

Capoeira Song Compendium *Version 1.0*

A compendium of the most widely sung Capoeira songs with their English translations. Plus a guide on Brazilian Portuguese pronunciation, a capoeira glossary, an article about religion and its connection to Capoeira and other articles about Capoeira songs.

This work is an ongoing project and it is my hope that with feedback from users, that this document can be regularly updated and thereby enriched.

Mathew Brigham (Espaguete), May 2006 ©

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Dedication



Axé to Caçapa and Grupo Bantus in Tokyo and Bantus students around the world.



Axé to Grupo Origens do Brasil, Bournemouth and São Paulo and Instructora Bia and Mestre Adelmo.

Aim

The aim of this document is to serve as a high quality resource for English speaking Capoeiristas who wish to deepen their knowledge of the most widely sung Capoeira songs and the wisdom contained therein and hopefully improving their Portuguese at the same time. It is my hope that with feedback from users, this document will expand and be enriched. I hope to release a revised version at least twice a year. Apart from containing just lyrics in Portuguese and English there is a section on pronunciation as well as a glossary at the end. There are also sections on the different types of songs and improvisation (taken, with kind permission, from [Grupo T.A.B.C.A.T](#)), as well as a section summarising religious syncretism and its connection to Capoeira.

Acknowledgements

A debt is due to those souls who typed up capoeira songs (and in some cases translated them) and released them on the net to help budding non-Portuguese speaking Capoeiristas like myself! Songs that have been taken from the net, have been improved on; in particular with reference to grammar errors, unnatural translations and missing cultural and historical references – perhaps the most important thing to help deepen knowledge of Capoeira. In addition, a big thanks to Pirulito from [capoeira4all.com](#) and Instructora Bia from [Grupo Origens do Brasil, Bournemouth](#) for their help with translations and cultural references. Finally a big thank you to Raposa from [Shadowcatcapoeira](#), who painstakingly edited this document for grammar, spelling as well as plain silly translations!!!! Other non-lyric based acknowledgements are found within the document.

Song Versions

There are often several versions of songs sung by different groups in different ways – Capoeira is an oral tradition so this is always bound to be the case! The document will become too complex with all such variations, so just edit songs to tailor them to how you like them!

Feedback and Support

If you know of a popular song that is missing or an “exceptionally beautiful” song (will be put in separate section in Version 1.1) please contact me so I can update this document. Similarly, please contact me if you find any errors or know anything about the meaning or history of a particular song. In this way the document will grow and be enriched. Note, I will only include group specific songs if they are widely sung by many groups. *Axé*

Email feedback and support to: gowithwhatisATyahooDOTcom

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| | | | | | | | |
|--------------------------------|----|-------------------------------|----|-----------------------------|----|-------------------------------|----|
| Capoeira Songs | 1 | Catarina (Rala Côco) | 13 | Jogar Capoeira De Angola. | 27 | Pela Capoeira Eu Poder | |
| Abalou capoeira, abalou | 1 | Chuê chuê chuê chuà | 14 | Jogo de Dentro Jogo De Fora | | Jogar | 42 |
| A Bananeira Caiu | 1 | Cobra Verde | 15 | | 29 | Pisa Caboclo | 43 |
| A canoa virou, marinheiro | 1 | Cruz-Credo, Ave Maria | 15 | lavadeira..... | 29 | Pisa No Massapé Escorrega | |
| Adão, Adão..... | 1 | Cuidado Moço | 15 | La Vai Viola | 30 | | 43 |
| A Capoeira Meu Amor | 2 | Dà Dà Dà No Negro | 16 | Lá vem vindo..... | 30 | Por Favor Não Maltrate Esse | |
| A Hora E Essa..... | 2 | Dalila | 16 | Leva morena me leva | 30 | Nego | 44 |
| Ai ai ai ai (São Bento me | | Devagar, Devagar | 17 | Le La Lae Lae La | 31 | Pra Lavar Minha Roupa Não | |
| charma) | 2 | Dona Alice | 17 | Luanda é meu boi | 32 | Tem Sabão | 44 |
| Ai ai Aide | 2 | Dona Maria Como Vai Você | | Maculelê Maracatú..... | 32 | Preta Calunga | 45 |
| Ajuda eu berimbau | 3 | | 18 | Meu Berimbau , Instrumento | | Princesa Isabel, Princesa | |
| Alô Maria | 3 | Dona Maria Do Camboatá . | 18 | Genial..... | 34 | Isabel | 45 |
| A Manteiga Derramou | 3 | É De Couro De Boi..... | 19 | Moleque E Tu..... | 34 | Quebra Gereba | 46 |
| Angola ê ê, Angola | 4 | E' De Manhã, Idalina Tà Me | | Nhem Nhém Nhém | 35 | Quem Jogo | 46 |
| Apanha a laranja no chão, | | Chamando..... | 19 | No Mercado modelo..... | 35 | Quem E Voce..... | 47 |
| tico tico | 4 | Eu Já Vou A Beleza | 20 | Ó Ligeiro..... | 35 | Quem Vem Lá Sou Eu | 47 |
| Aruanda ê | 5 | É legal, é legal..... | 20 | Oi Nega que vende aí | 35 | Roda maravilhosa | 48 |
| Bahia Axé | 5 | Ê Paraná. Ê Paraná. | 20 | Ô â ô â ei..... | 36 | Sai Sai Catarina | 49 |
| Bahia começa com B | 7 | É o Mar vai virar Sertão | 21 | Oi Sim Sim Sim | 36 | Salomê, Salomê..... | 49 |
| Bahia De Qualquer Maneira. | 7 | É Só Prestar Atenção..... | 21 | Olha O Nego sinhà | 37 | Santa Maria mãe de Deus . | 49 |
| Bate palma pra ele | 7 | Eu sou angoleiro | 22 | Olha Pomba voôu | 37 | Sim sinhã, Sim Sinho,..... | 50 |
| Boa Viagem..... | 8 | Eu Sou Capoeira Tambem | | O Me Da Meu Dinheiro | 38 | Sou Capoeira E Pego Na | |
| Cajuê | 8 | Sou Maculelê | 22 | Onça Morreu | 38 | Viola | 50 |
| Camungerê..... | 9 | Eu tenho que ir me embora | 23 | Zum, Zum, Zum | 38 | Solta A Mandinga..... | 51 |
| Canarinho da alemanha | 9 | Eu Vi A Cutia Com Coco No | | Onde Vai Caiman..... | 39 | Sou Angoleiro | 51 |
| Capoeira De São Salvador. | 10 | Dente..... | 23 | O que é berimbau? | 39 | Tabareu Que Vem Do Sertao | |
| Capoeira of Salvador..... | 10 | Foi No Clarão Da Lua | 24 | O Capoeira e o Pescador .. | 39 | | 51 |
| Capoeira de verdade..... | 11 | Gunga é meu | 25 | Parabéns pra você..... | 40 | Tava Lá Em Casa | 51 |
| Capoeira E Defesa Ataque. | 12 | lê Capoeira, lê Capoeirá | 25 | Para Roda Capoeira | 41 | Tava lá na beira do Mar | 52 |
| Capoeira é da nossa cor. ... | 13 | laiaioio..... | 26 | Paraná é..... | 41 | Tem Dende, Tem Dende ... | 52 |
| | | lê Parana..... | 27 | | | Tim, Tim Tim Aruandê | 52 |

| | |
|--|-----------|
| Tô dormindo tô sonhando .. | 53 |
| Troca Mão Pelo Pé..... | 53 |
| Um pouquinho de dendê | 54 |
| Uma Volta Só | 54 |
| Um, dois, tres | 54 |
| Brincadeira Mandinga | 55 |
| Vem Começo A Roda lo lo. | 55 |
| Vinha da Bahia pra lhe ver. | 56 |
| Você Que É Forte..... | 57 |
| Xarél, Xereré | 57 |
| Xô xô meu canario | 57 |
| Samba Songs..... | 58 |
| Lê Lê Lê Baiana | 58 |
| O Levanta Saia Mulata..... | 58 |
| Praia Da Amaralina | 58 |
| Sereia Sereia..... | 59 |
| Maculele Songs | 59 |
| Boa noite pra quem é de boa noite..... | 59 |
| Cabana De Guerreiro | 59 |
| E na hora ê..... | 60 |
| Tindolelê auê Cauiza..... | 60 |
| Maculele Jurou Vinganca ... | 60 |
| Sou Eu Maculele | 60 |
| Brazilian Portugese Pronunciation | 61 |

| | |
|--|-----------|
| Songs that reflect special roda moments | 65 |
| Songs that reflect special roda moments | 66 |
| Improvisation in songs.... | 67 |
| Why Sing In Portuguese? | 70 |
| A Note On Oral Tradition . | 71 |
| The different types of Capoeira songs | 72 |
| Syncretic Religious Practice in Brazil | 74 |
| Capoeira Glossary | 76 |

Capoeira Songs

Abalou capoeira, abalou

Abalou capoeira abalou,
Mais se abalou deixa abalar
Abalou capoeira abalou,
Mais se abalou deixa abalar
Abalou capoeira abalou,

It shook capoeira, shook.

Shook capoeira shook,
But if it shook let it shake
It shook capoeira shook,
But if it shook let it shake
It shook capoeira shook,

A Bananeira Caiu

O facão bateu em baixo
a bananeira caiu
o facão bateu em baixo
a bananeira caiu
caiu caiu bananeira
a bananeira caiu

• bananeira also refers to the handstand used in capoeira.
This song may be appropriate to sing when a real valentão (valiant one) is taught the art of falling.

The Banana Tree fell

My machete struck low
the banana tree fell
the machete struck low
the banana tree fell
fall, fall, banana tree
the banana tree fell

A canoa virou, marinheiro

A canoa virou, marinheiro
No fundo do mar tem dinheiro
A canoa virou, marinheiro
No fundo do mar tem segrêdo
A canoa virou, marinheiro
No fundo do mar tem malícia
A canoa virou, marinheiro
No fundo do mar tem capoeira
A canoa virou, marinheiro
Mas se virou, deixa virar
A canoa virou, marinheiro
Oi está lá, no fundo do mar
A canoa virou, marinheiro

The canoe capsized, sailor

The canoe capsized, sailor
In deep sea there is money
The canoe capsized, sailor
In deep sea there are secrets
The canoe capsized, sailor
In deep sea there is trickery
The canoe capsized, sailor
In deep sea there is capoeira
The canoe capsized, sailor
But if it capsized, leave it
The canoe capsized, sailor
There it is, in the deep sea
The canoe capsized, sailor

The canoe has been capsized, but in every disaster there is the opportunity to look on the bottom of the sea for sunken treasure.

Adão, Adão

Adão, Adão
Oi cadê Salomé, **Adão?**
Oi cadê Salomé, **Adão?**
O foi na Ilha de Maré
Adão, Adão
Oi cadê Salomé, **Adão?**
Oi cadê Salomé, **Adão?**
Oi Salomé foi passear
Adão Adão
Oi cadê Salomé? **Adão**

Adam, Adam

Adam, Adam
Where is Salomé*, **Adam?**
Where is Salomé, **Adam?**
Salomé went to Maré Island
Adam, Adam
Where is Salomé, **Adam?**
Where is Salomé, **Adam?**
Salomé went for a walk
Adam, Adam
But where is Salomé, **Adam?**

* In the Christian Bible, *Salomé* is known as the step-daughter of Herod the Great, who danced the *Dance of the Seven Veils*. She is said to have asked for the head of John the Baptist. What does Adam have to do with this? Perhaps because he is the "original man," Salomé wants to claim him as well...

A Capoeira Meu Amor

Você se lembra de mim
Eu nunca vi você tão só
O meu amor, o meu xodó, minha
Bahia

Você se lembra de mim
Eu nunca vi você tão só
O meu amor, o meu xodó, minha
Bahia

A capoeira meu Amor

A capoeira me chamou

A capoeira meu Amor

A capoeira me chamou

Capoeira My Love

If you remember me
I never saw you that lonely
My love, my sweetheart, my Bahia

You remember me
I never saw you that lonely
My love, my sweetheart, my Bahia

Capoeira my Love

Capoeira called me

Capoeira my Love

Capoeira called me

Ai ai ai ai (São Bento me charma)

Ai ai ai ai
São bento me chama

Ai ai ai ai

São bento me quer

Ai ai ai ai

Pra jogar capoeira

Ai ai ai ai

Conforme a razão

Ai ai ai ai (St. Benedict calls me)

Ai ai ai ai
St. Benedict calls me

Ai ai ai ai

St. Benedict wants me

Ai ai ai ai

To play capoeira

Ai ai ai ai

The right way

A Hora E Essa

A hora é essa

A hora é essa

A hora é essa

A hora é essa

Berimbau tocou na capoeira

Berimbau tocou eu vou jogar

Berimbau tocou na capoeira

Berimbau tocou eu vou jogar

It's now the time

It's now the time

It's now the time

It's now the time

It's now the time

Berimbau played in capoeira

Berimbau played, I will go play

Berimbau played in capoeira

Berimbau played, I will go play

Ai ai Aide

ai, ai, aidê,
Joga bonito que eu quero ver

Ai, ai, aidê.

Joga bonito que eu quero aprender

Ai, ai, aidê.

This song is frequently directed at players who are making mistakes or generally playing sloppily in the *roda*. It can also be sung as a celebration of a great game in progress.

Ai ai Aide

ai, ai, aidê,
Play beautifully because I want to see

Ai, ai, aidê.

Play beautifully because I want to learn

Ai, ai, aidê.

Ajuda eu berimbau

Ajuda eu berimbau
Ajuda eu a cantar
Ajuda eu berimbau
Ajuda eu a cantar

Alô Maria

Vou ligar pra você
Alo, alo Maria
Vou dizer que te amo
No final do ano
Eu vou pra Bahia
E Maria, capoeira eu não largo não
Já tentei mas meu coração
Não vive sem ela não
Tinha que perder a visão
E nunca escutar então
A voz do lamento
Ver um jogo de São Bento
Explode meu coração
Vou ligar pra você
Alo, alo Maria
Vou dizer que te amo
No final do ano
Eu vou pra Bahia
Capoeira angola, regional, samba de
roda e maculele
Isso tá no meu sangue
Tá perto de mim
Só falta você
Coro

The berimbau helps me

The berimbau helps me
Helps me to sing
The berimbau helps me
Helps me to sing

Alô Maria

I will call you to tell you
Hello, hello Maria
I will say that I love you
In the end of the year
I will go to Bahia
Maria, I will not abandon capoeira
I Already tried but my heart
can't live without it
I have lost my sight
And never listened
to your cries
To see a game of Saint Benedict
My heart explodes
I will call you to tell you
Hello, hello Maria
I will say that I love you
In the end of the year
I will go to Bahia
Capoeira Angola, regional, samba of
the roda and maculele
It's in my blood
It's close to me
You're the only thing missing
Chorus

A Manteiga Derramou

Vou dizer a meu sinhô
Que a manteiga derramou
E a manteiga não é minha
E a manteiga é de ioiô#
Vou dizer a meu sinhô
Que a manteiga derramou
E a manteiga não é minha
E a manteiga é de ioiô
Vou dizer a meu sinhô
Que a manteiga derramou
A manteiga é de ioiô
Caiu na água e se molhou
Vou dizer a meu sinhô
Que a manteiga derramou
A manteiga é do patrão
Caiu no chão e derramou
Vou dizer a meu sinhô
Que a manteiga derramou
A manteiga não é minha
É prá filha de ioiô...
Vou dizer a meu sinhô
Que a manteiga derramou

A slave narrative about a "mysterious" spillage. A container full of butter has been knocked over, and no one is taking responsibility. When asked, a slave says, "it's not my butter, it's the master's butter," which, while technically true, does not help resolve the matter. Slaves would often use such tactics of "passive resistance" to remind the master of his dependence on them.

The Butter Spilled

I'm going to tell my lord
That the butter spilled
The butter is not mine
It is the master's butter
I'm going to tell my boss
That the butter spilled
The butter is not mine
The butter is the boss'
I'm going to tell my boss
That the butter spilled
The butter is the boss'
It fell in the water and got wet
I'm going to tell my boss
That the butter spilled
The butter is the boss'
It fell on the ground and spilled
I'm going to tell my boss
That the butter spilled
The butter is not mine
It's for the master's daughter
I'm going to tell my boss
That the butter spilled

• *ioiô / ioiá* (yoh-YOH / yah-YAH)
These were the master's children, who were often allowed to play with slave children until a certain age. When slave children reached working age, however, they were separated from their white friends. Slaves would often resent these children thereafter, blaming accidents (like the one above) on them.

Angola ê ê. Angola

Angola Ê Ê,
Angola Ê Angola
Onde Eu Vim
É De Angola Ê Ê,
Onde Eu Vim
É De Angola Iaia

ANGOLA Ê Ê, ANGOLA Ê ANGOLA

Vou Me Embora
Pra Angola Ê Ê
Capoeira De Angola
Vai Vadiar*

Angola ê ê, Angola ê Angola

Ô Puxa Puxa,
Leva Leva
Eu Quero Jogar
E Vadiar

Angola ê ê, Angola ê Angola

Capoeira É Mandingueiro
Capoeira É Malandragem

*"vadiar" – to hang out, bum around, do nothing in particular. A synonym for playing capoeira.

Angola ê ê. Angola

Angola Eh,
Angola Eh Angola
Where I Come From
Is Angola, Eh Eh
Where I Come From
Is Angola, Iaia

Angola eh eh, Angola eh Angola

I Will Go
To Angola, Eh Eh
Capoeira Angola
Will hang Around

Angola eh eh, Angola eh Angola

Oh, Pull It Pull It,
Take It Take It
I Want To Play
And hang Around

Angola eh eh, Angola eh Angola

Capoeira Is A Mandingueiro
Capoeira Is Malandragem

Apanha a laranja no chão. tico tico

Apanha a laranja no chão, tico tico

Se meu amor foi embora eu não fico
Apanha a laranja no chão, tico tico

Meu abada é de renda, e de fita
Apanha a laranja no chão, tico tico

Não apanha com mão, só com pe e
com bico

This song reminds players to use their feet and "beaks" instead of hands. It may also be used in the "money game," where a handkerchief full of money is spread in the middle of the roda.

• *tico-tico* (TCHEE-koo TCHEE-koo)
A small songbird that makes a "tico-tico" sound.

Grab the orange off the ground. tico-tico

Grab the orange
off the ground, tico-tico
If my love went away I won't stay
**Grab the orange off the ground,
tico-tico**
My *abadá* is of lace, and of ribbon
**Grab the orange off the ground,
tico-tico**

Don't grab with the hand
only with the foot or the beak

• *abadá* (ah-bah-DAH)
Loose capoeira shirt and pants, usually white. Probably came from the culture of dockworkers, who often used flour or sugar bags to make their clothing. The *abadá* mentioned here, made of lace and ribbon, is an extravagant luxury.

Aruanda ê

Aruanda ê
Aruanda ê, aruanda

Aruanda ê camar (Coro)

Vem de dentro do peito
Essa chama que acende
Meu corpo inteiro não pode parar
Eu sou mandigueiro de lá da Bahia
Axé capoeira salve Abadá

Coro

Oxalá que me guie
Por todo caminho
Não deixe na roda a fé me faltar
Sou vento que sopra eu sou capoeira

A luta de um povo prá se libertar

Aruanda ê

Aruanda ê
Aruanda ê, aruanda

Aruanda ê to camar (Chorus)

It comes from inside the chest
This flame that lights
My entire body cannot stop
I am mandigueiro from Bahia
Capoeira Axé long live Abadá

Chorus

Oxalá* who guides me
The whole way
Don't let my faith fail in the roda
I am the wind that blows I am
Capoeira
The fight of a people to be free

*Creator God in Candomblé - a spiritualist religion
in Brazil.

