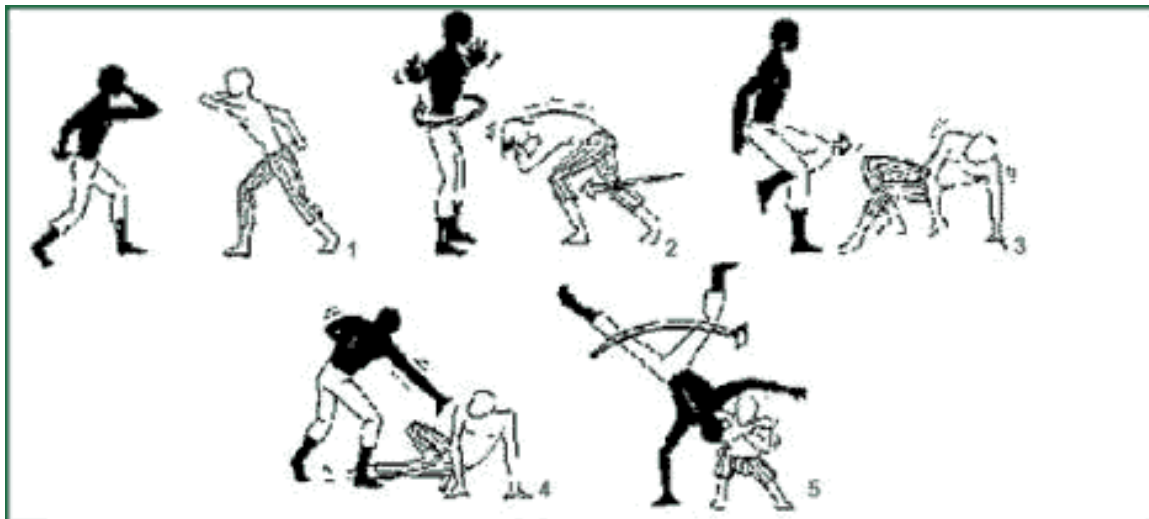
### Aluno A

Godeme  
Godeme  
Arrastão  
Aú Rolê

### Aluno B

Palma  
Palma  
Galopante  
Negativa, Cabeçada

## Part 5



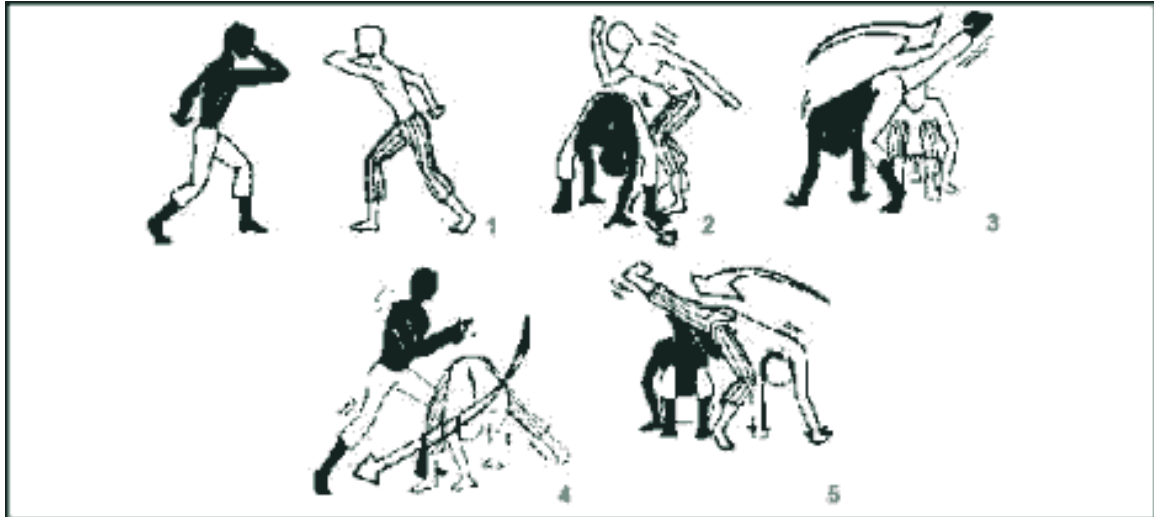
### Aluno A

Giro  
Joelhada  
Aú, Rolê

### Aluno B

Arpão de Cabeça  
Negativa  
Cabeçada

## Part 6



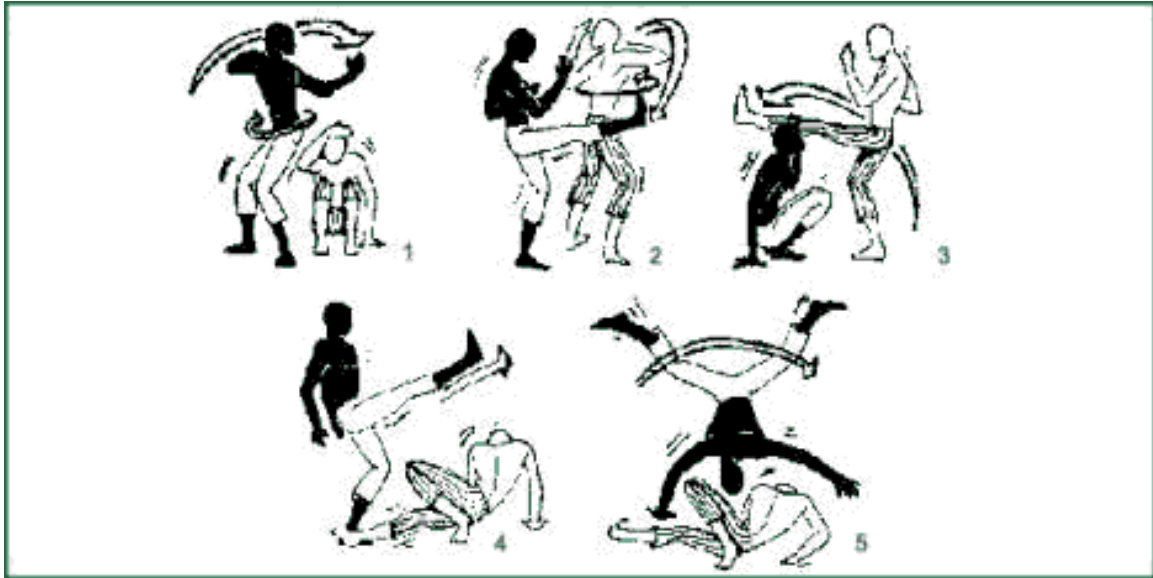
### Aluno A

Meia Lua de Compasso  
Cocorinha  
Joelhada Lateral  
Aú, Rolê

### Aluno B

Cocorinha  
Meia Lua de Compasso  
Negativa,  
Cabeçada

## Part 7



### **Aluno A**

Armada  
Cocorinha  
Benção  
Aú, Rolê

### **Aluno B**

Cocorinha  
Armada  
Negativa  
Cabeçada

## Part 8



**Aluno A**

Benção  
Aú, Rolê

**Aluno B**

Negativa  
Cabeçada

## 11 - Capoeira and Maculêlê Songs

Ai ai aide joga bonita que eu quero ver

**Ai Ai Aide**

Joga bonita que eu quero aprender

