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 ©
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 Capoeirsistas 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 soles 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have been improved on; in particular with reference to grammar errors, unnatural translations and missing cultural and historical references – perhaps the most important thing to help deepen knowledge of Capoeira.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 tailour 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. Similary, 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
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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,

A canoa virou, marinheiro
A canoa virou, marinheiro
No fundo do mar tem dinheiro
A canoa virou, marinheiro
No fundo do mar tem segreúdo
A canoa virou, marinheiro
No fundo do mar tem magia
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
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.

A Bananeira Caiu
O facão bateu em baixo
a bananeira caiu
O facão bateu em baixo
a bananeira caiu
Cai cai 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

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 (São Bento me charma)

Ai ai ai
São bento me chama
Ai ai ai
São bento me quer
Ai ai ai
Pra jogar capoeira
Ai ai ai
Conforme a razão

Ai ai ai (St. Benedict calls me)

Ai ai ai
St. Benedict calls me
Ai ai ai
St. Benedict wants me
Ai ai ai
To play capoeira
Ai ai ai
The right way

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
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.

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.

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.
Ajuda eu berimbau

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

The berimbau helps me

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

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

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 prã filha de ioiô...
Vou dizer a meu sinhô
Que a manteiga derramou
A Manteiga Derramou

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 the boss'
It fell in the water and got wet
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

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.

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

ANGOLA É É,
ANGOLA É ANGOLA

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

Angola ê ê,
Angola é Angola

Ô Puxa Puxa,
Leva Leva
Eu Quero Jogar
E Vadiar

Angola ê ê,
Angola é Ângela

Capoeira É Mandingueiro
Capoeira É Malandragem

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

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

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 abada 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

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

• 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 Abadã

**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

### 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

---

### Bahia Axé

Que bom
Estar com vocês
Aquí nesta roda
Com este conjunto
Bahia axé, axé Bahia

**Bahia axé, axé Bahia**

io ioioiooo
ioiooo
ioioioo
io ioioioiooo
ioioiooo
ioioiooo
ioioioo
ioioiooo
ioioiooo
ioioiooo
ioioiooo
ioioiooo
ioioiooo
ioioiooo
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*Creator God in Candomblé - a spiritualist religion in Brazil.

### 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 ioioioiooo
ioiooo
ioioiooo
io ioioioiooo
ioioiooo
ioioiooo
ioioioo
ioioiooo
ioioiooo
ioioiooo
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ioioiooo
ioioiooo
ioioiooo

*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

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

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

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 termina e ia
berço e mãe da capoeira
meu amigo era a 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”
Bahia starts with “B”
Bahia ends with “ia”
Bahia starts with “B”
Bahia ends with “ia”

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
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
Ó menina linda
Cajuê
Venha me buscar
Cajuê

Cajuê
I'll make myself go
Cajuê
I order Boiá
Cajuê
Ó 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 como vai como tá
Camungerê
Ô como vai vos micê?
Camungerê
Se vai bem de saúde
Camungerê
Para mim é um prazer
Camungerê
Vim aqui pra lhe ver
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

Camarerê é um prazer - often used as capoeira greeting song especially when teachers or students of one group enter the roda of another.

Canarinho da alemanha
Canarinho da alemanha
quem matou meu curió
eu jogo capoeira
mestre bimba é o melhor
Canarinho da alemanha
quem matou meu curió
na roda da capoeira
quero ver quem é melhor
Canarinho da alemanha
quem matou meu curió
eu jogo capoeira
e pastinha é melhor
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
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 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,
Também vi maculelê, Capoeira

É jogo praticado na terra de São Salvador
Capoeira
É jogo praticado na terra de São Salvador

Sou discípulo 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 fenômenal,
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
Capoeira de verdade
Isso é Coisa da Gente
Se você faz um jogo ligeiro
dá um pulo pra lá e pra cá
não se julgue tão bom capoeira

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

você tem que ter muita humildade
Tocar instrumentos, ser um bom professor
O capoeira faz chula bonita
canta um lamento com muito emoção
quando vê seu mestre jogando
Sente alegria no seu coração
Ele joga angola miudinho
se a coisa 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

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
É no toque do berimbau
Capoeira
É defesa, ataque
A ginga de corpo
e a malandragem
Eu ja tive em mocambique
Eu ja tive em guinê
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 aprender
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