Bahia Axé

Que bom
Estar com vocês
Aqui nesta roda
Com este conjunto
Bahia axé, axé Bahia
Bahia axé, axé Bahia
Io ioioioio
Ioioioo
Ioioioo
Io ioioioioo
Ioioioo
Ioioioo
O vento
Que venta tão lindo
Entre os coqueirais
Isso é demais
Io ioioioioo
Ioioioo
Ioioioo
Io ioioioioo
Ioioioo
Ioioioo
Bahia axé, axé Bahia
Bahia axé, axé Bahia

Bahia Axe*

It's good
to be with you
here in this roda
with this group of people
Bahia axé axé Bahia
Bahia axé axé Bahia
Io ioioioioo
ioioioo
ioioioo
Io ioioioioo
ioioioo
ioioioo
the wind
that blows so pretty
Through the coconut trees
this is too much
io ioioioioo
ioioioo
ioioioo
Io ioioioioo
ioioioo
ioioioo
Bahia axé axé Bahia
Bahia axé axé Bahia

*Axé: The Yoruban word meaning life force or vital
energy

A Benguela

Coro

A Benguela chamou pra jogar
A Benguela chamou pra jogar
capoeira (repita uma vez)

Tudo começou assim
Hoje eu tenho que lembrar
De Maria Martinha do Bonfim
Luiz Candido Machado
Que eram os pais de Mestre Bimba

Manoel dos Reis Machado

Coro

Em mil novecentos
Este fato aconteceu
Em vinte três de novembro
O Mestre Bimba nasceu

Coro

Bimba assim dizia
Tocando seu berimbau
Sentado no velho banco
Ensinando regional

Coro

Nos dias de formatura
Era obrigado a jogar
O São Bento Grande e o toque de
luna
a Benguela não podia sujar

Coro

A Benguela

Chorus

Benguela called to play
Benguela called to play capoeira
(repeat once)

It all started like this
Today I have to remember
Maria Martinha do Bonfim
Luiz Candido Machado
Who were the parents of Mestre
Bimba
Manoel dos Reis Machado

Chorus

In nineteen hundred
This event happened
On the twenty third of November
Mestre Bimba was born

Chorus

Bimba used to say in his way
While playing his berimbau
Seated on the old bench
Teaching Regional

Chorus

On the days of graduation
It was obligatory to play
São Bento Grande and the beat of
luna
In Benguela one cannot get dirty

Chorus

On the fifth of February
of the year of seventy-five
This sad event happened
In the city of Goiânia
Mestre Bimba passed away

Em cinco de fevereiro
do ano de setenta e quatro
Esta tristeza aconteceu
Na cidade de Goiânia
Mestre Bimba faleceu

Bahia começa com B

Bahia começa com B
Bahia termina e ia
berço e mae da capoeira
meu amigo era a Bahia
Bahia começa com B
Bahia termina e ia
Bahia começa com B
Bahia termina e ia
vim falar dos velhos mestres
que viveram na Bahia
Bahia começa com B
Bahia termina e ia
Bahia começa com B
Bahia termina e ia
Bahia, eee, Bahia, aaa
Bahia, eee, Bahia, aaa

Bahia it starts with B

Bahia starts with "B"
Bahia ends with "ia"
cradle and Mother of capoeira
my friend was Bahia
Bahia starts with "B"
Bahia ends with "ia"
Bahia starts with "B"
Bahia ends with "ia"
I came to speak of old masters
who lived in Bahia
Bahia starts with "B"
Bahia ends with "ia"
Bahia starts with "B"
Bahia ends with "ia"
Bahia, eee, Bahia, aaa
Bahia, eee, Bahia, aaa

Bahia De Qualquer Maneira

Esse ano eu vou pra bahia de
qualquer maneira
esse ano eu vou pra bahia de
qualquer maneira
vou tocar berimbau
vou da salto mortal
vou jogar capoeira
vou tocar berimbau
vou da salto mortal
vou jogar capoeira

Bahia by any means possible

This year I will go to Bahia by any
means possible
this year I go to Bahia by any
means possible
I will play berimbau
I will give a backflip
I will play capoeira
I will play berimbau
I will do a backflip
I will play capoeira

Bate palma pra ele

O menino é bom
Bate palma pra ele
É bom é bom
Bate palma pra ele
O menino é bom
Bate palma pra ele
É bom é bom
Bate palma pra ele

Clap for him

The boy is good
Clap for him
He is good, he is good
Clap for him
This boy is good
Clap for him
Is good, is good
Clap for him

Boa Viagem

Adeus
Boa viagem
Adeus, adeus
Boa viagem
Eu vou
Boa viagem
Eu vou, eu vou
Boa viagem
Eu vou-me embora
Boa viagem
Eu vou agora
Boa viagem
Eu vou com Deus
Boa viagem
E com Nossa Senhora
Boa viagem
Chegou a hora
Boa viagem
Adeus...
Boa viagem

Bon Voyage

Goodbye
Bon Voyage
Goodbye, Goodbye
Bon voyage
I'm going
Bon Voyage
I'm going, I'm going
Bon Voyage
I'm going to leave
Bon Voyage
I'm going now
Bon Voyage
I go with God
Bon Voyage
And with Our Lady
Bon Voyage
The hour has arrived
Bon Voyage
Goodbye
Bon Voyage

Cajuê

Vou mandar eu vou
Cajuê*
Eu mandar Boiá
Cajuê
Ô menina linda
Cajuê
Venha me buscar
Cajuê

Cajuê

I'll make myself go
Cajuê
I order Boiá
Cajuê
Ô pretty girl
Cajuê
Come and find me
Cajuê

*Cajuê refers to Cajueiro, which is a tree that grows cashew nuts., In Brazil there is a city named Cajueiro and this song is probably referring to that city.

Camungerê

Camungerê como vai como tá

Camungerê

Ô como vai vos micê?

Camungerê

Se vai bem de saude

Camungerê

Para mim é um prazer

Camungerê

Vim aqui pra lhe ver

Camungerê

Camungerê is a Brazilian greeting word - often used as capoeira greeting song especially when teachers or students of one group enter the roda of another.

Camungerê

Camungerê, how are you?

Camungerê

How do you do?

Camungerê

If you are healthy

Camungerê

Then it's a pleasure for me

Camungerê

I came here to see you

Camungerê

Canarinho da alemanha

canarinho da alemanha

quem matou meu curió

eu jogo capoeira

mestre bimba é o melhor é

canarinho da alemanha

quem matou meu curió

na roda da capoeira

quero ver quem é melhor é

canarinho da alemanha

quem matou meu curió

eu jogo capoeira

e pastinha é melhor é

canarinho da alemanha

quem matou meu curió

eu jogo capoeira

na bahia é Maceio é

canarinho da alemanha

quem matou meu curió

eu jogo Capoeira, quero ver quem é

melhor

canarinho da alemanha

quem matou meu curió

eu jogo capoeira

Caiçara também é é

canarinho da alemanha

quem matou meu curió

Eu jogo capoeira

mas Pastinha é o maior

German canary

German canary

who killed my songbird?

I play capoeira

master bimba is the best

German canary

who killed my songbird?

in the roda of the capoeira

I want to see who is the best

German canary

who killed my songbird?

I play capoeira

but pastinha is the best

German canary

who killed my songbird?

I play capoeira

in Bahia and Maceio

German canary

who killed my songbird?

I play capoeira

I want to see who is the best

German canary

who killed my songbird?

I play capoeira

and Caiçara is also the best

German canary

who killed my songbird?

I play capoeira

but Pastinha is the greatest

Capoeira De São Salvador

Oi meu mano,
O que foi que tu viu la,
Eu vi Capoeira matando,
Tambem vi maculelê, Capoeira

É jogo praticado na terra de São Salvador

Capoeira
É jogo praticado na terra de São Salvador

Sou discipulo que aprende,
Sou mestre que da lição,
Na roda de Capoeira,
Nunca dei um golpe em vão,
Capoeira

É jogo praticado na terra de São Salvador

Capoeira
É jogo praticado na terra de São Salvador

Manuel dos Reis Machado,
Ele é fenomenal,
Ele é o Mestre Bimba,
Criador do Regional, Capoeira

É jogo praticado na terra de São Salvador

Capoeira
É jogo praticado na terra de São Salvador

Capoeira é luta nossa,
Da era colonial,
Nasceu foi na Bahia,
Angola e Regional, Capoeira

Capoeira of Salvador

O my brother
What was it that you saw there?
I saw Capoeira killing
I also saw maculelê, Capoeira

This game is practised in the land of Salvador

Capoeira
This game is practised in the land of Salvador

I am a student who learns
I am a master who teaches
In a circle of Capoeira
I never did a useless kick, Capoeira

This game is practised in the land of Salvador

Capoeira
This game is practised in the land of Salvador

Manuel dos Reis Machado,
He is phenomenal,
He is the mestre Bimba,
The creator of Regional, Capoeira

This game is practised in the land of Salvador

Capoeira
This game is practised in the land of Salvador

Capoeira is our martial art
From the colonial era
It was born in Bahia,
Angola and Regional, Capoeira

This game is practised in the land of Salvador
Capoeira
This game is practised in the land of Salvador

Capoeira de verdade

Isso é Coisa da Gente

Se você faz um jogo ligeiro
dá um pulo pra lá e pra cá
não se julgue tão bom capoeira

Que a capoeira não é tão vulgar
Para ser um bom capoeirista
pra ter muita gente que lhe dê valor

você tem que ter muita humildade
Tocar instrumentos, ser um bom
professor
O capoeira faz chula bonita
canta um lamento com muito emoção
quando vê seu mestre jogando
Sente alegria no seu coração
Ele joga angola miudinho
se a coisa esquentar não corre do
pau
Tem amigos por todos os lados
um grande sorriso também não faz
mal

Isso é coisa da gente
ginga pra lá e pra cá
mexe o corpo ligeiro
a mandinga não pode acabar
**Isso é coisa da gente
ginga pra lá e pra cá
mexe o corpo ligeiro
a mandinga não pode acabar**

True Capoeira

This thing belongs to us

If you play a fast game
Jump here and there
It doesn't mean you play Capoeira
well

because Capoeira is not that cheap
To be a good Capoeirista
To have a lot of people giving credit
to you

You need to be very modest
Play instruments, and be a good
teacher
A Capoeirista sings pretty chulas
sings a lamento with much emotion
When he sees his mestre playing
he feels joy in his heart
He plays Angola and Miudinho
If things get hot he doesn't run from
the fight
He has friends everywhere
a big smile doesn't harm either

This thing belongs to us,
ginga here and ginga there
Move the body swiftly
the magic musn't stop
**This thing belongs to us,
ginga here and ginga there
Move the body swiftly
the magic musn't stop**

Capoeira E Defesa Ataque

É defesa, ataque
A ginga de corpo
E a malandragem
Capoeira

**É defesa, ataque
A ginga de corpo
e a malandragem**

São francisco nunes
Preto velho meu avô
Ensinou para o meu pai
Mas meu pai não me ensinou
Capoeira

**É defesa, ataque
A ginga de corpo
e a malandragem**

O maculelê
É dança do pau
Na roda de capoeira
È no toque do berimbau
Capoeira

**É defesa, ataque
A ginga de corpo
e a malandragem**

Eu ja tive em moçambique
Eu ja tive em guinè
Tô voltando de angola
Com o jogo de malè
Capoeira

**É defesa, ataque...
A ginga de corpo
e a malandragem**

It's defence and attack

It's defense and attack
Swinging of the body
And malandragem
Capoeira

**It's defense and attack
Swinging of the body
and the malandragem**

Saint Francisco nunes
The old black man, my grandfather
He taught my father
But my father did not teach me
Capoeira

**It's defense and attack
swing the body
and the malandragem**

maculelê
Is a dance of sticks
In the Capoeira roda
Is the rhythm of berimbau
Capoeira

**It's defense and attack
swing the body
and the malandragem**

Ive already been to Mozambique
Ive already been to Guinea
Im coming back from Angola
With the game of malè*
Capoeira

**It's defense and attack
swing the body
and the malandragem**

*The Malês were a group of Africans who organized a famous slave revolt in Brazil.

Se você quiser aprende
Vai ter que praticar
Mas na roda de capoeira
E' gostoso de jogar
Capoeira
**E' defesa, ataque
A ginga de corpo
e a malandragem**

If you want to learn
It requires practice
But in the capoeira roda
It's a delight to play
Capoeira
**It's Defence and attack
swing the body
and the malandragem**

Catarina (Rala Côco)

O rala côco
catarina
Fazer cocada*
Catarina
O rala côco
Catarina
Não quebra nada
Catarina
Rala pra que
Catarina
Rala e vender
Catarina
Rala côco, rala côco,
rala côco meu sinho
**Rala côco, rala côco, rala côco
meu sinho**

Catarina (Grate coconut)

Grate coconut
catarina
To make cocada
Catarina
Grate the coconut
Catarina
Don't break anything
Catarina
Grate so that
Catarina
Grate and sell
Catarina
Grate coconut, grate coconut
Grate coconuts my lord
**Rasp coco, rasp coco,
rasp coco my lord**

Capoeira é da nossa cor.

au ê au ê au ê ê
E Lê lê lê lê lê lê lê lê ô
au ê au ê au ê ê
E Lê lê lê lê lê lê lê lê ô
tá no sangue da raça brasileira
Capoeira
é da nossa cor
berimbau
é da nossa cor
atabaque
é da nossa cor
o pandeiro
é da nossa cor
au ê au ê au ê ê
E Lê lê lê lê lê lê lê lê ô
au ê au ê au ê ê
E Lê lê lê lê lê lê lê lê ô

Capoeira is our colour

au ê au ê au ê ê
E Lê lê lê lê lê lê lê lê ô
au ê au ê au ê ê
E Lê lê lê lê lê lê lê lê ô
It's in the blood of the Brazilian race
Capoeira
It's our colour
berimbau
It's our colour
atabaque
It's our colour
o pandeiro
It's our colour
au ê au ê au ê ê
E Lê lê lê lê lê lê lê lê ô
au ê au ê au ê ê
E Lê lê lê lê lê lê lê lê ô

*Cocada is a desert from Bahia made with coconuts.

Chora Viola

E chora viola, chora,
Chora viola.

Chora

Chora viola.

Chora

Chora viola.

Chora

Chora viola.

Chora

Chora viola.

Chora

The Viola cries

The viola cries, it cries
The viola cries

It cries

The viola calls

It calls

The viola calls

It calls

The viola calls

It calls

The viola calls

It calls

Chuê chuê chuê chuà

Eu pisei na folha seca
ouvi fazer chuê chuà
chuê chuê chuê chuà
ouvi fazer chuê chuà
chuê chuê chuê chuà
ouvi fazer chuê chuà

This song has been adapted from a famous *samba* by the group Fundo de Quintal, known for being pioneers of *pagode* (party) music.

We might imagine that it is about a slave hiding in the forest, fearful knowing every step might be heard by the slave hunter, called the *Capitão do Mato* ("Captain of the Jungle").

Crunch, crunch, crunch...

I stepped on a dry leaf
and heard it go crunch, crunch
crunch, crunch, crunch, crunch
and heard it go crunch, crunch
crunch, crunch, crunch, crunch
ouvi fazer chuê chuà

Cobra Verde

Eu pisei na cobra verde
Cobra verde é um bom sinal
É um bom sinal um bom sinal
Cobra verde é um bom sinal

Green Snake

I stepped on a green snake
A green snake is a good signal
A good signal, a good signal
A green snake is a good signal

Cuidado Moço

Cuidado moço
Que essa fruta tem caroço
Cuidado moço
Que essa fruta tem caroço
Pela rama que da a arvore
Sei da fruta que ela da
Essa fruta tem caroço
Ela pode lhe engasgar
Cuidado moço
Que essa fruta tem caroço
Cuidado moço
Que essa fruta tem caroço
Mais vale nossa amizade
Que dinheiro no meu bolso
Para quem sabe viver
Essa vida é um colosso
Cuidado moço
Que essa fruta tem caroço
Cuidado moço
Que essa fruta tem caroço
Ando com o corpo fechado
E um rosario no pescoço
Fui criado la na roça
Tomando agua de poço
Cuidado moço
Que essa fruta tem caroço
Cuidado moço
Que essa fruta tem caroço
Você jogava muito
No tempo que era moço
Já tá ficando velho

Take care young man

Take care young man
As this fruit has a seed
Take care young man
As this fruit has a seed
Through the branches of the tree
I know of the fruit that she gives
This fruit has a seed
She can choke on it
Take care young man
As this fruit has a seed
Take care young man
As this fruit has a seed
Our friendship is better
than the money in my pocket
To those who know how to live
This life is a colossus
Take care young man
As this fruit has a seed
Take care young man
As this fruit has a seed
I walk with a closed body*
And a rosary around the neck
I was a servant in the country
Drinking water from the well
Take care young man
As this fruit has a seed
Take care young man
As this fruit has a seed
You played a lot
When you were a young boy
You're already getting old

Cruz-Credo, Ave Maria

Cruz-Credo, Ave Maria
Quanto mais eu cantava
Ninguém respondia
Cruz-Credo, Ave Maria
Essa roda é de mudo
e eu não sabia
Cruz-Credo, Ave Maria
Quanto mais eu rezava
Assombração aparecia
Cruz-Credo, Ave Maria
Eu rezava de noite
E rezava de dia
Cruz-Credo, Ave Maria
Eu rezava e gritava
E ninguém respondia

Cross-confession, Heil Maria

Holy Cross, Hail Maria
The more I sang
Nobody answered
Holy Cross, Hail Maria
This roda is mute
and I didn't know
Cross-confession, Hail Maria
The more I prayed
The ghost appeared
Cross-confession, Hail Maria
I prayed at night
and prayed during the day
Cross-confession, Hail Maria
I prayed and cried out
And nobody answered

Olha as rugas no seu rosto
Cuidado moço
Que essa fruta tem caroço
Cuidado moço
Que essa fruta tem caroço
Cachorro que é esperto
Come a carne e roi o osso

A mulher quando não presta

Mata o cabra de desgosto
Cuidado moço
Que essa fruta tem caroço
Cuidado moço
Que essa fruta tem caroço

Look at the wrinkles on your face
Take care young man
As this fruit has a seed
Take care young man
As this fruit has a seed
The dog that is smart
eats the meat and gnaws it to the
bone
A woman when she's not paying
attention
Disgustingly kills the goat
Take care young man
As this fruit has a seed
Take care young man
As this fruit is caroço

* There are rituals in candomblé that can be performed to "close" the body, magically protecting it from injury.

Dà Dà Dà No Negro

No negro você não dà
Dà dà dà no negro
Mas se der vai apanhar

Dà dà dà no negro
No negro você não dà
Dà dà dà no negro
Jogue o negro para cima
Dà dà dà no negro
Deixa o negro vadiar
Dà dà dà no negro
No negro você não dà
Dà dà dà no negro

Get get get the negro

You don't get the negro
Get get get the negro
But if you get him, you'll take a
beating
Get get get the negro
You don't get the negro
Get get get the negro
Throw the negro upwards
Get get get the negro
Let the negro mess around
Get get get the negro
You don't get the negro
Get get get the negro

Dalila

Ê dalila, ilê ilê, dalila ô
ê dalila, ilê ilê, dalila ô
capoeira mandou lhe dizer, também
capoeira mandou lhe chamar
capoeira mandou lhe dizer,
também capoeira mandou lhe
chamar
quero falar com dalila, dalila, dalila,
dalila
quero falar com dalila, dalila, dalila,
dalila
dalila, dalila
ê dalila, ilê ilê, dalila ô
vamos se embora dalila
ê dalila, ilê ilê, dalila ô

Dalila

Ê dalila, ilê ilê, dalila ô
ê dalila, ilê ilê, dalila ô
capoeira told me to say to you,
capoeira also told me to call you
capoeira told me to say to you,
capoeira also told me to call you
I want to speak with dalila, dalila,
dalila, dalila
I want to speak with dalila, dalila,
dalila, dalila
dalila, dalila
ê dalila, ilê ilê, dalila ô
let's go dalila
ê dalila, ilê ilê, dalila ô

Devagar, Devagar

Devagar, devagar
Devagar, devagarinho
Devagar, devagar
Cuidado com o seu pezinho
Devagar, devagar
Capoeira de angola é devagar
Devagar, devagar
Esse jogo é devagar
Devagar, devagar
Eu falei devagar, devagarinho
Devagar, devagar
Esse jogo bonito é devagar
Devagar, devagar
Falei devagar, falei devagar
Devagar, devagar

Slowly, Slowly

Slowly, Slowly
Slowly, very slowly
Slowly, Slowly
Be careful with your foot
Slowly, Slowly
Capoeira de angola is played slowly
Slowly, Slowly
This game is slow
Slowly, Slowly
I said slowly, very slowly
Slowly, Slowly
This pretty game is played slowly
Slowly, Slowly
I said slowly, very slowly
Slowly, Slowly

This is a song reminding players to slow their game down. Usually played in Angola.

Dona Alice

ê dona alice
não me pegue não
não me pegue,
não me agarre,
não me pegue a mão.
Ê dona alice
não me pegue não
não me pegue,
não me agarre,
não me pegue a mão
Ê dona alice
não me pegue não

A song well suited to a game in which one *capoeirista* is getting a little too "clingy" with the other. For historical informations, Dona Alice was one of Mestre Bimba's mistresses! This song is about resisting temptation to fall into another woman's arms. A parallel is easily made with the capoeira game.

Ms Alice

Hey Ms Alice
Don't grab me, no
Don't grab me
Don't clutch me
Don't grab my hand
Hey Ms Alice
Don't grab me, no
Don't grab me
Don't clutch me
Don't grab my hand
Hey Ms Alice
Don't grab me

Dona Maria Como Vai Você

E vai você, e vai você.

Dona maria, como vai você?

Como vai você como vai você

Dona maria, como vai você?

Joga bonito que eu quero ver

Dona maria, como vai você?

E como vai como passou

Dona maria, como vai você?

E vai você, e vai você.

Dona maria, como vai você?

O joga bonito que eu quero aprender.

Ms Maria. how do you do?

How ya doing, how ya doing?

Ms Maria, how do you do?

How ya doing, how ya doing?

Ms Maria, how do you do?

Play beautifully as I like to watch

Ms Maria, how do you do?

How are you doing, how is it going?

Ms Maria, how ya doing?

How ya doing, how ya doing?

