

# 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have been improved on; in particular with reference to grammar errors, unnatural translations and missing cultural and historical references – perhaps the most important thing to help deepen knowledge of Capoeira.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:** [gowithwhatis@yahoo.com](mailto:gowithwhatis@yahoo.com)

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## 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 ê

**canarinho da alemanha**

**quem matou meu curió**

na roda da capoeira

quero ver quem é melhor ê

**canarinho da alemanha**

**quem matou meu curió**

eu jogo capoeira

e pastinha é melhor ê

**canarinho da alemanha**

**quem matou meu curió**

eu jogo capoeira

na bahia é Maceio ê

**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 ê

**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

you need to be very modest  
To play instruments, and be a good  
professor  
A 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 esquenta 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 pè  
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 Negro

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](http://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 faught  
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 Dende, Tem Dende

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 comei 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 <b>u</b> 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 *ayoo*h (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'<sup>17</sup>. 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 *pîn*: **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	<b>che</b> que	check	sounds like [sh]	she
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### 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 <b>g</b> ua	water	<b>gua/guo</b> sounds like [gw]	Nicarag <b>ua</b>
	portug <b>u</b> ês	Portuguese	<b>gue/gui</b> sounds like [g]	<b>g</b> et
	ling <b>ü</b> iça	sausage	<b>güe/güi</b> sounds like [gw]	Nicarag <b>ua</b>

### 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 <b>ho</b>	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 <b>hã</b>	tomorrow	sounds like [ng], similar to the French words <i>Avignon</i>
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# p

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

# q

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

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

### Acknowledgements:

- The consonant, vowel and diphthong section were taken from <http://www.beribazu.co.uk/forum/index.php?showtopic=608>. If you are the writer of that forum post, please contact me so I can credit you!
- The various tables slotted into the pronunciation section are taken from [www.sonia-portuguese.com](http://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

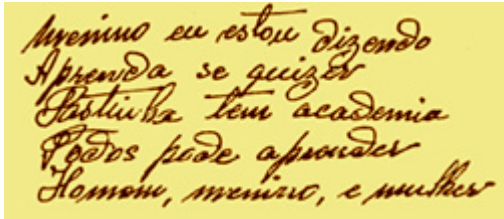
Pisa, Caboclo  
Adeus, Santo Amaro  
Vou Me Embora, Vou Me Embora

## 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](mailto:gowithwhatisATyahooDOTcom)

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

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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
xarél	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
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## 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).