Capoeira é da nossa cor.
aê au é au é é
E Lê Lê Lê Lê Lê Lê Lê Lê
au é au é au é é
E Lê Lê Lê Lê Lê Lê Lê Lê
tá no sangue da raça brasileira
Capoeira
e da nossa cor
berimbau
e da nossa cor
atabaque
e da nossa cor
o pandeiro
e da nossa cor
au é au é au é é
E Lê Lê Lê Lê Lê Lê Lê Lê
au é au é au é é
E Lê Lê Lê Lê Lê Lê Lê Lê

Capoeira is our colour
au é au é au é é
E Lê Lê Lê Lê Lê Lê Lê Lê
au é au é au é é
E Lê Lê Lê Lê Lê Lê Lê Lê
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 é au é au é é
E Lê Lê Lê Lê Lê Lê Lê Lê
au é au é au é é
E Lê Lê Lê Lê Lê Lê Lê Lê

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

*Cocada is a desert from Bahia made with coconuts.
<table>
<thead>
<tr>
<th>Chora Viola</th>
<th>The Viola cries</th>
<th>Chuê chuê chuê chuà</th>
<th>Crunch, crunch, crunch...</th>
</tr>
</thead>
<tbody>
<tr>
<td>E chora viola, chora,</td>
<td>The viola cries, it cries</td>
<td>Eu pisei na folha seca</td>
<td>I stepped on a dry leaf</td>
</tr>
<tr>
<td>Chora</td>
<td>The viola cries</td>
<td>ouvi fazer chuê chuê</td>
<td>and heard it go crunch,</td>
</tr>
<tr>
<td>Chora viola.</td>
<td>it cries</td>
<td>chuê chuê chuê chuê chuê</td>
<td>crunch, crunch, crunch,</td>
</tr>
<tr>
<td>Chora</td>
<td>The viola calls</td>
<td>ouvi fazer chuê chuê chuê chuê</td>
<td>crunch, crunch, crunch,</td>
</tr>
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<td>Chora viola.</td>
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<td></td>
</tr>
<tr>
<td>Chora</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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").
**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*

---

**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-Crédo, 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

---

**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
Olha as rugas no seu rosto
Cuidado moço
Que essa fruta tem caroço
Cachorro que é esperto
Come a carne e roê 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
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 is caroço

Dà Dà Dà No Negro
No negro você não dá
Dà dà dà no negro
Mas se der vai apanhar
Dà dà dà no negro
No negro você não dá
Dà dà dà no negro
Deixa o negro vadiar
Dà dà dà no negro
No negro você não dá
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

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

Dalila
É dalila, ilê ilê, dalila ô
e 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, dalila
quero falar com dalila, dalila, dalila,
dalila, dalila
dalila, dalila
é dalila, ilê ilê, dalila ô
vamos se embora dalila
e dalila, ilê ilê, dalila ô

Dalila
É dalila, ilê ilê, dalila ô
e 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
de dalila, ilê ilê, dalila ô
let’s go dalila
de 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

Dona Alice

é dona alice
não me pegue não
não me pegue,
não me agarrar,
não me pegue a mão.

É dona alice
não me pegue não
não me pegue,
não me agarrar,
não me pegue a mão

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 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

19
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
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
I already go to the beauty, I already went

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 olay capoeira and play the berimbau
It’s great, It’s great Playing capoeira is a great thing
It’s great, it’s great

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, Paranaúe, Paraná.
It’s Paraná, it’s Paraná,
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

É Só Prestar Atenção
Iê 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 tee iê
Te te te te teià
liiê te te te te tee iê
Te te te te teià
É so prestar atenção, que essa luta brasileira Capoeira meu irmão.

Pay Attention
Iê 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 tee iê
Te te te te teià
liiê te te te te tee iê
Te te te te teià
Pay attention, this is a Brazilian fight, Capoeira, my brother.
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 Também 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 também sou maculelê
I am capoeira I am also maculelê
la, la, lauá
la, la, lauê
lauê
la, la, lauá
la, la, lauê

I am capoeira I am also maculelê

I am capoeira I am also maculelê

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

+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

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
Com coco no dente com coco no dente

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

Eu vi a cutia com coco no dente,
Com coco no dente com coco no dente
Eu vi a cutia com coco no dente
Com coco no dente com coco no dente.