**Ai Ai Aide**

O Mestre mando eu jogar com voce

**Ai Ai Aide**

Eu vim aqui foi par lhe ver

**Ai Ai Aide**

Nesse jogo bonito tu vai aprender

**Ai Ai Aide**

Olha jogo tão triste de se ver

**Ai Ai Aide**

Minha Nossa Senhora vem me proteger

**Ai Ai Aide**

Joga bonita que o povo quer ver

Oi sim sim sim, Oi nao nao nao

**Oi Sim Sim Sim, Oi Nao Nao Nao**

Oi a boca que disse sim Oi nao pode dizer que nao

**Oi Sim Sim Sim, Oi Nao Nao Nao**

Mais hoje tem amanha nao, Olha a pisada de lampiao

**Oi Sim Sim Sim, Oi Nao Nao Nao**

Ai ai ai ai Sao Bento me chama

**Ai Ai Ai Ai**

Sao Bento chamou

**Ai Ai Ai Ai**

Sao bento me quer

**Ai Ai Ai Ai**

Capoeira do angola

**Ai Ai Ai Ai**

E pra homem e mulher

**Ai Ai Ai Ai**

E vai voce, vai voce

**Dona Maria Como Vai Voce**

Vai voce como vai voce

**Dona Maria Como Vai Voce**

Oi ja comenca, vai voce?