Ms Maria, how ya doing?

Play beautifully because I want to learn

Dona Maria Do Camboatá

Dona maria do camboatá

Ela chega na venda

ela manda botá

Dona maria do camboatá

Ela chega na venda e começa a

gingar

Dona maria do camboatá

Ela chega na venda e dá salto mortal

Dona maria do camboatá

This appears to be a song about a woman who has come to the market to "raise hell." Perhaps someone tried to sell her a rotten coconut?

Ms Maria of Camboatá

Ms maria of camboatá*

She arrives at the market

and orders people around

Ms maria of camboatá

She arrives at the market and starts to ginga

Ms maria of camboatá

She arrives at the market and does a backflip

Ms maria of camboatá

*camboatá (kahm-boh-ah-TAH)

This word may connote of two things: 1) certain plants with medicinal properties; or 2) a small fish that lives in fresh water.

É Com O Pé Que Se Bate

Quem nunca jogou capoeira,
Ainda não sabe o que é bom,
É cultura brasileira,
Ensina o folclore,
E é luta da gente,
Quando se escuta o pandeiro,
Rimando com o atabaque,
O berimbau vem dizendo,
Não é com a mão,

É com o pé que se bate

Não é com a mão

É com o pé que se bate

Não é com a mão

É com o pé que se bate

Não é com a mão

É com o pé que se bate

Não é com a mão

É com o pé que se bate

He keeps rhythm with his foot

Whoever never played capoeira,
Doesn't know what's good about it
It is Brazilian culture,
It teaches folklore,
And it is the fight of people,
When listening to the pandeiro,
Rhythm of the atabaque,
the berimbau comes in saying,
It's not with the hand,

It's with the foot that you hit

Not with the hand

It's with the foot that you hit

Not with the hand

He keeps rhythm with his foot

Not with the hand

He keeps rhythm with his foot

Not with the hand

He keeps rhythm with his foot

E' De Manhã. Idalina Tà Me Chamando

Idalina tem o costume
De chamar e vai andando
E' de manhã, idalina tà me chamando

O idalina meu amor
Idalina tà me esperando
E' de manhã, idalina tà me chamando

Idalina tem o costume
De mandar e se vai andando
E' de manhã, idalina tà me chamando

Idalina tem o costume
Danado de falar de homem
E' de manhã, idalina tà me chamando

Idalina meu amor
Idalina tà me esperando
E' de manhã, idalina tà me chamando

In the morning, idalina is calling me

Idalina has the habit
to call and go walking
In the morning, idalina is calling me

idalina my love
Idalina is waiting for me
In the morning, idalina is calling me

Idalina has the habit
To give a command and then leave
In the morning, idalina is calling me

Idalina has the damned habit of
talking about men
In the morning, idalina is calling me

Idalina my love
Idalina is waiting for me
In the morning, idalina is calling me

É De Couro De Boi

O meu berimbau tem cordão de ouro
le o meu atabaque

É de couro de boi

É de couro de boi

My berimbau has a golden cord
Oh, my atabaque

It's made of ox leather

Eu Já Vou A Beleza

Eu já vou a beleza, eu já vou me embora

Eu já vou a beleza, eu já vou me embora

Eu já vou a beleza, eu já vou me embora

Eu já vou a beleza, eu já vou me embora

I already I go the beauty

I already go to the beauty, I'm already leaving

I already go to the beauty, I already went

I already go to the beauty, I already went

I already go to the beauty, I already went

Ê Paraná. Ê Paraná.

Ê Paraná, é Paraná,
Terra da boa madeira, Paraná

Ê Paraná, e Paraná,
Eu vim aqui aqui não vou voltar,
Paraná

Ê Paraná, e Paraná,
Eu quero ver você jogar, Paraná.

Ê Paraná, e Paraná,
Eu quero ver você cantar,Paraná.

Ê Paraná, e Paraná,
Eu vim aqui aqui não vou voltar,
Paraná

Ê Paraná, e Paraná,
Paraná, Paranaué, Paraná.

Ê Paraná, e Paraná,

It's Paraná. it's Paraná.

It's Paraná, it's Paraná,
Land of good wood, Paraná

It's Paraná, it's Paraná,
I came here, I'm not going back
Paraná

It's Paraná, it's Paraná,
I want to see you play, Paraná.

It's Paraná, it's Paraná,
I want to see you sing, Paraná.

It's Paraná, it's Paraná,
I came here, I'm not going back
Paraná

It's Paraná, it's Paraná,
Paraná, Paranaué, Paraná.

It's Paraná, it's Paraná,

,

É legal. é legal

É legal, é legal
jogar capoeira e tocar berimbau

é legal, é legal
jogar capoeira é um negocio legal
é legal, é legal

It's great. It's great

It's great, It's great
To play capoeira and play the
berimbau

It's great, It's great
Playing capoeira is a great thing
It's great, it's great

É o Mar vai virar Sertão

Ôh Nana deixa eu ir
Ôh Nana eu vou só
Ôh Nana deixa eu ir
Lá pro Sertão* de Caipó
Ôh Nana deixa eu ir
Ôh Nana eu vou só
Ôh Nana deixa eu ir
Lá pro Sertão de Caipó
O Sertão vai virar mar
É O Mar Vai Virar Sertão
O Sertão vai virar mar
É O Mar Vai Virar Sertão

* Sertão semi-arid region comprising parts of the states of Bahia, Pernambuco, Paraíba, Rio Grande do Norte, Ceará and Piauí

The Sea turns to the Hinterland

Ôh Nana let me go
Ôh Nana I'm going alone
Ôh Nana let me go
There to the Caipó hinterland
Ôh Nana let me go
Ôh Nana I'm going alone
Ôh Nana let me go
There to the Caipó hinterland
Hinterland will turn into sea
The sea will turn into hinterland
Hinterland will turn into sea
The sea will turn into hinterland

É Só Prestar Atenção

lê madalena rojão, bota lenha no fogão,
Para fazer armação
Hoje é dia de sol, alegria de coiôte, é curtir o verão
liiê te te te te te tee iê
Te te te te te teiã
liiê te te te te te tee iê
Te te te te te teiã
É so prestar atenção, que essa luta brasileira Capoeira meu irmão.

É so prestar atenção, que essa luta brasileira Capoeira meu irmão.
É so prestar atenção, essa luta brasileira é Capoeira meu irmão.

É so prestar atenção, que essa luta brasileira Capoeira meu irmão.

Agora eu quero ouvir berimbau
Agora eu quero ouvir o pandeiro
Agora eu quero ouvir atabaque
Agora eu quero ouvir agogô
Agora eu quero ouvir reco-reco

Pay Attention

lê madalena rocket, put firewood in the stove,
To make a great fire
Today is a sunny day, joy of coiôte, Enjoy the summer
liiê te te te te te tee iê
Te te te te te teiã
liiê te te te te te tee iê
Te te te te te teiã
Pay attention, this is a Brazilian fight, Capoeira, my brother.

Pay attention, this Brazilian fight is Capoeira, my brother
Pay attention, this Brazilian fight is Capoeira, my brother

Pay attention, this Brazilian fight is Capoeira, my brother

Now I want to hear berimbau
Now I want to hear the pandeiro
Now I want to hear atabaque
Now I want to hear the agogô
Now I want to hear the reco-reco

Eu sou angoleiro

Eu sou angoleiro
angoleiro é o que eu sou
eu sou angoleiro
angoleiro de valor
eu sou angoleiro
angoleiro salvador
eu sou angoleiro
angoleiro sim senhor
eu sou angoleiro
meu mestre me ensinou
eu sou angoleiro

I am an angoleiro

I am an angoleiro
angoleiro is what I am
I am an angoleiro
An angoleiro of value
I am angoleiro
angoleiro saviour
I am angoleiro
angoleiro yes Sir
I am angoleiro
my master taught me
I am angoleiro

Eu Sou Capoeira Tambem Sou Maculelê

Quando chego no mercado modelo+
na festa do amanhecer
a morena* começa a chamar
perguntando, negão que vai fazer
eu respondo
eu sou capoeira tambem sou
maculelê
**eu sou capoeira tambem sou
maculelê**
la, la, lauá
la, la, lauê
lauê
la, la, lauá
la, la, lauê

*Morena can refer to skin or hair; it can either mean a dark-skinned woman, or a brunette.

I am capoeira I am also maculelê

When I arrive at the Mercado Modelo
in the party of the dawn
The girl starts to call
asking, negro what are you doing?
I respond
I am capoeira I am also maculelê
I am capoeira I am also maculelê
la, la, lauá
la, la, lauê
lauê
la, la, lauá
la, la, lauê

+Famous market in Salvador, Bahia

+The Mercado Modelo is a famous market in Salvador

Eu tenho que ir me embora

Eu tenho que ir-me embora
eu não posso demorar
A maré tá cheia,
eu não posso navegar

**Eu Tenho Que Ir-Me Embora
Eu Não Posso Demorar**

A maré tá cheia,
eu não posso navegar

**Eu Tenho Que Ir-Me Embora
Eu Não Posso Demorar**

Eu não posso demorar
eu não posso navegar

**Eu Tenho Que Ir-Me Embora
Eu Não Posso Demorar**

I Have To Go Away

I have to go away
I can't be delayed
The tide is high
I can't sail

**I Have To Go Away
I Can't Be Delayed**

The tide is high
I can't sail

**I Have To Go Away
I Can't Be Delayed**

I can't be delayed
I can't sail

**I Have To Go Away
I Can't Be Delayed**

Eu Vi A Cutia Com Coco No Dente

Eu vi a cutia com coco no dente,

Com coco no dente com coco no dente

Eu vi a cutia com coco no dente

Comendo farinha, olhando pra gente.

Eu vi a cutia com coco no dente

Com coco no dente com coco no dente.

*A small chipmunk-like rodent found in the forests and "capoeiras" of Brazil. Here, "capoeira" refers to a grassy field cleared from the forest, not the movement form.

This song remarks upon a *cutia* unashamedly showing coconut dangling from its teeth.

I saw a cutia* with coconut in the teeth

I saw a cutia with coconut in its teeth

With coconut in its teeth with coconut in its teeth

I saw a cutia with coconut in its teeth

Eating flour, looking at us.

I saw a cutia with coconut in its mouth

With coconut in its teeth with coconut in its teeth

Foi No Clarão Da Lua

Foi.....

Foi no clarão da lua
que eu vi acontecer
Num vale tudo com jiu-jitsu
o capoeira vencer., mas foi

Foi.....

**Foi no clarão da lua
que eu vi acontecer
Num vale tudo com jiu-jitsu
o capoeira vencer**

Deu armada, e deu rasteira
meia lua e a ponteira
logo no primeiro round
venceu o capoeira
em baixo do ring
mestre bimba vibrava
tocando seu berimbau
enquanto a gente cantava

Foi.....

**Foi no clarão da lua
que eu vi acontecer
Num vale tudo com jiu-jitsu
o capoeira vencer**

It was in the moonlight.

It was.....

It was in the moonlight
that I saw it happen
In a freefight with jiu-jitsu
the capoeirista won

It was.....

**It was in the moonlight
that I saw it happen
In a freefight with jiu-jitsu
the capoeirista won**

He gave an armada and rasteira
meia lua and a ponteira
Soon in the first round
The capoeirista won
Below in the ring
Mestre Bimba was thrilled
playing his berimbau
while the people sang

It was.....

**It was in the moonlight
that I saw it happen
In a freefight with jiu-jitsu
the capoeirista won**

Gunga é meu

Gunga é meu, gunga é meu
Gunga é meu, é meu, é meu

Gunga É Meu, Gunga É Meu

Gunga é meu, foi pai quem me deu

Gunga É Meu, Gunga É Meu

Gunga é meu, eu não dou a ninguém

Gunga É Meu, Gunga É Meu

Eu não vendo, eu não dou

This is a song intoning the importance of the berimbau *gunga*, or the bass berimbau, which controls the game and sets the pace for the *roda*. I like this song because it sets quite a hypnotic rhythm.

Gunga is mine

The gunga is mine, the gunga is mine
The gunga is mine, the gunga is mine

The gunga is mine, the gunga is mine

The gunga is mine, my dad gave it me

The gunga is mine, the gunga is mine

The gunga is mine, I give it to noone

The gunga is mine, the gunga is mine

I won't sell it, I won't give it

lê Capoeira, lê Capoeirá

lê Capoeira lê Capoeira

lê Capoeira lê Capoeira

lê Capoeira lê Capoeira

lê Capoeira lê Capoeira

Quando chegou na Bahia,

Trago berimbau em mão,

Eu toco cavalaria,

Gosto de fazer canção, Capoeira

Coro

Ninguém sabe o sofrimento,

Ninguém sabe a minha dor,

Olha o negro de Angola

Oh lutou e se libertou Capoeira

Coro

Eu jogo um jogo bonito

Com amor no coração

Com um sorriso no rosto

E um aperto de mão

Capoeira

lê Capoeira

Le le le le le le

O berimbau

Le le le le le le

O atabaque

Le le le le le le

O pandeiro é legal

Meu professor

Que me ensinou

A Capoeira meu amor

lê Capoeira lê Capoeira

lê Capoeira lê Capoeira

lê Capoeira lê Capoeira

lê Capoeira lê Capoeira

lê Capoeira lê Capoeira

When I arrived in Bahia,

Carrying berimbau in hand,

I play the cavalaria rhythm,

I love to make a song, Capoeira

Chorus

Nobody knows the suffering,

Nobody knows my pain,

look at the blacks of Angola

Who fought and freed Capoeira

Chorus

I play a pretty game

With love in my heart

With a smile on my face

A squeeze of the hand

Capoeira

lê Capoeira

Le le le le le le

O Berimbau

Le le le le le le

O Atabaque

Le le le le le le

O The pandeiro is great

My teacher

Who taught me

Capoeira my love

laiaioio

Quando o meu mestre se foi
Toda a bahia chorou
laia ioio
laia ioio iaia ioio
Oi menino com quem tu aprendeu
Oi menino com quem tu aprendeu
Aprendeu a jogar capoeira aprendeu
Quem te ensinou já morreu
Quem te ensinou já morreu
O seu nome esta gravado
Na terra onde ele nasceu
Salve o mestre Bimba
Salve a Ilha de Maré
Salve o mestre que me ensinou
A mandinga de bater com o pé

laia ioio
laia ioio iaia ioio
Mandingueiro
Cheio de malevolência
Era ligeiro o meu mestre
Que jogava conforme a cadência
Do bater do berimbau
Salve o mestre Bimba
Criador da regional
Salve o mestre bimba
Criador da regional
laiá loiô

laiá loiô laiá loiô
Aprendeu meia- lua aprendeu
martelo e rabo- de- arraia
Jogava no pé da ladeira
Muitas vezes na beira da praia
Salve São Salvador
A Bahia de maré
Salve o mestre que me ensinou
A mandinga de bater com o pé
laia ioio

laiáioiô

When my mestre left
All Bahia cried
laiá loiô
laiá loiô laiá loiô
Boy with whom did you learn
Boy with whom did you learn
Learned to play Capoeira, learned

He who taught you already died
He who taught you already died
His name is engraved
in the land where he was born
Hail mestre Bimba
Hail Ilha de Maré
Hail the mestre who taught me
the magic of kicking with the foot
laiá loiô

laiá loiô laiá loiô
Mandingueiro
Full of malice
My mestre was fast,
he played to the music
of the berimbau rhythm
Long live mestre Bimba
Creator of Regional
Long live mestre Bimba
Creator of Regional
laiá loiô

laiá loiô laiá loiô
He learned the Meia-Lua, learned
Martelo and Rabo de Arraia
Played at the foot of the hill
Many times by the seaside
Long live São Salvador
By the Sea of Bahia
Hail the master who taught me
The magic of kicking with the foot
laia ioio

laia ioio iaia ioio
Quando meu mestre se foi
Toda a bahia chorou
laia ioio
laiá loiô laiá loiô

laia ioio iaia ioio
When my master left
All of Bahia cried
laia ioio
laiá loiô laiá loiô

Iê Parana

Iê parana
Parana parana iê parana
iê parana
É para boa maneira
iê parana
Quero ouvir vocês cantar
iê parana
Meia lua e rasteira
iê parana
Na roda de capoeira
iê parana
Parana parana iê parana
iê parana
Meu para parana iê parana
iê parana
Meu para é melhor que você parana
iê parana
E o coro vai ajudar parana
iê parana
Terra boa de morar parana
iê parana
Terra que você planta dar parana

*Para and Parana are cities, but Parana could also refer to a man. In candomblé there is also a caboclo called Parana

Iê Parana

Parana iê
Parana parana Parana iê
iê parana
It is for a good way
iê parana
I want to hear you sing
iê parana
Meia lua e rasteira
iê parana
In the capoeira roda
iê parana
Parana parana iê parana
iê parana
Stop me, Parana iê Parana
iê parana
My Para is better than your Parana*
iê parana
And the choir will help parana
iê parana
Good land to live on parana
iê parana
Land where you established parana

Paraná

A southern state of Brasil, which borders Paraguay and whose river (also called the Paraná) was fought over in a war with Paraguay in the 1860s. Many slaves (among them, *capoeiristas*) were sent to fight in this war, with the promise of earning their freedom.

Jogar Capoeira De Angola

Jogar capoeira de angola
Não é brincadeira
Menino vem ver lelê
Com a cabeça no chão
Vai saindo de aú
Completando rolê
Jogar capoeira de angola
Não é brincadeira
Menino vem ver lelê
Com a cabeça no chão
Vai saindo de aú
Completando role

Eu fui lá no cais da bahia
Jogar capoeira
Lembrei de pastinha e seu Aberrê*
lelê
Capoeira de angola
Não é brincadeira
menino vem ver

Jogar capoeira de angola
Não é brincadeira
Menino vem ver lelê
Com a cabeça no chão
Vai saindo de aú
Completando role

Porquinho sempre falou
Solte o corpo menino
Deixe de falar
Tem que ter sentimento
Para capoeira de angola jogar

Playing Capoeira Angola

Playing capoeira Angola
Is not a joke
Boy come to see lelê
With his head on the ground
He leaves with a cartwheel
Finishing with rolê
Playing capoeira Angola
Is not a joke
Boy come to see lelê
With his head on the ground
He leaves with a cartwheel
Finishing with rolê

I went to the port of Bahia
To play capoeira
I remembered pastinha and Aberrê
lelê
Capoeira of Angola
Is not a joke
Boy come to see

Playing capoeira Angola
Is not a joke
Boy come to see lelê
With his head on the ground
He leaves with a cartwheel
Finishing with rolê

Porquinho always said
Free your body boy
Stop talking
You got to have feeling
In order to play Capoeira Angola

Jogar capoeira de angola
Não é brincadeira
Menino vem ver lelê
Com a cabeça no chão
Vai saindo de aú
Completando role

Você diz que entra na roda
Com ginga de corpo sabe balançar
Tem que ser mandingueiro
Para capoeira de angola jogar

Playing capoeira Angola
Is not a joke
Boy come to see lelê
With his head on the ground
He leaves with a cartwheel
Finishing with rolê

You said enter the roda
With swinging the body
You need to be smart
to play Capoeira Angola

*Mestre Aberrê was another famous mestre of
Pastinha's time, who taught Mestre Canjiquinha

Jogo de Dentro Jogo De Fora

Jogo de dentro, jogo de fora *
Joga bonito no jogo de Angola
Jogo de dentro, jogo de fora
Valha me Deus, minha Nossa
Senhora
Jogo de dentro, jogo de fora

This song is a reminder to play "inside" (towards the opponent) as well as "outside" (backing away). Frequently a beginner will back away most of the time, but surprising things happen when one goes *into* an attack.

Inside game, outside game

Inside game, outside game
Play beautiful in the game of Angola
Inside game, outside game
Protect me my Lord, Our Lady
Inside game, outside game

lavadeira

Lava, lava, lavadeira
A roupa do Capoeira
Lava, lava, lavadeira
A roupa do Capoeira
Porque hoje é domingo
Amanhã segunda feira
Hoje a festa é no bonfim
Amanhã é na ribeira
Oi, vai ter roda de samba
E jogo de capoeira
Moleque, tome cuidado
Com o tombo da ladeira
Sua roupa está limpa
Coitada da lavadeira
Lava, lava, lavadeira
A roupa do capoeira
Lava, lava, lavadeira
A roupa do capoeira

*Tombo de ladeira literally means "fall down the hill." It is the name of a movement described in Melo Moraes Filho's 1901 description of capoeira in Rio: "to touch, with one's foot, the opponent while he jumps in the air."