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

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

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

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

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.....
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, my dad gave it me
The gunga is mine, I give it to none
I won't sell it, I won't give it

Iê Capoeira, Iê Capoeirá
Iê Capoeira Iê Capoeira
Iê Capoeira Iê Capoeira
Iê Capoeira Iê Capoeira
Iê Capoeira Iê 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
Iê Capoeira
Le le le le le le
O berimbau
Le le le le le
O atabaque
Le le le le le
O pandeiro is great
My teacher
Who taught me Capoeira my love
**Quando o meu mestre se foi**  
Toda a bahia chorou  
Iaia ioio

**Oi menino com quem tu aprendeu**  
Quem te ensinou já morreu  
O seu nome está 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

**Boy with whom did you learn**  
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  
Iaiá loió

**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  
Iaiá loió

**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  
Iaiá loió

**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  
Iaiá loió

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

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

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

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 rolê

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*
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

**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

**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

*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.”
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 Capoeirista 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
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

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

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 brown girl, I already told you so
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
I am brown girl, I already told you so

*Dark-skinned woman or brunette
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

Chorus

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

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

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

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

Oi laê laê la
Oi lêlê
Oi laê laê la

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

Oi laê
laê la
Oi lêlê
laê la

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

Maculelê, maracatu
Não é karatê nem também kung-fu
Maculelê, maracatu
Fui na bahia comer carurú+
Maculelê, maracatu
Vim comer caru e não como angu

Maculelê, maracatu

Maculelê, maracatu*

*Maculelê 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.
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 façейro
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
<table>
<thead>
<tr>
<th>Portuguese</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Meu Berimbau, Instrumento Genial</strong></td>
<td><strong>My berimbau, Brilliant Instrument</strong></td>
</tr>
<tr>
<td>Meu berimbau</td>
<td>My berimbau</td>
</tr>
<tr>
<td>Instrumento genial</td>
<td>brilliant Instrument</td>
</tr>
<tr>
<td>Você é fenomenal!</td>
<td>You are phenomenal!</td>
</tr>
</tbody>
</table>

**Moleque E Tu**

(o) 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.

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* • 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.
Nhêm Nhêm Nhêm
O menino chorou
Nhêm nhêm nhêm
Porque não mamou
Nhêm nhêm nhêm
Sua mãe tá na feira
Nhêm nhêm nhêm
Cala boca menino
Nhêm nhêm nhêm
O menino é danado
Nhêm nhêm nhêm
O menino é malvado
Nhêm nhêm nhêm
O menino chorou
Nhêm nhêm nhêm
Chorou chorou
Nhêm nhêm nhêm

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

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

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

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

Oi Woman who sells there
Oi woman 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
This song suggests a certain fighting spirit in the *roda*, expressed in the joy of seeing the opponent fall.

*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.
Olha O Nego sinhà

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

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

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
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**O Me Da Meu Dinheiro**

O me da meu dinheiro,
me da meu dinheiro valentão
No meu dinheiro, ninguem põe a mão

**Give me my money.**

Give me my money,
give me my money tough guy
give me my money tough guy

**Zum, Zum, Zum**

Zum, zum, zum (x2)

**Buzz, Buzz, Buzz**

Buzz, Buzz, Buzz
Capoeira mata um

**Onça Morreu**

a onça morreu, o mato é meu!

**The Jaguar Died**

The Jaguar Died, the forest is mine

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

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

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

**Buzz, Buzz, Buzz**

Buzz, Buzz, Buzz
Capoeira mata um
Capoeira mata um

**Buzz, Buzz, Buzz**

Buzz, Buzz, Buzz
Capoeira mata um
Capoeira mata um

**Buzz, Buzz, Buzz**

Buzz, Buzz, Buzz
Capoeira mata um
Capoeira mata um

**Onça Morreu**

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 forest is mine, The forest is mine

**Zum, Zum, Zum**

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

**Onça Morreu**

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 forest is mine, The forest is mine

**Zum, Zum, Zum**

Zum, zum, zum (x2)