**Dona Maria Como Vai Voce**

Oi menino chorou

**Nhem Nhem Nhem**

O porque nao mamou

**Nhem Nhem Nhem**

O que menino chorao

**Nhem Nhem Nhem**

Play a beautiful game, because I want to see

**Ai Ai Aide**

Play a beautiful game, because I want to learn

**Ai Ai Aide**

My Mestre told me to play with you

**Ai Ai Aide**

I came here to see it

**Ai Ai Aide**

In this pretty game you go to learn

**Ai Ai Aide**

Look at the game that is sad to see

**Ai Ai Aide**

My blessed mother come protect me

**Ai Ai Aide**

Play well because the poor want to see

Oh yes yes yes, Oh no no no

**Oh Yes Yes Yes, Oh No No No**

The mouth that said yes. It cannot say no

**Oh Yes Yes Yes Oh No No No**

Today I have, tomorrow no, Look at Lampiao's footsteps

**Oh Yes Yes Yes Oh No No No**

Saint Benedict calls me

**Ai Ai Ai Ai**

Saint Benedict calls

**Ai Ai Ai Ai**

Saint Benedict wants me

**Ai Ai Ai Ai**

Capoeira Angola

**Ai Ai Ai Ai**

It is for men and women

**Ai Ai Ai Ai**

How are you, how are you

**Miss Maria, how are you**

How are you, how are you

**Miss Maria, how are you**

It has already started, how are you

**Miss Maria, how are you**

The kid is crying

**Nhem Nhem Nhem**

Because he was not breastfed

**Nhem Nhem Nhem**

Why is the kid crying

**Nhem Nhem Nhem**

|   |   |
|---|---|
| <p>Cala boca menino<br/> <b>Nhem Nhem Nhem</b><br/> Porque pai foi na feira<br/> E tu que e moleque<br/> <b>Moleque E Tu</b><br/> Nao me chama de moleque<br/> <b>Moleque E Tu</b><br/> Voce que e moleque<br/> <b>Moleque E Tu</b></p> <p>O la oi lai<br/> Quando eu bati quero ver cair<br/> <b>Oi la oi lai</b><br/> Quero ver bater, quero ver cair</p> <p>Adeus, Adeus<br/> <b>Boa viagem</b><br/> Eu vou<br/> <b>Boa viagem</b><br/> Eu vou, eu vou<br/> <b>Boa viagem</b><br/> Eu vou embora</p>   | <p>Shut your mouth kid<br/> <b>Nhem Nhem Nhem</b><br/> His father went to the fair<br/> It is you that is a street thug<br/> <b>You are a street thug</b><br/> Do not call me a street thug<br/> <b>You are a street thug</b><br/> You are a street thug<br/> <b>You are a street thug</b></p> <p>la oi lai<br/> When I hit I want to see you fall<br/> <b>O la oi lai</b><br/> I want to see you hit, I want to see you fall</p> <p>Good bye, good bye<br/> <b>Have a Good trip</b><br/> I go<br/> <b>Have a Good trip</b><br/> I go, I go<br/> <b>Have a Good trip</b><br/> I'm gonna leave</p>   |
| <b>MACULÊLÊ</b>   |   |
| <p>Sou eu sou eu sou eu maculele sou eu<br/> Sou eu sou eu sou eu maculele sou eu<br/> Nos viemos de mata grosso<br/> Pra corta cana do canavial<br/> Sou eu sou eu sou eu maculele sou eu<br/> Nos viemos de mato grosso<br/> Somos assucena da mata real<br/> Sou eu sou eu sou eu maculele sou eu</p> <p>Sindorere aue cauias<br/> sindorere sangue real<br/> Se se ele e filho eu sou neto de<br/> Aruanda<br/> Sindorere aue cauisa<br/> Caias do onde veio?<br/> Eu vim de angola e<br/> Maculele de onde veio?<br/> Eu vim de angola e<br/> Capoeira de onde veio?<br/> Eu vim de angola e<br/> Atabaque, de onde veio<br/> Eu vim de angola e</p> | <p>It is me, it is me, it is maculele, it is me<br/> It is me, it is me, it is maculele, it is me<br/> We were going to Mato Grosso<br/> To cut sugar cane for Carnival<br/> It is me, it is me, it is maculele, it is me<br/> We were going to Mato Grosso<br/> We are the decendants of the true land<br/> It is me, it is me, it is maculele, it is me</p> <p>Sindolelê auê Cauiza<br/> Sindolelê is real blood<br/> My father is a son, I am a grandson of<br/> Aruanda<br/> Sindolelê auê Cauiza<br/> Cauiza, where did it came from<br/> I came from Angola<br/> Maculelê, where did it came from<br/> I came from Angola<br/> Capoeira, where did it came from<br/> I came from Angola<br/> Atabaque, where did it came from<br/> I came from Angola</p> |