Laundry woman

wash, wash, laundrywoman
capoeira clothes
wash, wash, laundrywoman
capoeira clothes
Because today it is sunday
Tomorrow Monday
Today the party is in Bonfim
Tomorrow it is in the Ribeira
Oi, lets have samba de roda
And a game of capoeira
Kid, take care
With the tombo da ladeira*
Your clothes are clean
Poor laundrywoman
wash, wash, laundrywoman
capoeira clothes
wash, wash, laundrywoman
capoeira clothes

La Vai Viola

O lê lê la vai viola
Tim, Tim, Tim, la vai viola
O viola meu bem viola
Tim, Tim, Tim, la vai viola
Jogo o bonito no jogo de angola
Tim, Tim, Tim, la vai viola
Jogo de dentro e jogo de fora
Tim, Tim, Tim, la vai viola

There goes the viola

O lê lê there goes the viola
Tim tim tim there goes the viola
O viola my good viola
Tim tim tim there goes the viola
Play beautiful in the game of Angola
Tim tim tim there goes the viola
Play inside and play outside
Tim tim tim there goes the viola

Leva morena me leva

Leva morena me leva
Me leva pro seu bangalo
Leva morena me leva
Me leva pro seu bangalo
Leva morena me leva
Eu sou Capoeira já disse que sou

Leva morena me leva
Me leva pro seu bangalo

Leva morena me leva
O hoje faz frio, amanhã faz calor

Leva morena me leva
Me leva pro seu bangalo

Leva morena me leva
Me leva pro baixo do seu cobertor

Leva morena me leva
Me leva pro seu bangalo

Leva morena me leva
Hoje sou pobre, amanhã sou doutor

Leva morena me leva
Me leva pro seu bangalo

Take me morena*. take me

Take me morena, take me
Take me to your bungalow
Take me morena, take me
Take me to your bungalow
Take me brown girl, take me
I am Capoeira, I already told you so

Take me morena, take me
Take me to your bungalow

Take me brown girl, take me
Today it's cold, tomorrow it will be hot

Take me morena, take me
Take me to your bungalow

Take me brown girl, take me
Take me under your blanket

Take me morena, take me
Take me to your bungalow

Take me brown girl take me
Today I'm poor, tomorrow I will be a doctor

Take me morena, take me
Take me to your bungalow

*Dark-skinned woman or brunette

Lá vem vindo

Lá vem vindo, lá vem só
É Capoeirista, com a força maior
Lá vem vindo, lá vem só
A força divina com a força maior
Lá vem vindo, lá vem só

There he comes

There he comes, there he comes
alone
He is a Capoeirista with great
strength
There he comes, there he comes
alone
A divine force with a great strength
There he comes, there he comes
alone

Le La Lae Lae La

Le La Lae Lae La
La Lae Lae La
Le Le Le Le La La

Le La Lae Lae La
La Lae Lae La
Le Le Le Le La La

Berimbau chamou pro jogo
Pandeiro me respondeu
O Atabaque já entrou
Mestre Bimba apareceu
La Lae Lae La

Coro

Manoel dos Reis Machado
Criador da Regional
Espalhando pelo mundo
Essa cultura national
La Lae Lae La

Coro

Lá no cais se batizou
A Capoeira Regional
Espalhando pelo mundo
Essa arte marcial
La Lae Lae La

Coro

Le La Lae Lae La

Le La Lae Lae La
La Lae Lae La
Le Le Le Le La La

Le La Lae Lae La
La Lae Lae La
Le Le Le Le La La

Berimbau called to the game
Pandeiro answered me
The Atabaque already started
Master Bimba appeared
La Lae Lae La

Chorus

Manoel dos Reis Machado
Creator of Regional
Spreading around the world
This national culture
La Lae Lae La

Chorus

There in the wharf it was baptized
Regional Capoeira
Spreading around the world
This martial art
La Lae Lae La

Chorus

Luanda é meu boi

Luanda é meu boi,
Luanda é para
Tereza canta sentado
Oi Marina samba de pé
La no cais da Bahia
Na roda de Capoeira
Não tem lêlê não tem nada
Oi, não tem lêlê nem lala

Oi laê laê la
Oi lêlê
Oi lae lae la
Oi lêlê

Oi la laê la laê la laê o laê la
Oi la laê la laê la laê o laê la
Oi la laê la laê la laê o laê la
Oi la laê la laê la laê o laê la

Oi laê
la laê la
Oi lêlê
la laê la
Oi laê
la laê la
Oi lêlê
la laê la

Luanda is my ox

Luanda is my ox
Luanda is for
Teresa sings while sitting
Marina dances samba standing up
There at the banks of Bahia
In the roda of Capoeira
There is no lêlê there is nothing
There is no lêlê and no lala

Oi laê laê la
Oi lêlê
Oi lae lae la
Oi lêlê

Oi la laê la laê la laê o laê la
Oi la laê la laê la laê o laê la
Oi la laê la laê la laê o laê la
Oi la laê la laê la laê o laê la

Oi laê
la laê la
Oi lêlê
la laê la
Oi laê
la laê la
Oi lêlê
la laê la

Maculelê Maracatú

Quando meu filho nascer
Vou perguntar pra parteira
O que é que meu filho vai ser
Meu filho vai ser capoeira
Capoeira capú

Maculelé, maracatu

Não é karaté nem também kung-fu

Maculelé, maracatu

Fui na bahia comer carurú+

Maculelé, maracatu

Vim comer caru e não como angu

Maculelé, maracatu

*Maracatú is a Brazilian dance of African origin. In Pernambuco (Recife) it means a group of street dancing merrymakers at Carnival time.

+Vegetable and shrimp patty especially common in Bahia.

Maculelê Maracatú*

When my son is born
I'll ask the midwife
what my son is going to be
My son is going to be capoeira
Capoeira capú

Maculelé, maracatu

It is not kung-fu, nor karaté

Maculelé, maracatu

I was in Bahia to eat carurú

Maculelé, maracatu

I came to eat caruru and I don't eat angu#

Maculelé, maracatu

#Angu is a northeastern Brazilian dish that harks back to the days of slavery. Prints by the French explorer and travel writer, Jean Baptiste Debret, show Brazilian women cooking large pots of angu over wood fires. Similar to the coocoos of the West Indies and the cornmeal mush of the southern United States, this corn angu is prepared simply from cornmeal and water, with the addition of a bit of butter or animal fat.

Marinheiro só

Eu não sou daqui
Marinheiro só
Eu não tenho amor
Marinheiro só
Eu sou da Bahia
Marinheiro só
De São Salvador
Marinheiro só
Marinheiro, marinheiro,
Marinheiro só
Quem te ensinou a nadar
Marinheiro só
Foi o tombo do navio
Marinheiro só
Ou foi o balanço do mar
Marinheiro só
La vem, la vem,
Marinheiro só
Como ele vem feiçoso
Marinheiro só
Como todo de branco
Marinheiro só
Com seu bonezinho
Marinheiro só

Lonely Sailor

I am not from here
Lonely sailor
I don't have a lover
Lonely sailor
I am from Bahia
Lonely sailor
I am from São Salvador
Lonely sailor
Sailor, sailor
Marinheiro só
Who taught you how to swim?
Lonely sailor
Was it the sinking of the ship?
Lonely sailor
Or was it the rolling of the sea
Lonely sailor
There he goes, there he goes
Lonely sailor
How he goes at such ease
Lonely sailor
All in white
Lonely sailor
With his little hat
Lonely sailor

Meu Berimbau . Instrumento
Genial

Meu berimbau
Instrumento genial
Meu berimbau
Você é fenomenal!
**Meu berimbau
Instrumento genial
Meu berimbau
Você é fenomenal!**

My berimbau. Brilliant
Instrument

My berimbau
brilliant Instrument
My berimbau
You are phenomenal!
**My berimbau
brilliant Instrument
My berimbau
You are phenomenal!**

Moleque E Tu

(oi) é tu que é moleque*
Moleque é tu
É tu que é moleque
Moleque é tu
Cala boca, moleque
Moleque é tu
Oi que eu te bato, moleque
Moleque é tu
Eu te pego, moleque
Moleque é tu
Te castigo, moleque
Moleque é tu
Conforme a razão
Moleque é tu
Oi aqui tá o moleque
Moleque é tu
Quem me chamou de moleque
Moleque é tu
Eu te derrubo, moleque
Moleque é tu
Eu te jogo no chão
Moleque é tu
É você que é moleque
Moleque é tu

A playfully confrontational song accusing a player of being a *moleque* ("street urchin") deserving of punishment.

You are a scoundrel

Oi, It is you who is a scoundrel
You are a scoundrel
It is you who is a scoundrel
You are a scoundrel
Shut your mouth, scoundrel
You are a scoundrel
I beat you, scoundrel
You are a scoundrel
I catch you, scoundrel
You are a scoundrel
I punish you, scoundrel
You are a scoundrel
Like you should be
You are a scoundrel
Oh here is the scoundrel
You are a scoundrel
Who calls me a scoundrel?
You are a scoundrel
I knock you down, scoundrel
You are a scoundrel
I throw you in the dirt
You are a scoundrel
It is you who is a scoundrel
You are a scoundrel

• *moleque* (moh-LEH-keh)
Translates as "street urchin"; homeless street orphan. Hundreds of these children still roam the streets of today's *favelas* (slums) throughout Brazil. Here, the term is used more lovingly.

Nhem Nhem Nhem

O menino chorou
Nhem nhem nhem
Porque não mamou
Nhem nhem nhem
Sua mãe tá na feira
Nhem nhem nhem
Cala boca menino
Nhem nhem nhem
O menino é danado
Nhem nhem nhem
O menino é malvado
Nhem nhem nhem
O menino chorou
Nhem nhem nhem
Chorou chorou
Nhem nhem nhem

This song may be sung when a player is being particularly "bratty."

Nhem Nhem Nhem

Hey the baby is crying
Nhem nhem nhem
Because he wasn't breastfed
Nhem nhem nhem
His mother is at the market
Nhem nhem nhem
Be quiet baby
Nhem nhem nhem
Oh mischievous baby
Nhem nhem nhem
Oh bad baby
Nhem nhem nhem
The boy cried
Nhem nhem nhem
Cried cried
Nhem nhem nhem

Ó Ligeiro

Oi ligeiro*,ligeiro
Paraná
Pintor é ligeiro
Paraná
E Caçapa é ligeiro
Paraná
Eu também sou ligeiro
Paraná
Capoeira é ligeiro
Paraná
Batuqueiro é ligeiro
Paraná

*Has a double meaning – quick and deceptive – a good skill in Capoeira!

Oh quick

Oh quick, oh quick
Paraná
Pintor is quick
Paraná
And Caçapa is quick
Paraná
I am also quick
Paraná
Capoeira is quick
Paraná
A batuqueiro is quick
Paraná

No Mercado modelo

No Mercado modelo
Tem acarajé
No Mercado modelo
Tem acarajé

In Mercado modelo

In Mercado modelo
They have acarajé*
In Mercado modelo
They have acarajé

*black-eyed pea fritters served on streets of Bahia and filled with shrimp paste.

Oi Nega que vende aí

Oi nega que vende aí
que vende aí, o que vende aí
oi nega que vende aí
vende arroz e camarão
oi nega que vende aí
vende arroz do maranhão
oi nega que vende aí

+A black woman

Oi Woman who sells there

Oi woman who sells there
who sells there, who sells there
Oi woman selling there
selling rice and shrimp
Oi woman selling there
sell rice from Maranhão*
Oi woman selling there

*North-East state of Brazil

Ô â ô â ei

Ô â ô â ei
Eu vou bater
quero ver cair
Ô â ô â ei
Eu vou bater
quero ver cair
Ô â ô â ei
Topei
quero ver cair
Ô â ô â ei
Quero ver
quero ver cair
Ô â ô â ei
Eu aprendí
com Pastinha
Ô â ô â ei
A jogar de capoeira
Ô â ô â ei
Puxa puxa, leva leva

Ô â ô â ei
Eu vou bater
quero ver cair
Ô â ô â ei

This song suggests a certain fighting spirit in the *roda*, expressed in the joy of seeing the opponent fall.

Oh ah oh ah eh

Oh, ah, oh ah eh
I will hit
I want to see the fall
Oh, ah, oh ah eh
I will hit
I want to see the fall
Oh, ah, oh ah eh
I punched
I want to see the fall
Oh, ah, oh ah eh
I want to see,
I want to see the fall
Oh, ah, oh ah eh
I learned
with Pastinha
Oh, ah, oh ah eh
To play capoeira
Oh, ah, oh ah eh
Pull it pull it,
take it take it
Oh, ah, oh ah eh
I will hit
I want to see the fall
Oh, ah, oh ah eh

Oi Sim Sim Sim

Oh sim, sim, sim
Oh não, não, não

Mais hoje tem amanhã não

Mais hoje tem amanhã não

coro
Mais hoje tem amanhã não

Olha pisada de Lampião

coro
Mais hoje tem amanhã não

Mais hoje tem amanhã não

coro
Olha pisada de Lampião
Olha pisada de Lampião

coro
Oh não, não, não
Oh sim, sim, sim

coro

*Famous turn-of-century bandit who really existed but after his death took on mythical qualities similar to Robin Hood, however in reality he was a ruthless heartless bandit.

Oh Yes, Yes, Yes

Oh yes, yes, yes
Oh no, no, no

What you have today is gone
tomorrow

What you have today is gone
tomorrow

chorus
What you have today is gone
tomorrow

Look at the footsteps of Lampião*

chorus
What you have today is gone
tomorrow

What you have today is gone
tomorrow

chorus
Look at the footsteps of Lampião
Look at the footsteps of Lampião

chorus
Oh no, no, no
Oh yes, yes, yes

chorus

Olha O Negro sinhà

Olha o negro sinhà
Olha là o negro
Olha o negro sinhà
Mas que negro danado
Olha o negro sinhà
Esse nego è valente
Olha o negro sinhà
Oi me pega esse nego
Olha o negro sinhà
E derruba no chão
Olha o negro sinhà
Esse nego è valente
Olha o negro sinhà
Esse nego è um cão
Olha o negro sinhà
Mas Castiga esso nego
Olha o negro sinhà
Mas conforme a razão
Olha o negro sinhà
Ele é Capoeira
Olha o negro sinhà
Ele é da Bahia
Olha o negro sinhà
Olha là o nego
Olha o negro sinhà
Olha là o nego
Olha o negro sinhà
Mas Castiga esso nego
Olha o negro sinhà
Mas conforme a razão
Olha o negro sinhà
Esse nego è ligeiro
Olha o negro sinhà
Esse nego è Limão
Olha o negro sinhà
Esse nego è safado
Olha o negro sinhà
Esse nego è um cão

Look at the negro, lady

Look at the negro, lady
Look at that negro
Look at the negro, lady
such an angry negro
Look at the negro, lady
such a brave negro
Look at the negro, lady
Oh I will get this negro
Look at the negro, lady
and throw him on the ground
Look at the negro, lady
This negro is brave
Look at the negro, lady
This negro is a dog
Look at the negro, lady
Punish this negro
Look at the negro, lady
But do it right
Look at the negro, lady
He is a capoeira
Look at the negro, lady
He is from Bahia
Look at the negro, lady
Look there the negro
Look at the negro, lady
Look there the negro
Look at the negro, lady
Punish this negro
Look at the negro, lady
But do it right
Look at the negro, lady
This negro is quick
Look at the negro, lady
This negro is Limão
Look at the negro, lady
This negro is shameless
Look at the negro, lady
This negro is a dog

Olha Pomba voôu

Olha Pomba voôu, pomba voôu.
A Pomba voôu, gavião* pegou

Pomba voôu, pomba voôu

Pomba voôu, gavião* pegou

This song may be sung at a crucial time during the *roda*. Perhaps a player has frustrated an opponent so much that it's time to escape from the *roda*. Or, perhaps the game escalates to a level of "fighting" where the dove (perhaps signifying peace) has flown away.

The dove flew

The dove flew away, the dove flew away
the dove flew away, the hawk grabbed it

The dove flew, the dove flew

the dove flew, the hawk grabbed it

**gavião* - hawk

O Me Da Meu Dinheiro

O me da meu dinheiro,
me da meu dinheiro valentão
me da meu dinheiro, valentão,
O no meu dinheiro,
ninguem põe a mão
O me da meu dinheiro,
me da meu dinheiro valentão
Eh me da meu dinheiro,
Que no meu dinheiro ninguem põe a
mão
O me da meu dinheiro,
me da meu dinheiro valentão
Que eu dou uma rasteira
Te ponho no chão
O me da meu dinheiro,
me da meu dinheiro valentão

Give me my money.

Give me my money,
give me my money tough guy
give me my money tough guy
On my money
Nobody puts a hand
Give me my money
give me my money tough guy
give me my money,
Because in my money nobody puts a
hand
Give me my money,
give me my money tough guy
Because I give a rasteira
I put you on the ground
Give me my money
Give me my money, tough guy

Zum. Zum. Zum

Zum, zum, zum (x2)
Capoeira mata um
Zum, zum, zum
Capoeira mata um

Onde tem marimbondo (x4)
é zum, zum, zum.

Oh a o a e (x4)
Quero ver bater, quero ver cair

Zum, zum, zum (x2)
Capoeira mata um
Zum, zum, zum
Capoeira mata um

Onde tem marimbondo (x4)
é zum, zum, zum.

Oh a o a e (x4)
Quero ver bater, quero ver cair

Buzz. Buzz. Buzz

Buzz, Buzz, Buzz
Capoeira kills one
Buzz, Buzz, Buzz
Capoeira kills one

Where is the wasp?
It goes buzz, buzz, buzz

Oh a o a e
**I want to see hitting, I want to see
falling**

Buzz, Buzz, Buzz
Capoeira kills one
Buzz, Buzz, Buzz
Capoeira kills one

Where is the wasp?
It goes buzz, buzz, buzz

Oh a o a e
**I want to see fighting, I want to see
falling**

Onça Morreu

a onça morreu, o mato é meu!
O mato é meu, o mato é meu
a onça morreu, o mato é meu!
O mato é meu, o mato é meu

The Jaguar Died

The Jaguar Died, the forest is mine
The forest is mine, The forest is mine
The Jaguar Died, the forest is mine
The forest is mine, The forest is
mine

Onde Vai Caiman

Onde vai caiman
Caiman vai Caiman
Onde vai caiman
Vai para ilha de mare
Onde vai caiman

Where is Caiman going?

Where is Caiman going?
Caiman is going, Caiman
Where is Caiman going?
Go to Maré Island
Where is Caiman going?

O Capoeira e o Pescador

Mare me leva e, mare me traz
Mare me leva e, mare me traz

A vida do Capoeira
É como a do pedcador
A onda balança o barco
E a ginga o jogador

Coro

A noite oloh as estrelas
Para me orientar
Bom Jesus dos navegantes
É quem me guia pelo mar

Coro

O vento soprou nas velas
Carregando a minha nau
Na roda da Capoeira
Quem me guia é o berimbau

Coro

Âs vezes a pesca é boa
Âs vezes o jogo é bom
Mas quando nada dá certo
Eu volto a tentar entao

Capoeira and the Fisherman

The sea takes me, The sea brings
me back
The sea takes me, The sea brings
me back

The life of the Capoeirista
Is like that of the fisherman
The wave rocks the boat
And the ginga rocks the capoeira
player

Chorus

The night is full of stars
to guide me
It is Good Jesus of the navigators
who guides me on the sea

The wind blows the candles
Loading my vessel
In the Capoeira roda
The berimbau guides me

Coro

At times fishing is good
At times the game is good
But when nothing is right
I come back to try

O que é berimbau?

O que é berimbau?
**A cabaça, arame e um pedaço de
pau**
O que é berimbau?
**A cabaça, arame e um pedaço de
pau**

What is a berimbau?

What is a berimbau?
**A gourd, string and a piece of
wood**
What is a berimbau?
**A gourd, string and a piece of
wood**

Na rede vem a traira
Um peixa que morder a mão
Na roda brilha a navalha*
E o cinco Salomão

*A navalha is a cut throat razor. Many capoeiristas used to carry them and use them in fights and in rodas. These days they are still used by many barbers in Brazil.

In the net comes a traira+
A fish that bites the hand
In the roda shines the razor
and cinco Salomon#

+a kind of fish that looks pre-historic given its dark color and mouth full of sharp, canine-type teeth. It is quite a ferocious fish and care should be taken when pulling it in as it is very strong. They have wide mouths and very sharp teeth.

This is a pentagram (as well as a toque –capoeira rhythm - used to ward off strangers in the roda. Picutres of Mestre Bimba's academy show a cinco Salomon on the wall.

Parabéns pra você

Parabéns pra você
Neste data querida
Muitas felicidades
Muitos anos de vida
**Parabéns pra você
Neste data querida
Muitas felicidades
Muitos anos de vida**

Congratulations to you

Congratulations to you
on this beloved date
May you have much happiness
And many years of life
**Congratulations to you
on this beloved date
May you have much happiness
And many years of life**

This is the Brazilian Happy Birthday song. Sung to the same tune as the English version.