**Buzz, Buzz, Buzz**

Buzz, Buzz, Buzz
Capoeira mata um
Buzz, Buzz, Buzz
Capoeira mata um
<table>
<thead>
<tr>
<th>Onde Vai Caiman</th>
<th>Where is Caiman going?</th>
<th>O Capoeira e o Pescador</th>
<th>Capoeira and the Fisherman</th>
</tr>
</thead>
<tbody>
<tr>
<td>Onde vai caiman</td>
<td>Where is Caiman going?</td>
<td>Mare me leva e, mare me traz</td>
<td>The sea takes me, The sea brings me back</td>
</tr>
<tr>
<td>Caiman vai Caiman</td>
<td>Caiman is going, Caiman</td>
<td>Mare me leva e, mare me traz</td>
<td>The sea takes me, The sea brings me back</td>
</tr>
<tr>
<td>Onde vai caiman</td>
<td>Where is Caiman going?</td>
<td>A vida do Capoeira</td>
<td>The life of the Capoeirista</td>
</tr>
<tr>
<td>Vai para ilha de mare</td>
<td>Go to Maré Island</td>
<td>É como a do pedcador</td>
<td>Is like that of the fisherman</td>
</tr>
<tr>
<td>Onde vai caiman</td>
<td>Where is Caiman going?</td>
<td>A onda balança o barco</td>
<td>The wave rocks the boat</td>
</tr>
<tr>
<td>O que é berimbau?</td>
<td></td>
<td>E a ginga o jogador</td>
<td>And the ginga rocks the capoeira player</td>
</tr>
<tr>
<td>A cabaça, arame e um pedaço de pau</td>
<td></td>
<td>Coro</td>
<td>Chorus</td>
</tr>
<tr>
<td>O que é berimbau?</td>
<td></td>
<td>A noite oloh as estrelas</td>
<td>The night is full of stars</td>
</tr>
<tr>
<td>A cabaça, arame e um pedaço de pau</td>
<td></td>
<td>Para me orientar</td>
<td>to guide me</td>
</tr>
<tr>
<td>What is a berimbau?</td>
<td></td>
<td>Bom Jesus dos navegantes</td>
<td>It is Good Jesus of the navigators</td>
</tr>
<tr>
<td>A gourd, string and a piece of wood</td>
<td></td>
<td>É quem me guia pelo mar</td>
<td>who guides me on the sea</td>
</tr>
<tr>
<td>What is a berimbau?</td>
<td></td>
<td>Coro</td>
<td></td>
</tr>
<tr>
<td>A gourd, string and a piece of wood</td>
<td></td>
<td>O vento soprou nas velas</td>
<td>The wind blows the candles</td>
</tr>
<tr>
<td>What is a berimbau?</td>
<td></td>
<td>Carregando a minha nau</td>
<td>Loading my vessel</td>
</tr>
<tr>
<td>A gourd, string and a piece of wood</td>
<td></td>
<td>Na roda da Capoeira</td>
<td>In the Capoeira roda</td>
</tr>
<tr>
<td>What is a berimbau?</td>
<td></td>
<td>Quem me guia é o berimbau</td>
<td>The berimbau guides me</td>
</tr>
<tr>
<td>What is a berimbau?</td>
<td></td>
<td>Coro</td>
<td>Coro</td>
</tr>
<tr>
<td>A gourd, string and a piece of wood</td>
<td></td>
<td>Âs vezes a pesca é boa</td>
<td>At times fishing is good</td>
</tr>
<tr>
<td>What is a berimbau?</td>
<td></td>
<td>Às vezes o jogo é bom</td>
<td>At times the game is good</td>
</tr>
<tr>
<td>A gourd, string and a piece of wood</td>
<td></td>
<td>Mas quando nada dá certo</td>
<td>But when nothing is right</td>
</tr>
<tr>
<td>What is a berimbau?</td>
<td></td>
<td>Eu volto a tentar entao</td>
<td>I come back to try</td>
</tr>
</tbody>
</table>
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. Pictures 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

Congratulations to you
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

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 é, Paraná é, Paraná
Ela quis bater pê firme, Paraná

Isso não aconteceu, Paraná Paraná é, Paraná é, Paraná
Oh Paranauê, Paraná Paranauê, Paraná
Paraná é, Paraná é, Paraná
Assim dera que o morro, Paraná Se mudou para a cidade, Paraná Paraná é, Paraná é, Paraná

