



AFRO-BRAZILIAN CULTURAL CENTER OF NEW JERSEY

STUDENT MANUAL



CORDEL VERDE STUDENT MANUAL



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.

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INTRODUCTION

THE AFRO-BRAZILIAN CULTURAL CENTER OF NEW JERSEY IS DEDICATED TO PROMOTING AND PRESERVING THE RICH CULTURAL HERITAGE OF CAPOEIRA.

THIS COMPREHENSIVE MANUAL AIMS TO PROVIDE DETAILED INFORMATION ABOUT CAPOEIRA, ITS HISTORY, STYLES, MOVEMENTS, TRADITIONS, AND MORE. WHETHER YOU ARE A BEGINNER OR AN ADVANCED PRACTITIONER, THIS GUIDE WILL SERVE AS A VALUABLE RESOURCE IN YOUR CAPOEIRA JOURNEY.

IT IS ADVISED THAT ALL STUDENTS OF THE ACADEMY READ THROUGH AND UNDERSTAND THE MATERIAL PRESENTED IN THIS GUIDE.

THIS KNOWLEDGE WILL NOT ONLY ENHANCE YOUR PRACTICE BUT ALSO DEEPEN YOUR APPRECIATION FOR THE CULTURAL AND HISTORICAL SIGNIFICANCE OF CAPOEIRA.

BY FAMILIARIZING YOURSELF WITH THE CONTENTS OF THIS GUIDE, YOU WILL BE BETTER EQUIPPED TO ENGAGE WITH THE CAPOEIRA COMMUNITY AND UPHOLD THE TRADITIONS AND VALUES OF THIS UNIQUE ART FORM.



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

WHAT IS CAPOEIRA?

CONTINUED....

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.

Here's a short video of Mestre Gaivota in 2017 talking about Capoeira.



Here's a short video from 2017 of Mestre Gaivota sharing images of the community that Capoeira creates.



HISTORY OF CAPOEIRA

"CAPOEIRA IS A DANCE THAT WAS BORN IN THE STREETS. IT IS FREEDOM, IT IS RESISTANCE, AND IT IS A WAY OF LIFE."

Capoeira, also known as Capoeiragem, Malandragem, or Vadiçao, was created over 400 years ago in Brazil. From 1535 to 1885, millions of Africans were enslaved and brought to Brazil from regions including Angola, the Congo, and Mozambique. Capoeira emerged as a blend of African tribal ceremonies of strength and ritual dance.

The exact origins are debated, but it is commonly believed that Capoeira was further developed by the descendants of these Africans in Brazil. Due to the destruction of records from the slavery era, our understanding relies on oral traditions.

Enslaved Africans used Capoeira to liberate themselves and protect against their masters, disguising martial arts training as song and dance. Capoeira facilitated rebellions and escapes from plantations, thriving in slave quarters, secret societies (Maltas), and settlements (Quilombos) of escaped slaves.

As Brazil's colonial economy grew, Capoeira spread to cities. In the 1800s, the colonial government suppressed Capoeira, seeing it as a threat. Although slavery was abolished in 1888, Capoeira

was declared illegal in 1890. During this period, only street hoodlums (Malandros) and secret societies practiced it, sometimes using dance steps as weapons, often armed with straight razors.

Despite the suppression, Capoeira survived through oral traditions. In 1927, Manoel dos Reis Machado, known as Mestre Bimba, opened the first Capoeira academy. By 1930, the ban was lifted, and in 1937, Capoeira was officially recognized, flourishing in academies and hailed as Brazil's National Sport.



AFRO-BRAZILIAN CULTURAL CENTER OF NEW JERSEY

The Afro-Brazilian Cultural Center of New Jersey is the **home of Capoeira Guerreiros**. The Center offers **classes for adults and children** in the traditional Brazilian art of Capoeira, as well as Samba, Maculêlê, and other Afro-Brazilian arts. The Center is dedicated to promoting and teaching Capoeira as a living example of Afro-Brazilian folklore and culture.