Para Roda Capoeira

Para roda Capoeira, para vai ter que parar

Eu não para roda Capoeira que cavalaria acabou de chegar
Para roda Capoeira, para vai ter que parar

Eu não para roda Capoeira Os homens tão armado, ele vai te matar

Para roda Capoeira, para vai ter que parar

Eu não para dejeito nenhum sou filho de Ogum e de pai Oxalá

Para roda Capoeira, para vai ter que parar

Eu não para sou cabra ligeiro nasci mandingueiro, dou salto mortal

Para roda Capoeira, para vai ter que parar

Eu não para repito de novo esse jogo de povo é vai continuar

Para roda Capoeira, para vai ter que parar

Stop the roda

Stop the roda, because it has to stop

I won't stop the roda of Capoeira because the police has just arrived
Stop the roda, because it has to stop

I won't stop the roda of Capoeira they are armed, he will kill you

Stop the roda, because it has to stop

I will never stop I'm a son of Ogum my father is Oxalá

Stop the roda, because it has to stop

I won't stop, I'm a fast guy a born mandingueiro, giving a backflip

Stop the roda, because it has to stop

I won't stop, I will do it again this game of the people will continue

Stop the roda, because it has to stop

Paraná é

Vou dizer minha mulher, Paraná Capoeira me venceu, Paraná
Paraná ê, Paraná ê, Paraná
Ela quis bater pè firme, Paraná

Isso não aconteceu, Paraná
Paraná ê, Paraná ê, Paraná

Oh Paranáuê, Paraná Paranáuê, Paraná

Paraná ê, Paraná ê, Paraná

Assim dera que o morro, Paraná Se mudou para a cidade, Paraná

Paraná ê, Paraná ê, Paraná
É batuque todo dia, Paraná

Mulata de qualidade, Paraná
Paraná ê, Paraná ê, Paraná

Vou mimbora pra Bahia, Paraná

Eu aqui não fico não, Paraná
Paraná ê, Paraná ê, Paraná

Se não for essa semana, Paraná É a semana que vem, Paraná

Paraná ê, Paraná ê, Paraná

Dou nó e escondo a ponta, Paraná Ninguém sabe desatar, Paraná

Paraná ê, Paraná ê, Paraná

Eu sou braço de marè, Paraná

Mas eu sou marè sem fim, Paraná
Paraná ê, Paraná ê, Paraná

Paraná é

I'm going to tell my woman, Paraná (that) Capoeira conquered me
Paraná ê, Paraná ê, Paraná
She wanted to stomp her foot hard, Paraná

This did not happen, Paraná
Paraná ê, Paraná ê, Paraná

Oh Paranáuê, Paraná Paranáuê, Paraná

Paraná ê, Paraná ê, Paraná

I would end up in the slum, Paraná If moved to the city, Paraná

Paraná ê, Paraná ê, Paraná
There's drumming all day, Paraná

And good women, Paraná

Paraná ê, Paraná ê, Paraná

I will leave for Bahia, Paraná

I will not stay here, Paraná

Paraná ê, Paraná ê, Paraná

If not this week, Paraná

It will be next week, Paraná

Paraná ê, Paraná ê, Paraná

I tie a knot and hide the end Nobody knows how to untie it

Paraná ê, Paraná ê, Paraná

I am an arm of the sea, Paraná

But I am the sea without end, Paraná
Paraná ê, Paraná ê, Paraná

Pela Capoeira Eu Poder Jogar

Ao meu mestre muito obrigado

Pela Capoeira eu poder jogar

Pelo au, pelo "s" dobrado

Pela Capoeira eu poder jogar

Ao meu Deus muito obrigado

Pela Capoeira eu poder jogar

Pelo au, pelo "s" dobrado

Pela Capoeira eu poder jogar

Aos meus amigos muito obrigado

Pela Capoeira eu poder jogar

Pelo au, pelo "s" dobrado

Pela Capoeira eu poder jogar

Mestre Bimba muito obrigado

Pela Capoeira eu poder jogar

Pelo au, pelo "s" dobrado

Pela Capoeira eu poder jogar

Through Capoeira I can play

To my master thank you very much

Through Capoeira I can play

with au and with "s" dobrado

Through Capoeira I can play

To my God thank you very much

Through Capoeira I can play

through au and through "s" dobrado

Through Capoeira I can play

To my friends thank you very much

Through Capoeira I can play

through au and through "s" dobrado

Through Capoeira I can play

Thank you very much to Mestre

Bimba

Through Capoeira I can play

with au and with "s" dobrado

Through Capoeira I can play

Pisa Caboclo

Pisa caboclo quero ver você pisar

Pisa lá que eu piso cá
Quero ver você pisar

Pisa caboclo quero ver você pisar

Na batido do meu gunga
Quero ver você pisar

Pisa caboclo quero ver você pisar

Pisa lá que eu piso cá
Quero ver você pisar

Pisa caboclo quero ver você pisar

Na batido do meu gunga
Quero ver você pisar

Pisa caboclo quero ver você pisar

*Describes a Brazilian of mixed race, usually indigenous and African.

Step Caboclo*

Step caboclo, I want to see you step
Step there while I step here
I want to see you step

Step caboclo, I want to see you step

To the beat of my gunga
I want to see you step

Step caboclo, I want to see you step

Step there while I step here
I want to see you step

Step caboclo, I want to see you step

To the beat of my gunga
I want to see you jump

Step caboclo, I want to see you step

Also of note, the *Samba de Caboclo* is performed in *terreiros* (meeting places) of the *candomblé* religion. Caboclo is a name for a half blood / crossbreed

Pisa No Massapé Escorrega

Quem não sabe andar
Pisa no massapé escorrega
Pisa no massapé escorrega
Pisa no massapé escorrega
Quem não sabe andar
Pisa no massapé escorrega

Walk on Massapé* and Slip

He who doesn't know how to walk
Walks on massapé and slips
Walks on massapé and slips
Walks on massapé and slips
He who doesn't know how to walk
Walks on massapé and slips

*Very hard, wet clay

Por Favor Não Maltrate Esse Nego

Por favor não maltrate esse nego
Esse nego foi quem me ensinou
Esse nego da calça rasgada, camisa furada
Ele é meu professor
Por favor não maltrate esse nego
Esse nego foi quem me ensinou
Esse nego da calça rasgada,
camisa furada
Ele é meu professor

Please don't mistreat this negro

Please don't mistreat this negro
This negro taught me
This negro with torn pants and shirt with holes
He is my teacher
Please don't mistreat this negro
This guy taught me
This guy with torn pants and shirt with holes
He is my teacher

Pra Lavar Minha Roupa Não Tem Sabão

Pra lavar minha roupa não tem sabão,
O não tem sabão, colega não
Pra lavar minha roupa não tem sabão,
O não tem sabão, colega não
Pra lavar minha roupa não tem sabão,
O não tem sabão, dinheiro não
Pra lavar minha roupa não tem sabão,
O não tem sabão, colega não
Pra lavar minha roupa não tem sabão,
O não tem sabão, dinheiro não
Pra lavar minha roupa não tem sabão,
O não tem sabão, colega não
Pra lavar minha roupa não tem sabão,
O não tem sabão, dinheiro não

I have no soap to wash my clothes

I have no soap to wash my clothes
I don't have any soap, my friend
I have no soap to wash my clothes
I don't have any soap, my friend
I have no soap to wash my clothes
I have no soap nor money
I have no soap to wash my clothes
I don't have any soap, my friend
I have no soap to wash my clothes
I have no soap nor money
I have no soap to wash my clothes
I don't have any soap, my friend
I have no soap to wash my clothes
I have no soap nor money

Preta Calunga

É Preta, é preta, é preta calunga*

Capoeira é preta calunga

É Preta, é preta, é preta calunga

Berimbau é preta calunga

É Preta, é preta, é preta calunga

Capoeira é preta calunga

During the Afro-Brazilian festival dance of Maracatu, a **calunga**, a doll representing tribal deities, is often paraded. It is kept throughout the year in a special place and is only carried by women. This song reminds people of Capoeira's origin.

It's black, Calunga

It's black, it's black, it's black,
calunga

Capoeira is black, calunga

**It's black, it's black, it's black,
calunga**

The berimbau is black, calunga

**It's black, it's black, it's black,
calunga**

Capoeira is black, calunga

+**Preta**: Slang term used to refer to a black female
– but as a compliment.

Princesa Isabel, Princesa Isabel

Onde está a liberdade,
Se a algema não se quebrou,
O negro quer felicidade,
O negro também quer ser doutor

Princesa Isabel, Princesa Isabel,
Liberdade do negro só tá no papel.

**Princesa Isabel, Princesa Isabel,
Liberdade do negro só tá no papel.**

Princesa Isabel, Princesa Isabel,
Onde está a liberdade,
Mas onde está a liberdade,
Se a algema não se quebrou,
O negro quer felicidade,
O negro também quer ser doutor

Princesa Isabel, Princesa Isabel,
Liberdade do negro só tá no papel.

**Princesa Isabel, Princesa Isabel,
Liberdade do negro só tá no papel.**

*About Princess Isabel. Princesa Isabel was the princess that signed the Golden Law which abolished slavery in 1888. In Brazil it is taught that Princesa Isabel abolished slavery but many people consider that a lie. That's what this song is about. Also see Guerreiro do Quilombo (mestre Barrão) and Dona Isabel (mestre Toni Vargas) on www.capoeira4all.com.

Princess Isabel*, Princess Isabel

Where is the freedom
If the cuff is not broken?
The black man wants happiness,
The black man also wants to be doctor

Princess Isabel, Princess Isabel,
Freedom of the black is only on paper.

**Princess Isabel, Princess Isabel,
Freedom of the black is only on paper.**

Isabel Princess, Isabel Princess,
Where is the freedom,
Where is the freedom
If the cuff is not broken?
The Black man wants happiness,
The black man also wants to be a doctor

Princess Isabel, Princess Isabel,
Freedom of the black is only on paper.

**Princess Isabel, Princess Isabel,
Freedom of the black is only on paper.**

Quebra Gereba

Oia quebra, Gereba

Quebra

Oia quebra, oia quebra

Quebra

Eu quero ver quebrar

Quebra

Oia quebra daí

Quebra

Oia quebra de lá

Quebra

Vou quebrar tudo hoje

Quebra

Amanhã quem que quebra

Quebra

Oia quebra Gereba

Quebra

• **Gereba** (jeh-DEH-bah)

This is the last name of a popular person whose name children would call. It can also refer to "melon," and slang for the male sex organ.

Break It Gereba*

Hey, break it Gereba

Break It

Hey break it, hey break it

Break It

I want to see it break

Break It

Hey it breaks from there

Break It

Hey it breaks over there

Break It

I will break everything today

Break It

Tomorrow who will break

Break It

Hey, break it Gereba

Break It

Quem Jogo

Quem jogo jogo

Quem nao jogo, nao jogo mais

Quem jogo jogo

Quem nao jogo, nao jogo mais

This song is sung towards the end of a roda – to remind people who haven't played that this will be their last chance

He who plays

He that plays, play

He that doesn't play, don't play anymore

He that plays, play

He that doesn't play, won't play anymore

Quem E Voce

Quem é você, quem vem de la,
Quem é você, quem vem de la
Sou da Bahia, vim me apresentar

Sou da Bahia, vim me apresentar

A mueda, um arame, a cabaça e um
pedaço de pau

Meu berimbau só faz assim
Meu berimbau só faz assim
Meu berimbau só toca assim
Meu berimbau só faz assim
Tim tim tim dong dong, tim tim tim
dong dong
Meu berimbau só faz assim
Tim tim dong, tim tim tim dong dong
Meu berimbau só faz assim

Who are you?

Who are you, that goes there?
Who are you, that goes there?
I am from Bahia, I came to introduce
myself
**I am from Bahia, I came to
introduce myself**

A stone, a string, a gourd and a piece
of wood

My berimbau goes like this
My berimbau goes like this
My berimbau plays like this
My berimbau goes like this
Tim tim tim dong dong, tim tim tim
dong dong
My berimbau goes like this
Tim tim dong, tim tim tim dong dong
My berimbau goes like this

Quem Vem Lá Sou Eu

Quem vem lá sou eu, quem vem lá
sou eu

Berimbau bateu, capoeira sou eu

**Quem vem lá sou eu, Qem vem lá
sou eu**
Berimbau bateu, capoeira sou eu

Eu venho de longe, venho da Bahia

Jogo capoeira, Capoeira sou eu
**Quem vem lá sou eu, Qem vem lá
sou eu**
Berimbau bateu, capoeira sou eu

Sou eu, sou eu
Quem vem lá
Eu sou brevenuto
Quem vem lá
Montado a cavalo
Quem vem lá
E fumando um charuto
Quem vem lá

Who goes there? It's me

who goes there? it's me
who goes there? it's me

The berimbau played, i am Capoeira

who goes there? it's me
who goes there? it's me
**The berimbau played, i am
Capoeira**

i come from far away, I come from
Bahia
I play Capoeira, I am Capoeira
who goes there? it's me
who goes there? it's me
**The berimbau played, I am
capoeira**
It's me, it's me
who goes there?
I am brave
who goes there?
riding a horse
who goes there?
smoking a cigar
who goes there?

Roda maravilhosa

Bem-te-vi* vôou, vôou

Bem-te-vi vôou, vôou

Deixa voar

Lá lauê lauê lauê lauê

Lá lauê lauê lauê lauê

Que som o que arte é essa

de luta e brincadeira

Que roda maravilhosa é essa

é o Bantus Capoeira

Em cada som, em cada toque

em cada ginga, tem um estilo de jogo

Em cada som, em cada toque

em cada ginga, tem um estilo de

jogo

Lauê lauê lá...

Lá lauê lauê lauê lauê

Wonderful Roda

Bem-te-vi flew, flew

Bem-te-vi flew, flew

Let it fly

Lá lauê lauê lauê lauê

Lá lauê lauê lauê lauê

What a sound, what art is this

of fighting and playing

What a beautiful roda is this

it's Bantus Capoeira

In every sound, in every beat

in every ginga, there is a style of

playing

In every sound, in every beat

in every ginga, there is a style of

playing

Lauê lauê lá...

Lá lauê lauê lauê lauê

*This is the name of a Bird found in Northern Brazil. Literally it means "good to see" as it is quite a pretty bird. Apparently, In the heat of the day it will draw your attention by [calling its name](#) constantly, "KIS-KAA-KEE" (hence the name in English The Great Kiskaakee" sitting on a telephone wire or on a roof. Most other birds will keep silent around that time. They make their nest, also on a conspicuous place, from all kinds of plant-material, often with hay. The kiskadee defends its nest vigorously and even if it has no nest it will be aggressive against other birds. It is quite a common sight to see a kiskadee chasing a much bigger bird of prey above the houses. But then a hummingbird might chase away a kiskadee.

Why this bird is referred to at the start of the song is not clear – my guess is simply that it conjurs up a nice image and Capoeira is similar in that a Capoeirista can play beautifully but simultaenously defend himself .



Sai Sai Catarina

Sai sai Catarina
Saia do mar venha ver Idalina
Sai sai Catarina
Saia do mar venha ver venha ver

Sai sai Catarina
Oh Catarina, meu amor
Sai sai Catarina
Saia do mar, saia do mar
Sai sai Catarina

Sai Sai Catarina

Leave, leave, Catarina
Leave the sea and come see Idalina
Leave, leave, Catarina
Leave the sea and come see, come see
Leave, leave Catarina
Oh Catarina, my love
Leave, leave Catarina
Leave the sea, leave from the sea
Leave, leave Catarina

Salomê, Salomê

Capoeira é pra homen tambem pra mulher
Salomê, Salomê
Capoeira é do povo não é de ninguem
Salomê, Salomê

Salomê, Salomê

Capoeira is for men and also for women
Salomê, Salomê
Capoeira belongs to the people and does not belong to anyone
Salomê, Salomê

Santa Maria mãe de Deus

Santa Maria
mãe de Deus
eu fui na igreja
e me confessei
Santa Maria
Mãe De Deus
Hoje é dia de festa,
dia de Oxalá #
Santa Maria
Mãe De Deus
Vou rezar
p'ro meu santo
me abençoa
Santa Maria
Mãe De Deus
Quem não pode
com mandinga
não carrega patuá*
Santa Maria
Mãe De Deus
Eu fui na igreja
não me confessei
Santa Maria
Mãe De Deus

A seemingly Catholic song about Mary, Mother of God, that nevertheless shows its African influences in the celebration of the day of *Oxalá* (see vocab at right).

“Quem não pode com mandinga, não carrega patuá” means: “those who cannot handle magic, do not carry a magical charm.” Mestre Acordeon reminds us of the old saying: “if you can't stand the heat, get out of the kitchen.”

+ **patuá** (pah-too-AH)
A small bag full of magical power, carried around the neck to protect against evil eyes and bad influences

Saint Mary Mother Of God

Saint Mary
Mother of God
I went to the church
to confess my sins
Saint Mary
Mother Of God
Today is a holiday,
day of Oxalá
Saint Mary
Mother Of God
I'm going to pray
to my saint
to bless me
Saint Mary
Mother Of God
Who can not handle
mandinga
does not carry a patuá
Saint Mary
Mother Of God
I went to the church
but I did not confess
Saint Mary
Mother Of God

#**Oxalá** (oh-shah-LAH)
a male god in the candomblé religion, associated with procreation and harvest, often identified with Jesus

Senhor Sao Bento

Valha me Deus senhor Sao Bento
Vou cantar meu barravento*
Valha me Deus senhor Sao Bento
Buraco velho tem cobra Dentro
Valha me Deus senhor Sao Bento

Saint Benedict founded the Benedictine order in the 6th century. According to Lewis (1992: 179) "he is sometimes syncretized with Omolu in the Yoruba pantheon, a god of health and nutrition (Henfrey 1981: 58–60)." In capoeira, he is often associated with snakes, just as St. Patrick is in Ireland. This song is an incantation to St. Benedict as a protection against snake bites.

The line "an old hole has a snake inside" is also a warning not to underestimate an old capoeira player, equivalent to saying "an old player may still have tricks up the sleeve."

Mr Saint Benedict

Protect me, Saint Benedict
I will sing my barravento
Protect me, Saint Benedict
Old holes have snakes inside
Protect me Saint Benedict

• **barravento** (bah-hhah-VENT-(oo))
Originally a nautical term referring to wind, it also relates to bodily equilibrium and a particular liturgical music of *candomblé*. It is also associated with the trance that occurs when this music is played.

Valha me Deus – this expression comes from the North of Brazil and can mean protect/be with me/ bless or "God – free me".

Sou Capoeira E Pego Na Viola

Sou Capoeira e pego na viola
Sou Capoeira e pego na viola
Se essa roda ficar boa não vai
terminar agora
**Se essa roda ficar boa não vai
terminar agora**
Não vai terminar agora
Não vai terminar agora
Não vai terminar agora
Não vai terminar agora

Toquei berimbau e cantei prá iaiá

Toquei berimbau e cantei prá iaiá

Na roda de Capoeira, quero
ver gunga falar
**Na roda de Capoeira, quero ver
gunga falar**

Quero ver gunga falar
Quero ver gunga falar
Quero ver gunga falar
Quero ver gunga falar

Often sung towards the end of a roda, if the energy has gone down.

I am Capoeira and I take the viola

I am Capoeira and I take the viola
I am Capoeira and I take the viola
If this roda goes well, I won't stop it
now
**If this roda goes well, I won't stop
it now**
I won't stop it now
I won't stop it now
I won't stop it now
I won't stop it now

I played the berimbau and sang to
the slave master's daughter
**I played the berimbau and sang to
the slave master's daughter**
In the circle of Capoeira, I want to
see the gunga speak
**In the circle of Capoeira, I want to
see the gunga speak**

I want to see the gunga speak
I want to see the gunga speak
I want to see the gunga speak
I want to see the gunga speak

Sim sinha, Sim Sinho.

Sim sinha, Sim Sinho,
Salve a Bahia de São Salvador.
Sim sinha, Sim Sinho,
E Mestre Bimba de São Salvador

Sim sinha, Sim Sinho,

Yes Mrs, Yes Mr

Yes Mrs, Yes Mr
Long live Bahia, São Salvador.
Yes Mrs, Yes Mr,
Long live Mestre Bimba of São
Salvador
Yes Mrs, Yes Mr

Solta A Mandinga

Solta a mandinga ê*
Solta a mandinga
Solta a mandinga ê, Capoeira
Solta a mandinga
(Eu falei)
Solta a mandinga ê
Solta a mandinga
Solta a mandinga ê, Capoeira
Solta a mandinga

• *mandinga* (mahn-d(j)EEN-gah)
A magical knowledge of rituals, tricks, and cunning.

Unleash the Mandinga

Unleash the mandinga
Unleash the mandinga
Unleash the mandinga, Capoeira
Unleash the mandinga
(I said)
Unleash the mandinga
Unleash the mandinga
Unleash the mandinga, Capoeira
Unleash the mandinga

Tabareu Que Vem Do Sertao

Tabaréu que vem do sertão

Vendo quiabo, maxixe e limão
Tabaréu que vem do sertão

Ele vende quiabo, maxixe e limão
Tabaréu que vem do sertão

*Tabareu is a man's name.