Paraná é, Paraná é, Paraná
And good women, Paraná

Paraná é, Paraná é, Paraná
I would end up in the slum, Paraná
I will do it again this game of the people will continue

Paraná é, Paraná é, Paraná

I'm going to tell my woman, Paranà (that) Capoeira conquered me Paranà Paranà é, Paranà é, Paranà

She wanted to stomp her foot hard, Paranà
If moved to the city, Paranà

Paraná é, Paraná é, Paranà
There's drumming all day, Paraná

Paraná é, Paraná é, Paraná
If not this week, Paranà
If not this week, Paraná

Paraná é, Paraná é, Paraná
I tie a knot and hide the end
Nobody knows how to untie it Paranà é, Paranà é, Paranà

Paraná é, Paraná é, Paraná
I am an arm of the sea, Paranà
If not this week, Paranà
I am an arm of the sea, Paranà Paranà é, Paraná é, Paranà

Paraná é, Paraná é, Paranà
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

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

*Very hard, wet clay

Walk on Massapé* and Slip

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

*Very hard, wet clay
Por Favor Não Maltrate Esse Nego
Por favor não maltrate esse negro
Esse negro foi quem me ensinou
Esse negro da calça rasgada, camisa furada
Ele é meu professor
Por favor não maltrate esse negro
Esse negro foi quem me ensinou
Esse negro da calça rasgada, camisa furada
Ele é meu professor

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, 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, dinheiro 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 have no soap to wash my clothes
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 don’t have any soap, my friend
I don’t have any soap, my friend
I don’t have any soap, my friend
I don’t have any soap, my friend
I have no soap nor money
I have no soap nor money
I have no soap nor money
I have no soap nor money
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.

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,
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,
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.

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 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.

*About Princess Isabel. Princesa Isabel was the princess that signed the Golden Law which abolished slavery in 1888. In Brazil it is taught that Princess 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.
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,
SOU DA BAHIA, VIM ME APRESENTAR
A mueda, um arame, a cabaça e um pedaço de pau

Meu berimbau só faz assim
Tim tim tim dong 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
Tim tim tim dong 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
Eu venho de longe, venho da Bahia
Jogo capoeira, Capoeira sou eu

Who goes there? It's me
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?
Wonderful Roda

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

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 simultaneously defend himself.

*Roda maravilhosa

Bem-te-vi* vôou, vôou
Deixa voar
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

*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 Kiskakee” 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.
**Sai Sai Catarina**

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

**Salomê, Salomê**

Capoeira é pra homen tambem pra mulher
Salomê, Salomê
Capoeira é do povo não é de ninguem
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 abençoá
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
Se essa roda ficar boa não vai terminar agora
Sou Capoeira e pego na viola
Se essa roda ficar boa não vai terminar agora
Sou Capoeira e pego na viola
Nâo vai terminar agora
Sou Capoeira e pego na viola
Nâo 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

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
I am Capoeira and I take the viola
I am Capoeira and I take the viola
I won't stop it now
I am Capoeira and I take the viola
I am Capoeira and I take the viola
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

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.

**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
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
When I heard a knock on the door
Salomão ordered to call
It was time to fight
To help the victory
To lead the battle
I who had never fought
Nor wanted to fight an old friend
took a weapon in my hand
It was time to fight
It was the hour to fight
Time To fight
Tava lá na beira do Mar, quando Curio chegou
Com o pandeiro e atabaque, berimbau e agogô
Vai rolar, vai rolar, Capoeira na beira do mar

I was at the seashore when Curio arrived
with a pandeiro, atabaque, berimbau and agogô
It's going to roll, it's going to roll, Capoeira at the seashore