Founded by Mestre Gaivota in 2006, the Center has become a vibrant community hub where people of all ages and backgrounds come together to learn, practice, and celebrate the rich traditions of Capoeira and other Afro-Brazilian cultural expressions. The Center not only offers regular classes but also hosts workshops, performances, and cultural events that highlight the depth and diversity of Afro-Brazilian heritage.

With a focus on community building and cultural education, the Afro-Brazilian Cultural Center of New Jersey plays a crucial role in preserving and disseminating the art of Capoeira. The Center's programs are designed to inspire **self-discipline, physical fitness, and cultural awareness**, fostering a sense of unity and pride among its participants.

MESTRE GAIVOTA'S CAPOEIRA JOURNEY

Mestre Gaivota's Capoeira career began and developed under the guidance of **Mestre Cigano** in Capoeira Liberdade, later joining with Mestre George Palmares in Capoeira Guerreiros.

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 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, David Morgan, began practicing martial arts at age six, training in Taekwondo and Shotokan. In college, he trained in Enshin, a full-contact karate style, earning a Black Belt and opening a dojo in Newark, NJ.

Introduced to Capoeira in Bahia in 1999, he started teaching at the New Jersey Capoeira Arts Center in 2003. In 2006, he opened the Afro-Brazilian Cultural Center of New Jersey in Montclair. Gaivota has traveled extensively for Batizados, workshops, and events. He joined Capoeira Guerreiros in 2008, became a Contramestre in 2014, and a Mestre in 2018. Mestre Gaivota teaches Afro-Brazilian Arts at Montclair State University, Rutgers University, and William Paterson University, and runs several afterschool programs.

KEY INFORMATION FOR BEGINNERS

Famous Masters of Capoeira

Mestre Pastinha (pa-steen-yah)

- Full name: Vicente Ferreira Pastinha
- Born in 1889, died in 1981
- Considered the greatest representative of Capoeira Angola

Mestre Bimba (beem-ba)

- Full name: Manoel dos Reis Machado
- Born in 1900, died in 1974
- 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

Capoeira Quotes and Philosophy

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 Decânio: "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."

INSTRUMENTS AND RHYTHMS



BERIMBAU (BEER-IM-BOW)

The musical soul of Capoeira, leading the rhythm and style of the game.



PANDEIRO (TAMBOURINE) (PAN-DAY-RO)

A versatile instrument providing a steady beat.



AGOGÔ (DOUBLE COWBELL) (AH-GO-GO)

Adds a unique, high-pitched rhythm.



RECO RECO (SCRAPE THING) (HECO-HECO)

Contributes a distinctive scraping sound.