Tabareu That Comes From The Hinterland*

Tabaréu who comes from the hinterland
Selling okra, gherkins and limes
Tabaréu who comes from the hinterland
He sells okra, gherkins and limes
Tabaréu who comes from the hinterland

Sou Angoleiro

Sou angoleiro e venho de Angola,
Jogo com Deus e com Nossa
Senhora.
Sou angoleiro e venho de Angola,

Venho de angola, de Angola, de
Angola.
Sou angoleiro e venho de Angola,

Toco um atabaque, um berimbau e
uma viola.
Sou angoleiro e venho de Angola,

Jogo com você a qualquer hora.
Sou angoleiro e venho de Angola,

I am Angoleiro

I am an angoleiro and I come from
Angola
I play with God and our lady
**I am an angoleiro and I come from
Angola**
I came from Angola, Angola, Angola

**I am an angoleiro and I come from
Angola**
I play an atabaque, a berimbau and a
viola
**I am an angoleiro and I come from
Angola**
I'll play you anytime
**I am an angoleiro and I come from
Angola**

Tava Lá Em Casa

Tava lá em casa ó ia ia sem pensar
nem imaginar
**Tava lá em casa ó ia ia sem pensar
nem imaginar**
Quando ouvi bater na porta
Quando ouvi bater na porta ó ia ia
Salomão mandou chamar
Era hora de lutar
Para ajudar a vencer
Para ajudar a vencer ó ia ia
A batalha liderar
Eu que nunca foi de lutar
Nem pretendia a lutar amigo velho
Botei a arma na mão
Era tempo de lutar
Era hora de lutar
Tempo de Lutar

I was there in the house

I was there in the house without
thinking or imagining
**I was there in the house without
thinking or imagining**
When I heard a knock on the door
When I heard a knock on the door
Salomão ordered to call
It was time to fight
To help the victory
To help the victory
To lead the battle
I who had never fought
Nor wanted to fight an old friend
took a weapon in my hand
It was time to fight
It was the hour to fight
Time To fight

Tava lá na beira do Mar

Tava lá na beira do Mar, quando
Curio chegou

**Tava lá na beira do Cais, quando
Curio chegou**

Com o pandeiro e atabaque,
berimbau e agogô

**Com o pandeiro e atabaque,
berimbau e agogô**

Vai rolar, vai rolar, Capoeira na beira
do mar

**Vai rolar, vai rolar, Capoeira na
beira do mar**

I was at the seashore

I was at the seashore when Curio
arrived

**I was at the shore of Cais when
Curio arrived**

with a pandeiro, atabaque, berimbau
and agogô

**with a pandeiro, atabaque,
berimbau and agogô**

It's going to roll, it's going to roll,
Capoeira at the seashore

**It's going to roll, Capoeira at the
seashore**

Tem Dendê, Tem Dendê

Tem dendê, tem dendê
No jogo de Angola tem dendê
Tem dendê, tem dendê
No jogo de baixo tem dendê

• *dendê* (den-DAY)

A palm plant brought to Brazil by Africans. The oil of the *dendê* is used in Brazilian cooking. *Dendê* also connects to the *orixas* (gods) of *candomblé*. If a capoeira player has *dendê* it indicates a deep connection to the game and to the gods.

Has dendê, Has dendê

Has dendê, has dendê
The Angola roda has dendê
Has dendê, has dendê
The low game has dendê

A song relating a list of people, places, and things that have a special magic called *dendê*. Having *dendê* is a good thing (see vocab at right). This song allows for a great deal of improvisation, and just about anything can be called out if it deserves it.

Tim, Tim Tim Aruandê

Tim tim tim Aruandê
Aruanda, Aruanda, aruandê
Tim tim tim Aruandê
Aruanda, Aruanda, aruandê
Tim, Tim, Tim Aruande
Aruanda, Aruanda, Aruande
Tim, Tim, Tim Aruande
Aruanda, Aruanda, Aruande
Tim, Tim, Tim Aruande
Aruanda, Aruanda e mandigueiro
Tim, Tim, Tim Aruande
Aruanda, Aruanda e Macunge
Tim, Tim, Tim Aruande

Tim, Tim Tim Aruandê

Tim tim tim Aruandê
Aruanda, Aruanda, aruandê
Tim tim tim Aruandê
Aruanda, Aruanda, aruandê
Tim, Tim, Tim Aruande
Aruanda, Aruanda, Aruande
Tim, Tim, Tim Aruande
Aruanda, Aruanda, Aruande
Tim, Tim, Tim Aruande
Aruanda, Aruanda e mandigueiro
Tim, Tim, Tim Aruande
Aruanda, Aruanda e Macunge
Tim, Tim, Tim Aruande

Tô dormindo tô sonhando

Tô dormindo to sonhando,
tão falando mal de mim

Tô Dormindo tô Sonhando

Ô não me deixam sossegar

Tô Dormindo tô Sonhando

Vou benzer meu patuá

Tô DormindoTô Sonhando

Tão falando mal de mim

Tô Dormindo tô Sonhando

Agora vou acordar

Tô Dormindo tô Sonhando

Quem falou não está longe
tô dormindo tô sonhando
Na roda de capoeira

I am sleeping i am dreaming

I am sleeping I am dreaming
they are talking badly about me

I am sleeping i am dreaming

Oh, they don't let me rest

I am sleeping i am dreaming

I'm going to bless my patuá

i am sleeping i am dreaming

they are talking badly about me

I am sleeping i am dreaming

now i'm going to wake up

I am sleeping i am dreaming

Whoever spoke isn't far
I am sleeping i am dreaming
In the roda of capoeira

Troca Mão Pelo Pé

Vieram tres pra bater no nego
Trosseram faca, chicote e facao,
Trabalha cara rasterar no chão
Trabalha cara rasterar no chão
Voce não sabe que poder fazer o
nego
Voce não sabe que poder fazer o
nego
Troca mão pelo pé
Troca pé pela mão
Troca mão pelo pé
Troca pé pela mão
Troca pé pela mão
Troca mão pelo pé

Exchange Hand For Foot

Three men came to beat the negro
With knife, whip and machete
Pushing his face into the dirt
Pushing his face into the dirt
You don't know what the negro can
do
You don't know what the negro can
do
Exchange hand for the foot
Exchange foot for the hand
Exchange hand for the foot
Exchange foot for the hand
Exchange foot for the hand
Exchange hand for the foot

The *mestre* will often make fun of a student who plays badly, saying: "what, were you sleeping in the *roda*?" An oft-told anecdote is of one *mestre* getting a student to wake up by hitting him over the head with a berimba.

Um pouquinho de dendê

Eu vim aqui buscar
um pouquinho de dendê
**Eu vim aqui buscar
um pouquinho de dendê**
Prá passar do berimbau
um pouquinho de dendê
**Prá passar do berimbau
um pouquinho de dendê**
Prá passar do atabaque
um pouquinho de dendê
**Prá passar do atabaque
um pouquinho de dendê**
Prá passar do agogô
um pouquinho de dendê
**Prá passar do agogô
um pouquinho de dendê**

A little dendê

I came here to seek
a little bit of dendê
**I came here to seek
a little bit of dendê**
To pass to the berimbau,
a little bit of dendê
**To pass to the berimbau, a little bit
of dendê**
To pass to the atabaque,
a little bit of dendê
**To pass to the atabaque, a little bit
of dendê**
To pass to the agogô,
a little bit of dendê
**To pass to the agogô,
a little bit of dendê**

Uma Volta Só

Ô Iaia Mandou Dá
Uma Volta Só
Ô Que Volta Danada
Uma Volta Só
Ô Me Leva, Ô Me Volta
Uma Volta Só
Ô Que Volta Demorada
Uma Volta Só
Mas Que Volta Ligeira
Uma Volta Só

This song may call attention to a player's bad (or good) turns in the game. Sometimes, all one has to do to change the nature of a game is to turn.

Once Again

The slave master's daughter said to
give
One more round
Oh what a damned round
One more round
Oh it carries me, oh it turns me
One more round
Oh what a late round
One more round
But what a quick round
One more round

• *iaia* (yah-YAH)
The slave master's daughter

Um, dois, tres

Um, dois, tres
Bate palma pra ele
Um, dois, tres
Bate palma pra ele

This song is often alternated with the song Menino e bom.

One, two, three

One, two, three
Clap for him
One, two, three
Clap for him

Brincadeira Mandinga

Vamos começar a brincadeira
A brincadeira de capoeira
Eu dou armada, meia-lua e rasteira
A brincadeira de capoeira

Vamos começar a brincadeira A brincadeira de capoeira

Vamos começar a brincadeira
A brincadeira de capoeira

Vamos começar a brincadeira A brincadeira de capoeira

Eu do martelo, cabeçada e ponteira
A brincadeira de capoeira

Vamos começar a brincadeira A brincadeira de capoeira

Lets start a playful game

Let's start a playful game
A playful game of Capoeira
I do an armada, meia-lua and rasteira
A playful game of Capoeira

Let's start a playful game A playful game of Capoeira

Let's start a playful game
A playful game of Capoeira

Let's start a playful game A playful game of Capoeira

I do Martello, cabeçada and ponteira
A playful game of Capoeira

Let's start a playful game A playful game of Capoeira

Vem Começo A Roda Io Io

Vem começo a roda io io
Começo o canto ia ia
Vem começo a roda io io
Começo o canto ia ia
Vem começo a roda io io
Começo o canto ia ia
Vem começo a roda io io
Começo o canto ia ia
Berimbau ta tocando menino
Chamando voce pra jogar
Capoeira Arte e magia
E a coisa mais linda aqui
Vem começo a roda io io
Começo o canto ia ia
Vem começo a roda io io
Começo o canto ia ia
Começo a roda io io
Começo o canto ia ia
Começo a roda io io
Começo o canto ia ia
Vem começo a roda io io
Começo o canto ia ia
Vem começo a roda io io
Começo o canto ia ia

I'm going to start the roda

I'm going to start the roda io io
I'm going to start singing ia ia
I'm going to start the roda io io
I'm going to start singing ia ia
Come start the roda io io
I start singing
I'm going to start the roda io io
I'm going to start singing ia ia
The berimbau is playing boy
Calling you to play
Capoeira Art and magic
It is the prettiest thing here
I'm going to start the roda io io
I'm going to start singing
I'm going to start the roda io io
I start singing ia ia
Start the roda io io
I start singing ia ia
I'm going to start the roda io io
I start singing ia ia
Come start the roda io io
I start singing ia ia
I'm going to start the roda io io
I start singing ia ia

Vinha da Bahia pra lhe ver

Vinha da Bahia pra lhe ver, vinha
da da Bahia pra lhe ver
Vim da da Bahia pra lhe ver, pra
lhe ver pra lhe ver, pra lhe ver, pra
lhe ver

Coro

Tava la no alto da Ribeira
Na Bahia que è terra de muito axê
Minha mae è uma grande lavadeira
O meu pai nos appendera na colheita
do cafè

Coro

Minha jangada~ vem pro Rio de
janeiro
Vem ate Salome e São Tropè
Vem que eu so um bom jangadeiro

Tambem so um capoeira vim aqui so
pra lhe ver

Coro

Chegar ao Rio de Janeiro
Terra com clima genial
Trouxe de lembrança pra você um
atabaque
Um pandeiro e tambem trouxe um
berimbau

I came from Bahia to see you

I came from Bahia to see you, I
came from Bahia to see you,
I came from Bahia to see you, to
see you to see you, to see you, to
see you

Chorus

I was there on the top of the ribeira
In Bahia, a land with lots of axê
My mother is a great laundrywoman
My father taught us how to harvest
coffee

Chorus

My boat arrives at Rio De Janeiro
It comes to Salome and Sao tropè
I managed to get here because I am
a good rafter
I'm a Capoeirista as well and I only
came here to see you

Chorus

I arrived in Rio De Janeiro
A Land with a great climate
I bring you a atabaque for memorie
(souvenir)
A pandeiro also brought a berimbau

Coro

Para na Baía de Guanabara
De frente ao faro Cristo Redentor Me
deu fome eu comi o Pao de açúcar
Fui pra Barra da Tijuca so pra ver o
meu amor

~The Jangada is a fishing raft made of six
longitudinal logs from the Piuva tree (similar to
Balsa). It is held together with wooden pegs and
vegetable fibre and constructed using only the
simplest of tools. It is used off the beaches of north
east Brazil by the 'Janadeiros'. Jangadas date
back thousands of years and are a strong iconic
feature of Brazilian folklore.

Chorus

I stopped in the Bay of Guanabara*
In front of Christ Redentor#
I was starving and ate the sugar loaf+
I was to Barra of the Tijuca only to
see my love

*This is the name of the whole bay inlet – Rio de
Janeior is on the south-west shore.
#Big statue in Rio

+This is a joke with the fact that the famous hill in
Rio is called "Sugar loaf"

Você Que É Forte

Você que é forte
Que só pensa em pegar peso.

Quero ver entrar na roda
E mostrar que é mandingueiro

**Você que é forte
Que só pensa em pegar peso.**

**Quero ver entrar na roda
E mostrar que é mandingueiro.**

Seu jogo não tem mandinga
Seu jogo não tem molejo
Quando é jogo bonito
Você não faça nem um floreio
E quando o jogo aperta
Você fica sem reação
Para logo pra agarrar
E jogar outro no chão

**Você que é forte
Que só pensa em pegar peso.**

**Quero ver entrar na roda
E mostrar que é mandingueiro.**

E num jogo de Angola
Você é a negação

Todo esse corpo duro
Não saber jogar no chão
Vou te dizer meu camarada Que eu
não sou bom de capoeira
Mas o que tu faça cansado
Eu faço na brincadeira

You Strong One

You Strong One
That only thinks about getting bigger
(muscles).
I want to see you enter the roda
And show you what a mandingueiro
is

**You Strong One
That only thinks about getting
bigger (muscles).
I want to see you enter the roda
And show you what a
mandingueiro is**

Your play has no magic
Your play has no swing
When there is a beautiful game
You don't do a floreio
And when the game is challenging
You don't react
You stop early to grapple
And throw someone else on the
ground

**You Strong One
That only thinks about getting
bigger (muscles).
I want to see you enter the roda
And show you what a
mandingueiro is**

And in an Angola game
You are the negation (of what the
game should be)
All this muscly body
You can't play on the ground
I'm going to tell you friend
That I am not good at capoeira
But what you are doing while tired
I do while playing

Xarél. Xereré

Xarél, xereré
É o peixe do mar
*fish from Bahia

Xô xô meu canario

Xô xô meu canario
Meu canario é cantador
Xô xô meu canario
Foi embora e me deixou
Xô xô meu canario
Meu canario é da alemanha

Xarél. Xereré*

Xarél, xereré
Are fish from the sea

Shoo. shoo my canary

Shoo, shoo my canary
My canary is a singer
Shoo, shoo my canary
It went away and left me
Shoo, shoo my canary
My German canary

Samba Songs

Lê Lê Lê Baiana

A baiana me pega
Me leva pro samba
Eu sou do samba
Eu vim sambá
Le le le baiana
Minha baiana que deu o sinal
Le le le baiana
Pra' dançar o carnaval
Le le le baiana
Tambem jogar capoeira
Le le le baiana
Angola e regional
Le le le baiana

Lê Lê Lê Baiana

Bahian catches me
She takes me to the samba
I am from the samba
I came to dance samba
Le le le baiana
My Bahian who gave the signal
Le le le baiana
To dance at the carnival
Le le le baiana
And also to play capoeira
Le le le baiana
Angola and regional
Le le le baiana

O Levanta Saia Mulata

O levanta saia mulata*
nao deixa a saia molhar
pois a saia custou dinheiro
e dinheiro custou ganhar
O levanta saia mulata
nao deixa a saia molhar
pois a saia custou dinheiro
e dinheiro custou ganhar

A mulata is a mixed race girl

Lift your skirt up girl

Lift your skirt up girl
Don't wet your skirt woman
because the skirt costs money
And money is hard to earn
Lift your skirt up Black girl
Don't wet your skirt woman
because the skirt costs money
And money is hard to earn

Praia Da Amaralina

Na praia da amaralina tem dois
camarão na areia
Camarão tava sentado falando da
vida alheia
Na praia da amaralina tem dois
camarão na areia
Camarão tava sentado falando da
vida alheia
Na praia da amaralina tem dois
camarão sentado
Falando da vida alheia e camarão
malvado
Na praia da amaralina tem dois
camarão sentado
Falando da vida alheia e camarão
malvado

Amaralina Beach

At the beach of Amaralina there are
two shrimps in the sand
Shrimp are talking about other
people's lives
In amaralina* there are two
shrimps in the sand
Shrimp are talking about other
people
In amaralina there are two shrimps
in the sand
The mean shrimp are talking about
other people
In amaralina there are two
shrimps in the sand
The mean shrimp are talking about
other people

*Amaralina Beach is a famous beach in Bahia.

Sereia Sereia

Eu nunca vi tanta areia no mar
Sereia Sereia
Eu nunca vi tanta areia no mar
Sereia Sereia

Mermaid, Mermaid

I've never been to the seaside
Mermaid, Mermaid*
I've never been to the seaside
Mermaid, mermaid

*Also used by men as a term for woman, like "princess".

Cabana De Guerreiro

Certo dia na cabana um guerreiro
Certo dia na cabana um guerreiro
Foi atacado por uma tribo pra valê
Pegou dois paus, saiu de salto mortal
E gritou pula menino, que eu sou
Maculelê

Certo dia na cabana um guerreiro
Certo dia na cabana um guerreiro
Foi atacado por uma tribo pra valê
Pegou dois paus, saiu de salto mortal
E gritou pula menino, que eu sou
Maculelê

Ê pula lá que eu pulo cá
Que eu sou Maculelê
Ê pula lá que eu quero vê
Que eu sou Maculelê
Ê pula eu pula você
Que eu sou Maculelê
Ê pula lá que eu quero vê
Que eu sou Maculelê

Warrior's hut

One day in the hut a warrior
One day in the hut a warrior
Was seriously attacked by a tribe
He grabbed two sticks, did a backflip
And cried out jump boy, because I
am Maculelê

One day in the hut a warrior
One day in the hut a warrior
Was seriously attacked by a tribe
He Grabbed two sticks, jumped a backflip
And cried out jump boy, because I
am Maculelê

Jump there, cause I jump here
Cause I am Maculelê
Jump there, cause I want to see
Cause I am Maculelê
I jump, you jump
Cause I am Maculelê
Jump there, cause I want to see
Cause I am Maculelê

Maculele Songs

Boa noite pra quem é de boa noite

Boa noite pra quem é de boa noite

Bom dia pra quem é de bom dia

A benção meu papai a benção
Maculelê é o rei da valentia

Boa noite pra quem é de boa noite

Bom dia pra quem é de bom dia

A benção meu papai a benção
Maculelê é o rei da valentia

Good night for whoever is from the good night

Good night for whoever is from the
good night

Good day for whoever is from the
good day

A blessing, my father, a blessing
Maculelê is the king of the brave

**Good night for whoever is from the
good night**

**Good day for whoever is from the
good day**

A blessing, my father, a blessing
Maculelê is the king of the brave

E na hora ê

Êêêê, mas E na hora ê, E na hora á
E na hora ê, sou de Angola
E na hora ê, E na hora á
E na hora ê, sou de Angola
E na hora ê, E na hora á
E na hora ê, dá licença pr' eu passar

E na hora ê, E na hora á
E na hora ê, sou de Angola

This song can also be sung "eu vim na hora é, vim na hora á," which means "I came at the right time".

Tindolelê auê Cauiza

Tindolelê auê Cauiza
Tindolelê é sangue real
Meu pai é filho eu sou neto de
Aruanda
Tindolelê auê Cauiza
Cauiza, de onde é que veio
Eu vim de Angola ê
Maculelê, de onde é que veio
Eu vim de Angola ê
Mestre Popó, de onde é que veio

Eu vim de Angola ê
E o atabaque, de onde é que veio

Eu vim de Angola ê
E o agogô, de onde é que veio

Eu vim de Angola ê

The hour is here

but it's time, it's time
And in the hour, I am from Angola
but in the hour, and in the hour
And in the hour, I am from Angola
but in the hour, and in the hour
And in the hour, give permission for me
to pass
but in the hour, and in the hour
And in the hour, I am from Angola

Tindolelê auê Cauiza

Tindolelê auê Cauiza
Tindolelê is royal blood
My father is a son, I am a grandson
of Aruanda
Tindolelê auê Cauiza
Cauiza, where did it come from
I came from Angola
Maculelê, where did it come from
I came from Angola
Mestre Popô, where did he come
from
I came from Angola
And the atabaque, where did it come
from
I came from Angola
And the agogô, where did it come
from
I came from Angola

These are words used during Candomble rituals.
Tindolelê means "real/royal/pure/bloody"

Maculele Jurou Vingança

Maculele jurou vingança
Mas que a dança que ele dança é
mortal
maculele é já folclore
e já foi luta no canavial

Maculele jurou vingança
Mas que a dança que ele dança é
mortal
maculele é já folclore
e já foi luta no canavial

olele maculele,
o nós vamos vadiar
olele maculele,
lá no canavial

Sou Eu Maculele

Sou eu, sou eu
sou eu, maculele, sou eu
sou eu, sou eu
sou eu, maculele, sou eu

Maculele Jurou Vingança

Maculele swore revenge
And says that the dance that it
dances is deadly
maculele was already folklore
And was already a fight in the
sugarcane fields

Maculele swore revenge
And says that the dance that it
dances is deadly
maculele is already folklore
And was already fought in the
canival

olele maculele,
Let's play
olele maculele
there in the sugarcane fields

It's me, Maculele

Sou eu, sou eu
Its me, maculele, Its me
Sou eu, sou eu
Its me, maculele, Its me

Brazilian Portuguese Pronunciation

| ACCENT | INDICATES |
|--------------|--|
| ´ acute | the pronunciation is open as in <i>café</i> (coffee), <i>avó</i> (grandmother). |
| ^ circumflex | the pronunciation is closed as in <i>você</i> (you), <i>avô</i> (grandfather). |
| ` grave | a contraction of the preposition <i>a</i> (to) and the definite article <i>à</i> (to). |
| ~ tilde | a nasal sound as in <i>mão</i> (hand). |
| .. two dots | the letter u is pronounced as in <i>tranquilo</i> (quiet). |

Diphthongs (a double vowel sound)

ãe

This sounds like the *an* in *lang*: **mãe** ('mother').