## 12 - CAPOEIRA GUERREIROS TRADITIONS AND ETIQUETTE

- Practice common courtesy. Arrive on time, greet others, and clean up after yourself in the academy and the changing room areas. Be careful with fragile musical instruments.
- Practice good hygiene. Come to class clean, keep your fingernails and toenails short, wear deodorant or ensure that you will not smell, do not wear jewelry, and wear a clean uniform.
- Wear a clean uniform during class and to all events inside and outside of the academy. A uniform consists of white abadas, your cord, and a group t-shirt.
- Line up in cord order (and, for children, in size order) when saying the saudação.
- All teachers should be addressed by their title (Professor, Contra-Mestre, Mestrando, Mestre). If you receive permission from a teacher, you may call them by their Capoeira name (apelido) only, but you must receive explicit permission first.
- Please call me Gaivota when we do not have guests in the academy and Mestre when we do.
- When a student gets a capoeira name (apelido), only address them by that name.
- If you are late to class, stay on the side of the room and wait for acknowledgement from the teacher before entering class. Say “Salve Capoeira” before entering the floor.
- You may ask questions during or outside of class, but do not ask questions during the roda. Do not chat with your fellow students during class or the roda.
- You should sing and clap with energy during the roda.
- No matter where you are in the roda, you must stay alert and engaged. Shift yourself to the left or right as needed to maintain the shape of the roda.
- In our roda, the berra-boi is the lead Berimbau. It sets the tone and rhythm for the game. Depending on a visiting mestre leading the roda, the medio can also lead.
- The person playing the Berimbau and singing generally controls the roda, although deference is always given to Mestres.
- During a roda, an instrument may never be set down. It should always be passed to a new person.
- When an instrument is passed to a new person, the transition must be handled as smoothly as possible to minimize disruption. Only change one instrument at a time to minimize disruption. Never change instruments during a game in Angola rodas.
- In a Regional roda, there must be one Berimbau (medio or viola) and two pandeiros. In an Angola roda or other traditional roda, there should be three Berimbaus (gunga/berra boi, medio/viola, viola/violinha), two pandeiros, one atabaque, one agogo, and one reco reco.
- The Berimbau dictates the pace and style of the game in the roda.
- Enter the roda by squatting at the Pe do Berimbau. This is the entrance to the roda, where the musical instruments are. Make eye contact with the leader of the roda and wait for their acknowledgement before entering the roda. Enter the roda with caution.
- When you enter the roda, you are buying a game with one of the players, which means that the other player will be out. Never buy out a teacher unless they make it clear to you that you may do so.
- Shake hands with the other capoeirista whenever possible after a game, especially if someone gets hurt in the roda.
- During public events, such as demonstrations and outdoor rodas, do not fight. Avoid sweeping the other capoeirista. The goal of a public Capoeira event is to display skillful and beautiful games, not undisciplined and/or violent games.
- You should support your school and your mestre by helping to keep the academy clean for all to enjoy and use; attending and participating in events; purchasing Capoeira materials and equipment through your school; being a disciplined and respectful student; always trying your best; and bringing a positive attitude to class and the roda.



### **13 - To Be A Mestre In The Words Of A Mestre**

Mestre Suassuna, Cordão de Ouro: “A Capoeira Mestre must be a special person, it can't be just anyone who gives Capoeira classes that becomes a Mestre. Mestre must be a person who is consecrated by the people, both the people in Capoeira and the people in general because of the work he does. The Mestre is someone who represents the father or mother of the student, the teacher of the student. The student trusts him a lot. It's the guy who coordinates a social life and has a very great influence in the maturing process of a boy, of a young person. There's no established time for a capoeirista to become Mestre. But if I had to describe a profile, a Mestre should be at least 50 years old, and have participated actively in Capoeira and in its problems.”

Mestre Ananias, Associação Capoeira Angola Senhor do Bonfim: “To be a Capoeira Mestre you have to have many years in Capoeira. One can be called Mestre when one is at least 40 or 50 years old. It's not overnight that you become a Capoeira Mestre. Today we see a ton of young kids who don't even know how to tune a berimbau, or even respond to the berimbau's call and they're said to be Mestres, they don't know how to play instruments at all! It's a shame, so I say that these people should return to the academy and re-learn everything that they forgot! You only see bravery inside them, trickery and nothing else. One must also have clean work with Capoeira.”

Mestre Nenel, Filhos de Bimba: “In my opinion, this happens because in recent years becoming a ‘Mestre’ has become a result of graduation. In the academy, the student rises through the cord system until he reaches the Mestre cord. In the old days, it wasn't like this. The old mestres didn't have the custom of "graduating" to Mestre. They would train until they naturally received the recognition of their work. I sincerely think that changing this situation is unlikely, because the cord system is one of the sources of income for Capoeira groups.”

Mestre Burguês, Grupo Muzenza: “The main reason, in my point of view, is the lack of humility and patience on the part of these capoeiristas; they can't wait for the right time to be Mestre. Their hurry is usually due to the seeking of status and the commercial side, where they imagine that they will be more successful if they are mestres. In the old days, capoeiristas had to have the recognition of the community in order to be Mestre. Today, in the big groups, there are other criteria besides this such as recognition, work developed, conduct, performance, etc. However, many capoeiristas don't agree and leave their groups, forming another group without the least preparation - and, what's worse, with the support of certain recognized mestres in our community. This problem could be resolved by the unity of the true mestres, even though they have their differences of opinion, but united around the same ideal: loyalty and ethics for our art - Capoeira.”