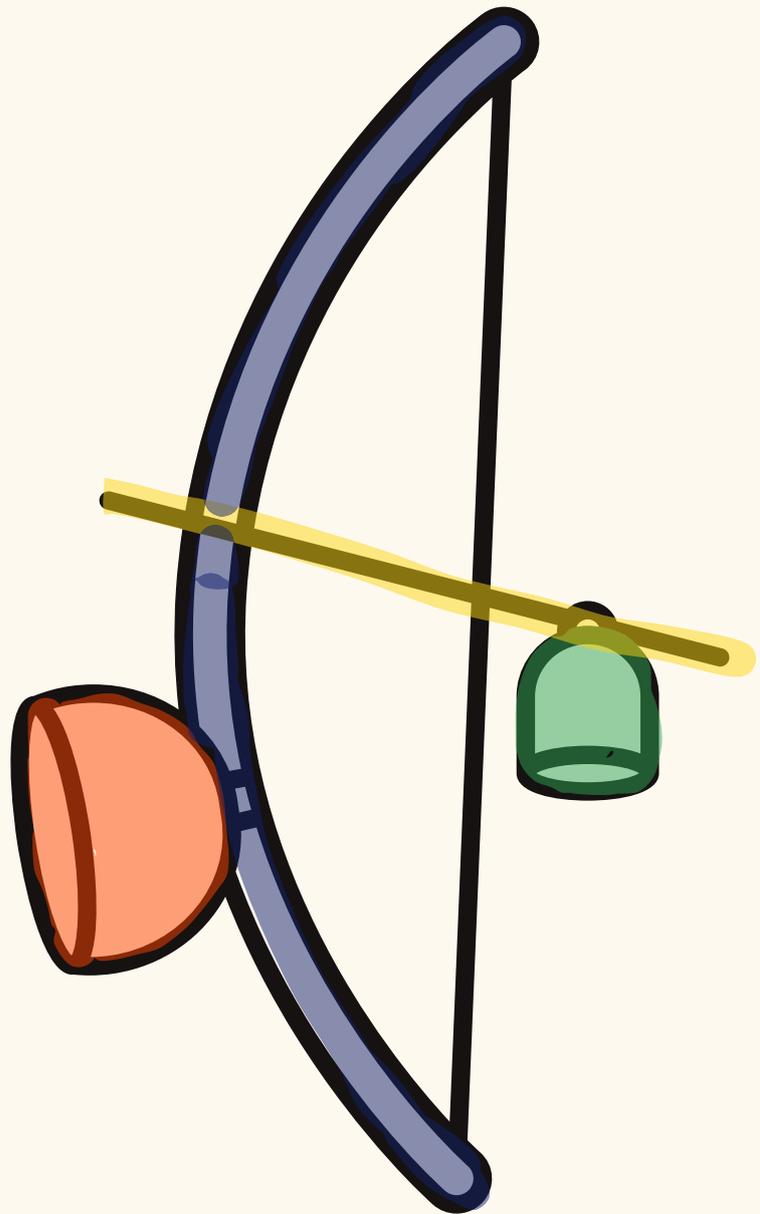


ATABAQUE (DRUM) (AH-TA-BA-KEY)

A drum that gives depth to the music and sets the tempo.

PARTS OF THE BERIMBAU

- Caxixi (Shaker) (ka-she-she)
- Baqueta (stick) (baa-ke-ta)
- Cabaça (gourd) (ka-baa-sa)
- Verga (bow) (ver-ga)
- Dobrão (stone) (do-brown)
- Arame (wire) (arr-ah-me)



BASIC RHYTHMS OF THE BERIMBAU



Angola Toques de Berimbau with Mestre Nô
of Capoeira Angola Palmares



Regional Toques de Berimbau with Mestre
Nenel of Filhos de Bimba

As explained in previously, 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.

Capoeira Angola

- Angola
- São Bento Pequeno
- São Bento Grande de Angola

Capoeira Regional

- São Bento Grande de Regional
- Banguela
- Idalina

DANCES OF CAPOEIRA

Maculêlê

Maculêlê is a dance originating in Santo Amaro do Purificação, Bahia, Brazil, revitalized in the early 1900s to honor those who worked in sugar-cane plantations. Performed with sticks (grimas) or machetes in a four-beat pattern, Maculêlê is fast and free-form, both a contest and a play. The dance's origins are debated, with some attributing it to slaves' expressions of anger or preparation for rebellions, and others linking it to native Brazilian Indian traditions.



Samba de Roda

Samba is a traditional Afro-Brazilian dance closely tied to Capoeira, known for its playful, sensual, and flirtatious nature. Its roots trace back to West Africa, particularly the rhythm Samba from Angola. Evolving from disguised religious rituals (Batuques) of enslaved Africans in Brazil, Samba became popular in Rio de Janeiro, significantly influenced by matriarchs like Tia Ciata. Capoeiristas often include a samba de roda at the end of a Capoeira roda or batizado.



Puxada de Rede

Puxada de Rede is an Afro-Brazilian dance and folkloric play performed at Capoeira events, symbolizing a fisherman's "pulling of the net." It honors the sea, Yemanjá (the Orixá of the sea), and the fishing culture in Bahia. The legend tells of a fisherman lost at sea despite his wife's premonition, whose body was later found in the net, leading to funerary rituals on the beach.