ão

This sounds like the *ow* in *frown* but nasalized: **não** ('no').

õe

This is pronounced like the *on* in *song* but nasalized: **limões** ('lemons').

ou

This is pronounced like the *ow* in *crow*: **mandou** ('he sent').

ei

This is pronounced like the *ay* in *day*: **dei** ('I bought').

eu

This is pronounced like *ayoooh* (the first part rhymes with *hay*): **eu** ('I').

ai

This is pronounced like the *ie* in *pie*: **pai** ('father').

Disappearing words in Brazilian Portuguese.....

One key feature of Brazilian Portuguese pronunciation is that the non-accented syllables are subjected to something called 'vocalic reduction'¹⁷. Here the post-tonic syllable (post means after and tonic means where the main stress lies), is almost dropped completely – they are shorter and muted. So this means the vowel in those syllables are not pronounced as they are written. There is an exception to this phenomenon and that is when the word ends in 's' – otherwise people wouldn't know if a word was plural or not!!!

Vowels

a

If this is stressed, it is pronounced like the *a* in *father* but shorter: **fado** (pronounced *fahdoo*). If it is unstressed, it is pronounced like the *e* in *rather*: **mesa** (pronounced *meza*) ('table').

ã

This is pronounced like the *un* in *lung* but nasalized: **macã** ('apple').

e

1 if this is stressed, it sounds either like the *e* in *sell*: **perto** (pronounced *perhtoo*) ('near') or like the *ey* in *prey*: **saber** (pronounced *sabeyr*) ('to know'). If it is unstressed, it sounds like the *ey* in *prey*: **bebida** (pronounced *beybeeda*) ('drink').

2 At the end of a word **e** is pronounced like *ee* in *peep*: **cidade** (pronounced *seedahjee* ('city')). In peninsular Portuguese, however, the final **e** is not pronounced: **tarde** (pronounced *tard*) ('late/afternoon').

3 The word for 'and', **e**, is pronounced as *ee* in *sweep*.

e like in 'end'

É like the 'a' in 'share'

Ê like the 'a' in 'make'

i

This is pronounced like the *e* in *evil*: **decidir** ('to decide'). When it is unstressed, it sounds like the *i* in *pin*: **idade** (pronounced *idahjee*) ('age').

o

If this is stressed or has an acute accent (**ó**), it is pronounced like the *oin* in *opera*, but closed before a nasal consonant: **fome** ('hunger'). When it is unstressed, it is pronounced like the *oo* in *book*: **gato** ('cat'). The commonest sound is similar to *oh*, like *o* in *police*: **motorista** ('driver').

u

This is usually pronounced like the *oo* in *roof*: **rua** ('street'). In the following four groups however, it is not pronounced: **gue, gui, que** and **qui**.

Consonants

b

As in *bank*: **obrigado** (pronounced *obreegahdoo*) ('thank you').

c

1 This can be soft, like the *s* in *slow* before an **e** or an **i**: **cidade** (pronounced *seedahjee*) ('city'). If the **c** has a cedilla (ç), it is always soft.

2 Hard, as in *card* before an **o**, **a** or **u**: **cabeçada** ('headbutt')

| | | | | |
|----|----------------|-------|------------------|-----|
| CH | che que | check | sounds like [sh] | she |
|----|----------------|-------|------------------|-----|

d

As in *sad*: **tenda** ('tent'). It is palatised before **i** or a final unstressed **e** to sound like the *ji* in *jinx*: **dificuldade** (pronounced *djeefeeculdahjee*) ('difficulty').

dj like the 'j' in 'jeans'

f

As in *fair*: **fado** (pronounced *fahdoo*).

g

1 This is soft before an **e** or an **i**, as in the English *s* in *pleasure*: **gente** (pronounced *zhentjee*) ('people').

2 Hard before an **o**, **u** or **a**, as in *get*: **gato** (pronounced *gahto*) ('cat').

| | | | | |
|----|--------------------|------------|---------------------------------|-------------------|
| GU | á g ua | water | gua/guo sounds like [gw] | Nicarag ua |
| | portug u ês | Portuguese | gue/gui sounds like [g] | g et |
| | ling ü iça | sausage | güe/güi sounds like [gw] | Nicarag ua |

h

This is never pronounced: **homem** (pronounced *omaing*) ('man').

1 When it appears as **ch** it is pronounced like *sh* in *shore*: **chuva** (pronounced *shoova*) ('rain').

2 When it appears as **nh** it is pronounced like *ni* in *onion*: **banho** (pronounced *banyoo*) ('bath').

3 When it appears as **lh** it is pronounced like *lli* in *billion*: **mulher** (pronounced *moolyair*) (woman).

j

Soft, as in the English *s* in *pleasure*: **jovem** (pronounced *zhovaing*) ('young').

l

As in *look*: **mala** ('suitcase'). At the end of a word it sounds fainter, like *ow* in *cow*: **Brasil** (pronounced *brazeeow*).

| | | | | |
|----|------------------|------|------------------|---------|
| LH | trabal ho | work | sounds like [ll] | million |
|----|------------------|------|------------------|---------|

m

Except at the end of the word, this is pronounced as in *may*: **maio** (pronounced *myyoo*) ('May'). At the end of a word it causes the preceding vowel to be nasalised: **bem** (pronounced *beyng*) ('well').

n

As in *no*: **não** ('no').

| | | | |
|----|----------------|----------|--|
| NH | aman hã | tomorrow | sounds like [ng], similar to the French words <i>Avignon</i> |
|----|----------------|----------|--|

p

As in *put*: **pessoa** ('person').

q

This always appears as **qu** and is pronounced as in *quick*: **quatro** (pronounced *kwahtroo*) ('four').

| | | | |
|--------------------|-----------|--|---|
| r recibo | receipt | similar to [h] sound | H oliday |
| hon ra | honor | similar to [h] sound, if preceded by n | H oliday |
| cart a | letter | sounds like [r], similar to the English or French r | mor rn ing or <i>jour</i> r |
| car o | expensive | similar to [r] sound | M ary |
| car ro | car | similar to [h] sound | H oliday |

s

1 At the beginning of a word this is pronounced like the *s* in *sun*: **socorro!** (pronounced *sockohroo*) ('help!').

2 Between two vowels it is pronounced like the *s* in *present*: **casa** (pronounced *caahzah*) ('house').

3 At the end of the word it is pronounced like *s* in *books*: **livros** (pronounced *leevroos*) ('books').

4 In certain parts of Brazil **s** at the end of the word is pronounced like *sh* in *push*: **livros** (pronounced *leevroosh*) ('books').

t

This is pronounced as in *teacher*: **tudo** (pronounced *toodooh*) ('everything'). It is palatised before *i* or a final unstressed **e** **to** sound like the *ch* in *cheers*: **vestido** (pronounced *vestcheedoo*) ('dress').

V

As in video: **videocassete** (pronounced *veedjeeocassetjee*) ('VCR').

X

1 At the beginning of a word this is pronounced like *sh* in *push*: **xale** (pronounced *shal*) ('shawl').

2 In the prefix **ex** when followed by a vowel, it is pronounced like *z* in *zoo*: **executivo** (pronounced *ezekootcheevoo*) ('executive').

3 Within a word and between two vowels, it can be pronounced either like *sh* in *push*: **roxo** (pronounced *hohshoo*) ('purple'); or like the *cks* in *racks*: **tóxico** (pronounced *tokseekoo*) ('toxic').

4 Followed by **ce** or **ci**, it is not pronounced: **excelente** (pronounced *eselentchee*) ('excellent').

Z

1 At the beginning and in the middle of a word, this is pronounced like *z* in *zoo*: **zanga** ('anger'); **dizer** (pronounced *djeezeyr*) ('to say')

2 At the end of the word it is pronounced like the final English *s*: **faz** ('he does'). In some parts of Brazil it is pronounced like the *s* in *pleasure*: **faz** (pronounced *fazh*) ('he does').

Once again, if you find any mistakes either in terms of the above explanations please contact me as I will update the file. Thanks!
Email me at gowithwhatisATyahooDOTcom

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- The various tables slotted into the pronunciation section are taken from www.sonia-portuguese.com

Songs that reflect special roda moments

Camugere

Start of the Roda to welcome a new capoeirista, especially a Mestre.

A Bananeira Caiu

When someone in the roda falls after doing some kind of handstand, this song is often sung, especially if he who fell is a tough guy.

Ai ai Aide

This song is frequently directed at players who are making mistakes or generally playing sloppily in the roda. It can also be sung as a celebration of a great game in progress.

Apanha a laranja no chão, tico tico

This song reminds players to use their feet and "beaks" instead of hands. It may also be used in the "money game," where a handkerchief full of money is spread in the middle of the roda.

Devager, Devager

This is a reminder for players to slow the game down when an Angola game is getting too fast or intense

Dona Alice

A song well suited to a game in which one *capoeirista* is getting a little too "clingy" with the other. For historical informations, Dona Alice was one of Mestre Bimba's mistresses! This song is about resisting temptation to fall into another woman's arms. A parallel is easily made with the capoeira game.

Gunga é meu

This is a song intoning the importance of the berimbau gunga, or the bass berimbau, which controls the game and sets the pace for the roda.

Jogo de Dentro Jogo De Fora

This song is a reminder to play "inside" (towards the opponent) as well as "outside" (backing away). Frequently a beginner will back away most of

the time, but surprising things happen when one goes into an attack. Usually played in Angola games.

Moleque E Tu

A playfully confrontational song accusing a player of being a moleque ("street urchin") deserving of punishment.

Nhem, Nhem, Nhem

This song may be sung when a player is being particularly "bratty."

Ô â ô â ei

This song suggests a certain fighting spirit in the roda, expressed in the joy of seeing the opponent fall.

Olha Pomba voôu

This song may be sung at a crucial time during the roda. Perhaps a player has frustrated an opponent so much that it's time to escape from the roda. Or, perhaps the game escalates to a level of "fighting" where the dove (perhaps signifying peace) has flown away.

Quem joga

This song is sung towards the end of a roda – to remind people who haven't played that this will be their last chance

Quebra Gereba

This is the last name of a popular person whose name children would call. It can also refer to "melon," and slang for the male sex organ. Gereba also means someone who is hard to take down.

Sou Capoeira e pego na viola

Often sung towards the end of a roda, if the energy has gone down.

Tô dormindo Tô sonhando

The mestre will often make fun of a student who plays badly, saying: "what, were you sleeping in the roda?" An oft-told anecdote is of one mestre getting a student to wake up by hitting him over the head with a berimbau (!).

Uma Volta Só

This song may call attention to a player's bad (or good) turns in the game. Sometimes, all one has to do to change the nature of a game is to turn.

Improvisation in songs

The lyrics to most of these songs have been compiled from various sources, including websites, CDs, workshops, live performances, and other sources. Every attempt has been made to provide a "definitive" version averaged from these various sources.

However, in compiling these songs, it became clear that, while many may tell a specific story or conjure a specific mood, most of can also be greatly improvised.

Mestre Caboquinho once suggested that when the basic lines of a *corrido* are known, students can just look in a Portuguese dictionary and sing anything that makes sense (and, presumably, stays in the rhythm of the music). So the lyrics listed here are to be used merely as suggestions.

Example:

The song *Camunjerê* is often used as a greeting song, because it includes lines such as *Como vai, como tá* ("How's it going, how are you?"). This means that any and all similar types of greetings may be added:

- *Tanto tempo não te vejo* ("It's been so long since I've seen you")
- *Eu tu bem de saúde?* ("Are you in good health?")
- *Eu vim só pra saber* ("I came just to see")
- *Vim aqui pra lhe ver* ("I came here to see you")

Other examples: if a song is about *Senhor São Bento*, it's a safe bet that anything having to do with snakes is okay. If the song is about the sea (as in *E na Areia do Mar*, *Maré*, *Maré*, or *Saia do Mar*, *Marinheiro*), anything about the sea can be mentioned. Some lines, such as *Puxa puxa, leva leva* ("Pull it pull it, take it take it") have a specific function (in this case, to "push" the song onto another singer) but other lines, such as anything having to do with capoeira (i.e. *Eu quero jogar / jogar de angola*, etc.), can be used in almost any song.

Improvisation and melody

As if the challenge of improvising in a new language isn't enough, these songs are often sung with different melodies! However, it must also be said that many capoeira songs share very similar melodies (in fact some are exactly the same), and many may be alternated with each other. Below is just a partial list of possibilities.

Songs with the same melodies

Apanha a Laranja no Chão, Tico-tico
A Onça Morreu
Deus Que Me Deu, Deus Que Me dá
Gunga é Meu
Pomba Voou
Tem Dendê
Valha me Deus, Senhor São Bento

Cadê, Cadê
Maré, Maré

Paraná ê
Saia do Mar, Marinheiro

Dá, Dá, Dá no Nêgo
Quebra, Quebra Gereba

Dona Maria do Camboatá
Santo Antônio é Protetor
Santa Maria Mãe de Deus
Ai, Ai, Aidê
Tô Dormindo, tô Sonhando

Devagar, Devagar
Ê Dona Alice Não Me Pegue Não

Jogo de Dentro, Jogo de Fora
Eu Tenho que Ir-me Embora
Eu Vi a Cutia com Côco no Dente

Eh legal
Dona Maria Como Vai voce

Quem Joga
Eu ja vou beleza, eu ja vou m'embora

Pomba vou
Gunga meu

olha negro senhor
Uma Volta So
Chora Menino
Bate Palma pra ele
Moleque É Tu

Senhor São Bento

Abalou Capoeira, Abalou
Santa Barbara que Relampuê

Similar melodies

E de Manha, Idalina tá me Chamando
Eu Sou Angoleiro
Joga na roda da bantus
Para roda capoeira

Ê Dona Alice Não Me Pegue Não
Dona Maria, Vai Voce

A canoa virou, marinheiro
abalou Capoeira

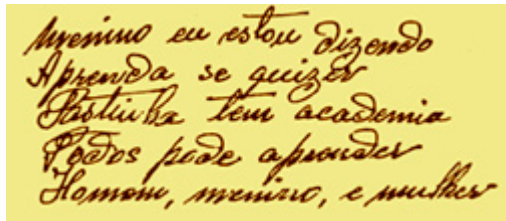
Pisa, Caboclo
Adeus, Santo Amaro
Vou Me Embora, Vou Me Embora

Interchangeable melodies

Tem Dendê
Valha Me Deus, Senhor São Bento

Dá, Dá, Dá no Nêgo *may be sung as*
Ai, Ai, Aidê

Why Sing In Portuguese?



Menino eu estou dizendo

Kid, I'm telling you

Aprenda se quiser

Learn if you want to

Pastinha tem academia

Pastinha has an academy

Todos pode aprender

Everyone can learn

Homem, menino, e mulher

Man, child, and woman

—FROM THE MANUSCRITOS DE PASTINHA

It was the Portuguese who first colonized the area now known as Brazil. Slaves, taken from their African homeland, had to learn the language of the masters in order to survive. At the same time, many African (and some indigenous Tupí) words were introduced into the lexicon of Portuguese, adding an indelible African touch to the Brazilian Portuguese spoken today.

So why must we sing in Portuguese if we are not Brazilian, or Portuguese? What if we are learning capoeira in an English, or Spanish, or French speaking country? Is it really essential to the art? If we sing in Portuguese, aren't we limiting our audience? And aren't we just perpetuating the imposition of a European language on Africans and indigenous peoples anyway?

Obviously, there are no simple answers to these questions. But for some, it is enough to say: "that's the way it's always been done."

Others may see it differently. They may argue that capoeira has changed with the times, taken on new influences, and indeed become a global phenomenon. So why not add other languages to the mix, to help proliferate and celebrate the art? Besides, if capoeira is the universal "fight hidden as a dance," then it shouldn't we be able to use it to comment on our own "oppression," no matter where we are?

Well, I believe this is a very "postmodern" take on capoeira.

Because the fact is, that even as the outward expressions of capoeira (the movements, the form of dress, styles of teaching, etc.) may have appeared to change, its *inner workings* have changed far, far less. Capoeira remains a unique *mindset* that is both universal in scope and extremely local in its origins in Brazilian, and specifically Bahian, culture.

As such, it might perhaps be better for *capoeiristas* outside Brazil to pretend these songs offer us access to a "secret cult" of sorts, much like the secrets of *candomblé* (an Afro-Brazilian religion) were originally disguised as Catholicism.

For example, when a *mestre* sings "*jogo de dentro, jogo de fora*" ("game of the inside, game of the outside") during the *roda*, outsiders may only hear a pleasant tune, but internally, we know it reminds the players to consider their game more carefully.

By shrouding ourselves in this "secret" knowledge (which is available to anyone who comes to class), I believe we may better preserve the

"cultural integrity" of capoeira and let the very traditions and rituals tell us about the present moment.

In other words, instead of changing capoeira to suit our needs, we may ask how capoeira can change us to suit *its* needs.

[O] fim [da capoeira] é inconcebível ao mais sábio dos mestres.

[Capoeira's] end is inconceivable to the wisest of mestres.

—MESTRE PASTINHA (1889–1981)

A Note On Oral Tradition

The songs available in this document have been painstakingly translated and formatted to make them easier to learn and sing with confidence.

However, it must never be forgotten that capoeira was (and still is, in many circles) an *oral culture*, based on passing down information through *aural* memorization, not written.

Mestre Caboquinho once reminded me with some seriousness that, in the first 300 years of capoeira's development, "slaves didn't have time to write things down." Nor did they have the means. Even today, many of Brazil's street children face a similar lack of formal education and resources.

So please accept these songs as a gift, handed to you on a silver platter. Many *mestres* might frown on the practice of making these songs so "accessible," but we have found it to be an invaluable tool for those of us who are not native speakers of Portuguese.

The different types of Capoeira songs

Like many African song forms, the songs of capoeira are generally "call and response." The song leader begins, followed by the response by the chorus.

In the traditional *roda de capoeira angola*, (this also applies to *contemporânea* too especially during a *batizado*) there are four types of songs: the *ladainha*, *chula*, *corrido*, and *despedida*.

Ladainhas

The *ladainha* (lah-dah-EEN-yah), or "litany," is the opening incantation of the *roda*. It is usually led by the *mestre*, or by a player about to enter the *roda*, and is begun with the cry of *lê!* (ee-EH).

In more traditional settings, the opening *ladainha* is sung with only five instruments playing: three *berimbaus* and two *pandeiros*. This is done out of respect for the *roda*, and to allow the soloist to be better heard by the audience.

Ladainhas often celebrate places in Bahia, legends from capoeira history, or lessons from Afro-Brazilian folk wisdom. They may also be improvised in the moment.

So to be clear – the Ladainhas are solo opening incantations.

Chulas

Chulas (*SHOO-lahs*, or "songs") are also variously called the *cantos de entrada* (*KAHN-tohs d(j)ee ehn-TRAH-dah*, or "songs of entry"), and the *louvação* (*loo-vah-SAO(m)*, or "salutation").

They consist of a series of call and response chants that end the *ladainha*. They call out various people, places, images, and philosophies of capoeira. The singer begins each line with the call of *lê*. The chorus then repeats the line and adds the word *camará* (derived from "comrade") to the end of each line:

LEAD: *lê, viva meu Mestre*

CHORUS: *lê, viva meu Mestre, camará*

LEAD: *lê, quem me ensinou*

CHORUS: *lê, quem me ensinou, camará*

With the beginning of the *chulas*, all the remaining instruments may begin playing, and two *capoeiristas* may set up at the foot of the *berimbau gunga*, awaiting permission to enter the *roda*.

You have almost definitely heard chulas being sung after the Ladainhas at the start of a roda or a batizado.

Corridos

Corridos ("quick" songs) mark the beginning of the games. *Corridos* are sung continually during the *roda*, commenting on the action or setting a mood, unless another *ladainha* is begun, at which point the *roda* starts over.

Corridos usually follow a call-and-response format. The song leader begins with the chorus line, to remind all singers of the melody, and the first line of the song. The rest of the song continues in a leader/chorus fashion.

Just to make clear – these are the catchy, common songs that are sung in a roda all the time.