MOVEMENT AND CLASSROOM VOCABULARY

Movimentos (Movements)

- **Ginga** (Swing, Sway)
- **Jogo** (Game)
- **Giro** (Spin)

Defesas (Defenses)

- **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** (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

Ataques (Attacks)

- **Armada** (Spinning Round House Kick)
- **Banda** (Foot Sweep)
- **Bênção** (Front Snap Kick)
- **Cabeçada** (Head Butt)
- **Chapa** (Side Kick)
- **Chute a Lua** (Straight leg High Kick)
- **Galopante** (High Hook Punch)
- **Godome** (Backfist)
- **Joelhada** (Knee Strike)
- **Martelo** (Instep Kick)
- **Mea Lua de Compasso** (Spinning Crescent Kick)
- **Mea Lua de Frente** (Crescent Kick)
- **Quexada** (Axe Kick)

Floreios (Flourishes/Acrobatics)

- **Aú de Angola** (Small Cartwheel)
- **Aú Normal** (Normal Cartwheel)
- **Bananeira** (Handstand)
- **Bananeirinha** (Headstand)
- **Chibata** (Whip) - Landing Negativa on Opponent
- **Macaco** (Monkey) - Crouching Back Handspring
- **Meia Salto** (Half Jump) - Back Handspring
- **Ponte** (Bridge) - Bridge
- **Queda de Rins** (Sideways crouch on hands) - Sideways crouch on hands
- **Rolê** (Roll) - Roll on the floor
- **Xangô** (Orixa) - Back Flip

MOVEMENT AND CLASSROOM VOCABULARY

CONTINUED....

Partes do Corpo (Parts of the Body)

- **A Cabeça** (Head)
- **O Pescoço** (Neck)
- **O Ombro** (Shoulder)
- **A Braço** (Arm)
- **O Cotovelo** (Elbow)
- **O Pulso** (Wrist)
- **A Mão** (Hand)
- **Os Dedos** (Fingers/Toes)
- **As Costas** (Back)
- **O Peito** (Chest)
- **O Tronco** (Torso)
- **A Barriga** (Belly)
- **A Perna** (Leg)
- **O Joelho** (Knee)
- **O Calcanhar** (Heel)
- **O Pé** (Foot)

Chamadas (Calls)

- **Chamada de Angola** (Angola Call)
- **Chamada de Berimbau** (Call of the Berimbau)
- **Chamada de Roda** (Make a Roda)
- **Volta Ao Mundo** (Walk in a Circle)
- **Pe Do Berimbau** (Foot of the Berimbau)
- **Roda Aberta** (Open Roda)

As Cores (Colors)

- **Amarelo** (Yellow)
- **Azul** (Blue)
- **Branco** (White)
- **Preto** (Black)
- **Verde** (Green)
- **Vermelho** (Red)

O Uniforme (The Uniform)

- **Abada** (Pants)
- **Camisa** (T-Shirt)
- **Cordel** (Cord)

Os Números (Numbers)

- **0** - Zero
- **1** - Um/Uma
- **2** - Dois/Duas
- **3** - Três
- **4** - Quatro
- **5** - Cinco
- **6** - Seis
- **7** - Sete
- **8** - Oito
- **9** - Nove
- **10** - Dez
- **11** - Onze
- **12** - Doze
- **13** - Treze
- **14** - Quatorze
- **15** - Quinze

A Música (Music)

- **Ladadinha**
- **Louvação**
- **Chula**
- **Corrido**
- **Martelo**
- **Quadra**

Toques do Berimbau (Berimbau Rhythms)

- **Angola** - Tricky Game
- **São Bento Pequeno** - Medium Paced, Friendly Game
- **São Bento Grande de Angola** - Fast Paced, High, Dynamic Game
- **São Bento Grande de Regional** - Fast, Aggressive Game
- **Banguela** - Medium, game with control
- **Cavalaria** - Warning Rhythm
- **luna** - Game for Graduates/Funerals
- **Santa Maria** - Game for Performances/with Razors
- **Apanha Laranja** - Game Played for Money

THE TEACHING SEQUENCE OF CAPOEIRA REGIONAL



Mestre Bimba created eight training sequences to cover the fundamental moves of Capoeira. These sequences serve as a didactic tool to help new capoeiristas enter the roda and learn the art of the game. This contribution was revolutionary, as capoeiristas worldwide still use these sequences to introduce Capoeira to new students. Variations in training the sequences have developed over time, reflecting different group styles and preferences. While these sequences are not definitive, they provide a valuable reference for incorporating them into training. Note that movement names can vary between groups, so refer to the video if unsure.

PART 1		PART 2	
STUDENT A	STUDENT B	STUDENT A	STUDENT B
Meia Lua de Frente Right	Cocorinha Left	Queixada Right	Cocorinha Right
Meia Lua de Frente Left	Cocorinha Right	Queixada Left	Cocorinha Left
Armada Right	Negativa Left	Cocorinha Right	Armada Right
Aú Left	Rolê	Benção Right	Negativa Right
		Aú Rolê Left	Cabeçada (to Aú)
PART 3		PART 4	
STUDENT A	STUDENT B	STUDENT A	STUDENT B
Martelo Right	Palma Left	Godeme Right	Palma Left
Martelo Left	Palma Right	Godeme Left	Palma Right
Cocorinha Right	Armada Right	Arrastão Right	Galopante Left
Benção Right	Negativa Right	Aú Rolê Left	Cabeçada (to Aú)
Aú Rolê Left	Cabeçada (to Aú)		
PART 5		PART 6	
STUDENT A	STUDENT B	STUDENT A	STUDENT B
Giro Right	Cabeçada	Meia Lua de Compasso R	Cocorinha Right
Joelhada Right	Negativa Right	Cocorinha Right	ML Compasso R
Aú Rolê Left	Cabeçada (to Aú)	Joelhada Right	Negativa Right
		Aú Rolê Left	Cabeçada (to Aú)
PART 7		PART 8	
STUDENT A	STUDENT B	STUDENT A	STUDENT B
Armada Right	Cocorinha Right	Benção Right	Negativa Right
Cocorinha Right	Armada Right	Aú Rolê Left	Cabeçada (to Aú)
Benção Right	Negativa Right		
Aú Rolê Left	Cabeçada (to Aú)		

CAPOEIRA GUERREIROS TRADITIONS & ETIQUETTE

Practicing common courtesy is essential in Capoeira Guerreiros. Arrive on time, greet others, and clean up after yourself in the academy and changing room areas, being especially careful with fragile musical instruments. Maintain good hygiene by coming to class clean, keeping your fingernails and toenails short, wearing deodorant, avoiding jewelry, and wearing a clean uniform consisting of white abadas, your cord, and a group t-shirt.

During class and events, always wear a clean uniform. Line up in cord order (and for children, in size order) when saying the saudação. Address all teachers by their title (Professor, Contra-Mestre, Mestrando, Mestre), unless you have received explicit permission to use their Capoeira name (apelido). You may call Mestre Gaivota "Gaivota" when there are no guests, but use "Mestre" when there are.

If you are late to class, wait on the side for acknowledgment from the teacher before entering, saying "Salve Capoeira" before stepping onto the floor. You may ask questions during or outside of class, but avoid asking during the roda and do not chat with fellow students during class or the roda. Participate actively by singing and clapping with energy, and stay alert and engaged, shifting as needed to maintain the shape of the roda.

In the roda, the berra-boi (lead Berimbau) sets the tone and rhythm for the game, with the person playing the Berimbau and singing generally controlling the roda, though deference is always given to Mestres. Instruments

should never be set down during a roda; pass them smoothly to a new person, changing only one instrument at a time to minimize disruption.

A Regional roda requires one Berimbau (medio or viola) and two pandeiros, while an Angola roda or other traditional roda includes 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, making eye contact with the leader and waiting for their acknowledgment before entering. When you enter, you are buying a game with one of the players, meaning the other player will be out. Do not buy out a teacher unless they make it clear that you may. Always shake hands with the other capoeirista after a game, especially if someone gets hurt.

During public events, such as demonstrations and outdoor rodas, avoid fighting and sweeping. The goal is to display skillful and beautiful games, not undisciplined or violent ones. Support your school and mestre by helping to keep the academy clean, 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.