Examples of Corridos

Ê Paraná,
Ai, Ai, Aidê
Dona Maria como vai você?

Despedidas

Various kinds of *despedidas* (desh-speh-D(j)EE-dahs), or "goodbyes," are sometimes sung to end the *roda*. Often, these are accompanied by a ritualistic procession, begun by *berimbau gunga*.

Participants may stand and walk in a circle, at which time it is permitted to *comprar o jogo* (or "buy into the game"). The procession may also leave the space in a single file, passing the *gunga* player (usually the *mestre*) as they exit. The only instrument that remains stationary is the *atabaque*. At other times, a *roda* may end with the *toque de samba*, after which a samba circle erupts.

Examples of famous Despedidas

Adeus Corina
Boa Viagem

Other songs

Various other kinds of songs exist in the context of capoeira. Of these, the most important are the *quadras*, which begin like a *ladainha*, but may happen in the middle of the *roda*, and do not have an intermediary *chula*.

In Mestre Bimba's *capoeira regional*, *quadras* replace the *ladainha* altogether. They are often four lines long, rhyme, and are (unlike the *angoleiro's quadra*) followed by the *chula* (often called the *saudação regional*).

The *martelo* ("hammer") consists of ten-syllable lines and is infrequently used.

Popular music continues to be an influence on capoeira songs. For example, samba songs are often adapted for use in the *samba de roda* that sometimes ends the *roda de capoeira*.

Numerous non-traditional songs are always being written, especially by the younger generation of *mestres*, and more frequently in the "contemporary" schools of capoeira.

Syncretic Religious Practice in Brazil

Brief History

When the Portuguese began shipping slaves to Brazil the country already had an amalgamation of religions. Catholicism was desperately trying to rid the area of the native Indian beliefs. The slaves brought their beliefs in spirits and magic. While the slaves outwardly worshipped under the Catholic faith, they covertly carried on their religious beliefs since slave owners prohibited slaves from practicing their African form of worship. So the slaves incorporated their beliefs into the spirits and the magic of the native faiths. The two religions merged. The God, Exú, became St. Anthony; Iansã became St. Barbara; Iemanjá became Our Lady of the Glory; Nañã became Our Lady of St. Anne; Oba became Joane of Arc; Obaluayê became St. Lazarus/St. Roque; Ogum became St. George; Oxalá became Jesus Christ; Oxossi became St. Sebastian; Oxum became Our Lady of the Conception; Oxumaré became St. Bartholomew; and Xangô became St. Geronimo.

What was evolving was syncretic religion (the merging of different belief systems) and this very much characterises modern day religion in Brazil. Millions of Catholics continue to worship these gods or Orixás privately while maintaining their Catholicism publicly.

Today the umbrella term for this religion is known as Macumba (which confusingly is also used by non-practising Brazilians in a pejorative way, meaning black magic or any religion or religion of African origin) and it is categorised as a polytheist (many Gods) religion.

Religion and samba connection

The practitioners of Macumba in Brazil (brought over as slaves) summoned their Gods with, amongst other things, their drums. Brazilian slave owners, unlike owners in the United States,

allowed slaves to continue to use their drums. Thus began the rhythm of the saints, the samba, and it explains why Brazilian "batucadas" reign unequalled today. Brazil got the samba, and the U.S. got "the blues."

The term Macumba also refers to the certain dancing and drumming rituals that form part of the macumba religion, that are often seen at street parties, carnivals and festivals in Brazil.

Macumba, Quimbanda and Umbanda Religions

Many initiatives, independent of hierarchical control, made possible a rapport between elements of Catholicism, [Kardecist Spiritualism](#) and Afro-Brazilian traditions. A new religious genealogy emerged from this confusion, but showed that it was divided between the names "Umbanda" and "Quimbanda" or, more popularly, "Macumba". Both involve worship of multiple deities – Orixás.

Although Umbanda and Quimbanda share the same set of beliefs, the two names reflect a difference in emphasis. Umbanda supposedly works "for good", while Quimbanda is distinguished by its intention to work "for evil". This is a simplistic interpretation, however, because the ambivalence between good and evil seems, in reality, to be characteristic of the fundamental myths of these religions, which conceive of the cosmos as divided between different factions, which relate to each other through mystical attacks and defences. As in the struggles of love and other competitive situations, what is good for one party may be bad for the other, and vice versa.

Candomblé

Candomblé is perhaps more well known to many non-Brazilian Capoeiristas as this was the form of religion that developed around Salvador Brasil, which is also the home of Capoeira Angola. Candomblé is also a syncretic religion that evolves worship of the Orixás.

The Worship of the Orixás (the Gods)

Orixás

Orixás worship, is common in Brazil (with an estimated 30 million practitioners). There is a calendar celebration for all the gods, which generally coincide with the Catholic celebrations of Lent, Advent, Easter and the days of Saints John, Peter, Paul, Lazarus, Cosmos and Damian, Anthony, Sebastian, George, and All Souls' Day, and Immaculate Conception. Curiously, nothing coincides with Christmas!

Here are just a few of the most important gods:

Exu (hAY-shoe)

is the messenger to Oldumare. He must be appeased before any commemoration can begin. He is the only god to have a indefinite amount of locations. His main place is any street crossing. (Dates festival: June 13)

Iemanjá (ee-eh-mon-JAH)

The best known of the Afro-gods is the Queen of the Waters, especially the sea. Identified with Our Lady of the Immaculate Conception, she dresses in sky-blue satin and wears a string of pearls, a tiara, a richly decorated fan and a long white veil with gold stars. Her statue, which is the most common artifact of Candomblé, has alabaster skin, large breasts and is sometimes in the form of a mermaid.

On December 31, many millions of Brazilians and tourists with no other connection to the Afro-Brazilian religions dress in white and go to the nearest beach to honor her. Miniature boats painted silver and filled with a bar of soap, a mirror, a bottle of perfume, a comb and white flowers are ritually prepared with much dance and song. At midnight they are launched, accompanied by a massive fireworks display. Copacabana beach on New Year's Eve in Rio de Janeiro is a remarkable scene and worth the visit. If the winds or tide return the boats, a bad year is anticipated. (festival date: February 2) In Salvador, the Festa de Iemanjá is on August 15.

Ogum (oh-GOOM)

Associated with Saint George the dragon-slayer, he is the god of steel and lives deep in the forest his colors vary but always include the red of blood. His symbol is the sword and other wrought iron tools. Associated with Wednesday, his food is red meat and palm wine, and his dance imitates the march of a warrior. He is the most prevalent dominant god. (festival date: April 23)

Oxalá (oh-shah-LAH)

His colors are white, ivory, pearl and silver. His day is Friday and Sunday and his nature tokens are the oceans, rivers, the sky, mountains and peaks. His metals are silver and platinum, his amulet a necklace of white beads. The great public celebration held in honor of Oxalá takes place in Salvador Bahia. It is the duty of the baianas (woman dressed in white cloth who wear elaborate necklaces) to wash the front stairs of the Church of Bonfin. The water used to wash the stairs is prepared in a secret ritual. This washing is done at the beginning of the year to symbolize the purification of sins. The baianas also sprinkle water on those people present during the ceremony (festival date: December 25)

NB – I would really appreciate feedback on this section. If you have any suggestions for changes or additions that should be made please email me at gowithwhatisATyahooDOTcom

Acknowledgements – This article has been put together from a number of sources -

<http://religiousmovements.lib.virginia.edu/nrms/macu.html>

[http://www.meta-](http://www.meta-religion.com/World_Religions/Other_religions/macumba.htm)

[religion.com/World_Religions/Other_religions/macumba.htm](http://www.meta-religion.com/World_Religions/Other_religions/macumba.htm)

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Capoeira Glossary

Verbs Of Capoeira

Nouns And Frequent Words Of Capoeira

Places Of Capoeira

Instruments Of Capoeira

Rhythms Of Capoeira

Games Of Capoeira

Movements Of Capoeira

Portuguêse Characters

VERBS OF CAPOEIRA

| | |
|----------|---|
| apanhar | to be beaten |
| bater | to hit |
| brincar | to play eg. children's games |
| cantar | to sing |
| chamar | to call |
| chorar | to cry |
| chutar | to kick |
| comprar | to buy, to enter the roda by cutting in on another player |
| entrar | to enter, to enter the roda |
| estar | to be |
| fazer | to do, to make |
| fechar | to close |
| ficar | to stay |
| fugar | to escape, to exit |
| gingar | to swing |
| jogar | to play eg. sport |
| lutar | to fight |
| morrer | to die |
| pisar | to step |
| praticar | to do, to practice |
| puxar | to pull |
| queda | to stumble, to fall |
| saber | to know |

| | |
|--------|--------------------------------|
| sair | to exit |
| tocar | to play eg. music |
| trocar | to change, to swap |
| vadiar | to loiter, to be up to no good |

NOUNS AND FREQUENT WORDS OF CAPOEIRA

| | |
|--------------------|---|
| abada | white capoeira pants |
| academia | gym or capoeira school |
| acarajé | palm oil and prawn pastie pie |
| aluno | student |
| Angoleiro | practitioner of capoeira de Angola |
| apelido | nick-name |
| arraia | stingray |
| aula | class |
| Axé | positive energy |
| bamba | a master of physical sparring and wordplay, a capoeira expert |
| bantu | group of African tribes/peoples from the north west of Africa |
| batizado | the capoeira initiation ceremony, baptism |
| besouro | beetle |
| boca | mouth, opening in the gourd of a berimbau |
| boi | bull |
| brincadeira | playful game |
| caiman | small crocodile found in South America |
| camara | comrades |
| capoeirista | practioners of capoeira |
| candomblé | African mystic religion |
| chamada | call used in the game of capoeira angola, berimbau rhythm to call attention |
| cintura desprezada | acrobatic exercises to help capoeiristas land on their feet |
| côco | coconut |
| contramestre | one level below a master |
| coqueiro | coconut tree |
| coração | heart |

| | |
|----------------|--|
| corda | colored belt awarded to mark advancement in some academies |
| costas | back (anatomy) |
| danado | smart |
| dendê | red palm nut to make palm oil |
| deus | god |
| discípulo | disciple, student of a capoeira master |
| ele/ela | he/she |
| escravo | slave |
| eu | I, me |
| facas | knives |
| facas de ponta | the point of a knife |
| facão | machete, large knife |
| fechado | to be closed, bulletproof |
| filho/filha | son/daughter |
| floreios | acrobatic movements |
| forró | partner dance from the interior of Brazil |
| folha seca | dry leaves |
| fome | hunger |
| força | strength |
| formatura | graduation ceremony for a new capoeira master |
| formiga | ant |
| forte | strong |
| frente | front |
| frio | cold |
| fundamentos | basics, used to describe the philosophical roots of capoeira |
| galo | rooster |
| gente | us, we, people |
| homen | man |
| hora | hour, time |
| iaiá, ioiô | terms used by slaves for daughters and sons of the master |
| irmão/irma | brother/sister |

| | |
|-------------|--|
| jogador | player of capoeira |
| jogo | game, a game of capoeira |
| jacaré | alligator |
| leve | lightweight |
| lição | lesson |
| ligeiro | nimble, agile, fast |
| macaco | monkey |
| macaquinho | little monkey |
| mãe | mother |
| malandragem | cunning |
| malandro | crook or streetwise person |
| malícia | sneaky, sly, deception, trickery, double-dealing |
| mandinga | unique style |
| mandigueiro | sorcerer, healer, capoeira player |
| mangangá | medicine man |
| mão | hand |
| mar | sea |
| marinheiro | sailor |
| mato | jungle |
| menino/a | boy/girl |
| mestre | master |
| molejo | smooth moves |
| moeda | coin |
| morena | dark skinned woman |
| mulher | woman |
| muzenza | force of the orixás |
| não | no |
| navalha | old fashioned cut-throat/straight razor |
| negão | big strong black man |
| nego/a | black man/woman |
| o | the |
| onça | jaguar |
| outro | other |

| | |
|-----------|--|
| Orixás | gods of candomble |
| pai | father |
| patuá | amulet worn around the neck for protection against evil and injury |
| pé | foot |
| peixe | fish |
| profesor | teacher |
| quilombo | fugitive slave community |
| rabo | tail |
| raça | race, breed |
| sabedoria | knowledge |
| sangue | blood |
| santo | saint |
| são | saint |
| sem | without |
| senzala | slave house |
| sertão | plains |
| seqüência | series of movements learned by players in regional style |
| sim | yes |
| sinal | sign |
| sinhô/ã | boss man/lady |
| terra | land, earth |
| você | you |
| xaréi | type of fish from Bahia |
| xererê | another type of fish from Bahia |

PLACES OF CAPOEIRA

| | |
|-------------------|---|
| Angola | former Portuguese colony in the south west of Africa |
| Bahia | state in the north east of Brazil, traditional home of capoeira |
| Belo Horizonte | capital of Minas Gerais |
| Guinea | former Portuguese colony in the west of Africa |
| Itabuna | city in Bahia |
| Itapoã | famous beach in Salvador |
| Luanda | capital of Angola |
| Mercado Modelo | famous market place in Salvador |
| Minas Gerais | state in the east of Brazil where Grupo Bantus Capoeira was founded |
| Mozambique | former Portuguese colony in the south east of Africa |
| Pelourinho | the cross in the centre of Terreiro de Jesus, once used as a whipping post for slaves |
| Salvador | capital of Bahia |
| Terreiro de Jesus | historical centre of Salvador |

INSTRUMENTS OF CAPOEIRA

| | |
|-----------|--|
| agogô | two toned african bell |
| arame | wire string used for the berimbau |
| atabaque | large straight sided wooden drum |
| baqueta | stick used to strike the wire of the berimbau |
| beriba | type of wood to make the berimbau |
| berimbau | bowed instrument that controls the roda |
| cabaça | resonating gourd attached to the berimbau |
| caixixí | shaker or woven rattle played with the berimbau |
| dobrão | old Brazilian coin used to play a berimbau often substituted with a rock |
| gunga | the deepest toned berimbau |
| medio | medium sized berimbau |
| palmas | hand claps |
| pandeiro | Brazilian tambourine |
| reco-reco | ribbed bamboo scraper |
| viola | the highest toned berimbau |
| verga | main shaft of the berimbau |
| vintém | an old coin |

RHYTHMS OF CAPOEIRA

| | |
|------------------------------------|---|
| toques | the various rhythms played by the berimbau, see below |
| Amazonas | a rhythm rich in subtle melodic variations used at Batizados to welcome Mestres and students from other groups |
| Angola | slow rhythm played during the game of Angola |
| Banguela | medium paced rhythm used for a calm game without physical contact, including floreios |
| Cavalaria | developed to warn capoeiristas of arriving police, representing the sound of a galloping horse |
| Idalina | slow but strong rhythm used for a high, loose game that includes cintura desprezada or use of the faca or facão |
| luna | rhythm played for graduated students allowing them to demonstrate capoeira skills, no singing or palmas |
| São Bento Grande (de Angola) | medium paced rhythm most often used in the roda |
| São Bento Grande de Regional/Bimba | fast paced rhythm created by Mestre Bimba, based on São Bento Grande |
| Sao Bento Pequenho | medium paced rhythm for a fast, agile game, also known as Angola Invertida |
| Santa Maria | rhythm allowing students to demonstrate capoeira skills and reflexes, sometimes includes the use of the navalha |
| Barravento | trance like rhythm leading to spiritual possession used in candomblé ceremonies |
| Maracatú | rhythm and dance form from the north east of Brazil |
| Samba | a lively Brazilian rhythm and dance often played after the roda of capoeira |
| Chula | often sung or improvised before the ladainha or corrido, in praise of a specific person, mestre or place |
| Corrido | rapid call and response song |
| Ladainha | narrative song, sung at the start of the roda of capoeira angola |
| Quadra | short ladainha composed of 4 - 6 lines sung in a call and response format |

GAMES OF CAPOEIRA

| | |
|----------------------------------|---|
| Angola | slow, playful game played low to the ground, including specific rituals and techniques |
| Apanha laranja no chao tico-tico | game in which the players use only their mouth to pick up an object off the ground, often a bank note |
| Batuque | violent game that inspired Mestre Bimba, Mestre Bimba's father was a champion of this game |
| Benguela | calm game without physical contact, combining elements of angola and regional, including floreios |
| Contemporanea Regional | the modern form of capoeira, a modified version of regional |
| Samba de Roda | a fast, loose game invented by Mestre Bimba |
| Samba Dura | danced within the circle of people, often after a game of capoeira |
| Maculele | a rougher version of samba de roda, where the dancers force out other players in order to dance with a member of the opposite sex |
| | the game and dance played with sticks, or the faca or facão |

MOVEMENTS OF CAPOEIRA

BASIC MOVEMENTS

| | |
|-------|--|
| Aú | cartwheel |
| Base | a low, horse-riding-like stance with hands in front to protect your face |
| Ginga | basic movement of capoeira which through continuous motion allows an easy entrance to either offensive or defensive action |

GROUND MOVEMENTS

| | |
|-----------|--|
| Eu ia | defensive movement, similar to a negativa (see below) |
| Esquiva | escape movement |
| Cocorinha | squatting movement used to evade high kicks |
| Negativa | variations on the cocorinha, with the upper body moving to the front, side or back |
| Troca | changing sides while in the negativa |
| Rolé | rotating from negativa to the base position |

ROUND KICKS

Meia-lua de frente
Meia-lua de compasso
Rabo-de-arraia
Armada
Queixada

outside to inside front crescent kick (half moon kick)
spinning heel kick with one hand on the ground
spinning heel kick with both hands on the ground
spinning crescent kick
inside to outside crescent kick

FRONT KICKS

Benção
Ponteira
Joelhada
Escorão
Chapiado
Martelo
Gancho

front heel kick
front snap kick with the ball of the foot
knee strike
side kick
spinning back kick
roundhouse kick
reverse hook kick

FLOREIOS

Pião-de-mão
Pião-de-cabeça
Au Batido (Beija-flor)
Queda-de-rins
Macaco
Xango
Mortal
Mortal de frente
Au sem mão
S-dobrado
Martelo Cruzado
Parafuso
Armada Dupla (Envergado)
Folha Seca
Relógio
Aú Esquisito
Aú Cortado
Macaco em Pe
Raiz
Raiz sem mão

hand spin
head spin
half cartwheel, with one hand on the ground
fall to ground, resting on one elbow into the kidneys
close to the ground back handspring
back flip handspring
backwards somersault
front somersault
cartwheel without hands
kicking from negativa into cartwheel
armada going into a spinning martelo in the air
similar to the martelo cruzado, landing on both feet
similar to the parafuso, taking off and landing with both legs straight and parallel
similar to the mortal, with legs split
spinning on queda-de-rins like the hands of a clock
inverted aú with an open chest
forward walkover
backward walkover
side walkover
side walkover without hands

SWEEPS, TAKEDOWNS, GRAPPLING

| | |
|-------------------|---|
| Rasteira | sweep |
| Banda | hooking kick to the ankles. similar to rasteira |
| Vingativa | shoulder tackle and hip throw takedown |
| Arrastão | shoulder tackle and grapple takedown |
| Tesoura | double leg scissor takedown |
| Tesoura de frente | front scissor |
| Tesoura de costa | back scissor |
| Montada | mount position |
| Raspagem | inverting the mount position using both legs |
| Guarda | guard position on the floor |
| Triângulo | triangle choke |
| Chave-de-braço | arm lock |

HAND STRIKES

| | |
|-------------------|--|
| Galopante | open hand blow to the side of the head |
| Cotovelada | elbow strike |
| Asfixiante/escala | palm strike, similar to a jab |
| Dedo | finger strike to the eyes |
| Direto | hook |
| Gancho | upper cut |
| Cruzado | crossed hook |
| Mata-leão | choking the opponent using both arms hooked into the opponent's head |

HEAD STRIKE

| | |
|----------|-----------|
| Cabeçada | head butt |
|----------|-----------|

PORTUGUÊSE CHARACTERS FOR YOUR PC

In order to type in any of the various Portuguese characters, make sure that the *Num Lock* key is turned on. Press and hold the left *Alt* key, and type the character code using the *Numerical Pad*, the number pad on the right side of the keyboard:

| | | | |
|--------------|--------------|--------------|---------------------------|
| Alt+0224 = à | Alt+0192 = À | Alt+0237 = í | Alt+0205 = Í |
| Alt+0225 = á | Alt+0193 = Á | Alt+0243 = ó | Alt+0244 = Ó |
| Alt+0226 = â | Alt+0194 = Â | Alt+0244 = ô | Alt+0212 = Ô |
| Alt+0227 = ã | Alt+0195 = Ã | Alt+0245 = õ | Alt+0213 = ' (apostrophe) |
| Alt+0231 = ç | Alt+0199 = Ç | Alt+0250 = ú | Alt+0218 = Ú |
| Alt+0233 = é | Alt+0201 = É | Alt+0252 = ü | Alt+0220 = Ü |
| Alt+0234 = ê | Alt+0202 = Ê | | |

Acknowledgement: This section is based on an article entitled *Portugese for Capoeiristas* written by Instructor Caçapa (Marcello Pietrantonio).