GRADUATION FORMAT AND CORD SYSTEM

Graduation Format

The graduation process in Capoeira, known as the Batizado (baptism), is a significant event where students receive their first cord and are officially welcomed into the Capoeira community. Following the Batizado, students participate in Troca de Corda (cord changing ceremonies), which signify their progression through various skill levels. These ceremonies include a combination of demonstrations, rodas, and performances, celebrating the achievements of the students and their commitment to the art of Capoeira. Each cord represents a specific level of proficiency and understanding of Capoeira's techniques, history, and philosophy.

Cord System

The cord system in Capoeira Guerreiros is a structured progression through various colored cords, each representing a level of achievement and skill. The cords for adults and children differ, with specific colors and combinations denoting their rank.

These cords reflect the student's growth in Capoeira, with each level requiring mastery of specific movements, techniques, and knowledge. The cord system not only marks technical skill but also the student's dedication, discipline, and understanding of Capoeira's cultural and historical significance.

Adults Cords

- Verde Claro
- Verde Claro & Verde Escuro Trançada
- Verde Escuro
- Verde-Amarelo Trançada
- Amarelo Claro
- Amarelo Claro & Amarelo Escuro Trançada
- Amarelo Escuro
- Amarelo Azul Trançada - Instructor
- Azul - Professor Formando
- Verde Amarelo Azul - Professor
- Formado
- Verde Amarelo Azul Branco -
- Contramestre
- Branco Verde – Mestre
- Branco Amarelo – Mestre
- Branco Azul – Mestre
- Branco – Mestre
-

Kids Cords

- Cinza Claro
- Verde Claro
- Verde Claro & Verde Escuro
- Verde Escuro
- Verde Escuro & Amarelo Claro
- Amarelo Claro
- Amarelo Claro & Amarelo Escuro
- Amarelo Escuro
- Amarelo Escuro & Azul Claro
- Azul Claro
- Azul Claro & Verde Claro
- Azul Claro & Verde Escuro
- Azul Claro & Verde Claro & Amarelo Claro
- Azul Claro/Verde Escuro & Amarelo Escuro

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. A 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 person 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 a 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 Nene, 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 seeking 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."

THANK YOU!

Thank you for choosing to embark on this incredible journey of learning Capoeira with us at the Afro-Brazilian Cultural Center of New Jersey. Your dedication, passion, and commitment to this art form are truly commendable. As you progress through your training, remember that Capoeira is not just about physical movements, but also about embracing a rich cultural heritage, building strong community bonds, and fostering personal growth.

Capoeira is a path that requires patience, discipline, and an open heart. Every ginga, every movement, every rhythm you learn brings you closer to understanding the essence of Capoeira. It is a dance, a fight, a game, and a way of life. Through Capoeira, you will develop not only physical strength and agility but also resilience, creativity, and a deeper sense of self-awareness.

As you move forward, here are a few words of encouragement:

- **Stay Committed:** Consistency is key in Capoeira. Regular practice will help you refine your skills and build a strong foundation.
- **Embrace Challenges:** Every challenge is an opportunity to grow. Don't be afraid to make mistakes; they are part of the learning process.
- **Support Each Other:** Capoeira is a community. Encourage your fellow students, celebrate their successes, and learn from each other.
- **Keep an Open Mind:** Capoeira is rich with history and culture. Take the time to learn about its roots and traditions, and be open to the lessons they offer.
- **Have Fun:** Enjoy the journey. Capoeira is about expression, joy, and connection. Let yourself be immersed in the music, the movements, and the camaraderie.

We are here to support you every step of the way. Whether you are a beginner or an advanced practitioner, know that you are part of a vibrant and supportive community. Keep pushing your limits, stay curious, and most importantly, enjoy the process.

Thank you for being a part of the Afro-Brazilian Cultural Center of New Jersey. We look forward to seeing you grow and thrive in your Capoeira journey.

Axé!

Mestre Gaivota and the Afro-Brazilian Cultural Center of New Jersey Team