Tem dendê, tem dendê
No jogo de Angola tem 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.
<table>
<thead>
<tr>
<th>Tô dormindo tô sonhando</th>
<th>I am sleeping i am dreaming</th>
<th>Troca Mão Pelo Pé</th>
<th>Exchange Hand For Foot</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tô dormindo to sonhando, tão falando mal de mim</td>
<td>I am sleeping I am dreaming they are talking badly about me</td>
<td>Vieram tres pra bater no nego Trosseram faca, chicote e facao, Trabalha cara rasterar no chão</td>
<td>Three men came to beat the negro With knife, whip and machete Pushing his face into the dirt</td>
</tr>
<tr>
<td>Tô Dormindo tô Sonhando</td>
<td>I am sleeping i am dreaming</td>
<td>Voce não sabe que poder fazer o nego</td>
<td>You don’t know what the negro can do</td>
</tr>
<tr>
<td>Ô não me deixam sossegar</td>
<td>Oh, they don't let me rest</td>
<td>Troca mão pelo pé</td>
<td>Exchange hand for the foot</td>
</tr>
<tr>
<td>Tô Dormindo tô Sonhando</td>
<td>I am sleeping i am dreaming</td>
<td>Troca pé pela mão</td>
<td>Exchange foot for the hand</td>
</tr>
<tr>
<td>Vou benzer meu patuá</td>
<td>I'm going to bless my patuá</td>
<td>Troca mão pelo pé</td>
<td>Exchange hand for the foot</td>
</tr>
<tr>
<td>Tô Dormindotô Sonhando</td>
<td>i am sleeping i am dreaming</td>
<td>Troca pé pela mão</td>
<td>Exchange foot for the hand</td>
</tr>
<tr>
<td>Tão falando mal de mim</td>
<td>they are talking badly about me</td>
<td>Troca pé pela mão</td>
<td>Exchange foot for the hand</td>
</tr>
<tr>
<td>Tô Dormindo tô Sonhando</td>
<td>I am sleeping i am dreaming</td>
<td>Troca mão pelo pé</td>
<td>Exchange foot for the foot</td>
</tr>
<tr>
<td>Agora vou acordar</td>
<td>now i’m going to wake up</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tô Dormindo tô Sonhando</td>
<td>I am sleeping i am dreaming</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quem falou não está longe tô dormindo tô sonhando Na roda de capoeira</td>
<td>Whoever spoke isn't far I am sleeping i am dreaming In the roda of capoeira</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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
Prá passar do berimbau um pouquinho de dendê
Prá passar do atabaque 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
To pass to the berimbau, 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

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

Uma Volta Só
Ô iaia (yah-YAH)

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

Um, dois, tres
Um, dois, tres
Clap for him
Bate palma pra ele
Um, dois, tres
Clap for him

Once Again
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.
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
Eu do martelo, cabeçada e ponteira
A brincadeira de capoeira

Vamos começar a brincadeira
A brincadeira de capoeira

Vem Começo A Roda Io Io

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

I do Martello, cabeçada e ponteira
A brincadeira de capoeira

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

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

A playful game of Capoeira

A playful game of Capoeira

A playful game of Capoeira

A playful game of Capoeira

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

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

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

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
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

Coro

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

Também so um capoeira vim aqui so pra lhe ver

Chorus

My boat arrives at Rio De Janeiro
It comes to Salome and Sao tropê
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

Coro

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

Coro

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

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 Janeiro 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”

~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 ‘Jangadeiros’. Jangadas date back thousands of years and are a strong iconic feature of Brazilian folklore.

*This is the name of the whole bay inlet – Rio de Janeiro 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”

Chorus

I came from Bahia pra lhe ver

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

Chorus

Coro

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

Chorus
Você Que É Forte
Você que é forte
Que só pensa em pegar peso.
Quero ver entrar na roda
E mostrar que é mandingueiro

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

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

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

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

E num jogo de Angola
Você é a negação
E num jogo de Angola
Você é a negação

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

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

Xarél, Xereré*
Xarél, xereré
Are fish from the sea

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

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

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

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

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

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

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

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

Xô xô meu canario
Xô xô meu canario
Meu canario é cantador
Xô xô meu canario
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My German canary

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

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

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

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

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

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You Strong One
That only thinks about getting bigger (muscles).
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And show you what a mandingueiro is

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

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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

Xô xô meu canario
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Xô xô meu canario
Foi embora e me deixou
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It went away and left me
Shoo, shoo my canary
My German canary

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

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

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

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

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Shoo, shoo my canary
My canary is a singer
Shoo, shoo my canary
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Shoo, shoo my canary
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Xô xô meu canario
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Xô xô meu canario
Meu canario é da alemanha

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**

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**

**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 na areia**  
Camarão tava 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.

**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

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 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

*A mulata is a mixed race girl
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
Guest, Guest*
I've never been to the seaside
Mermaid, mermaid

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

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

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

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

Warrior's hut
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

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

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

*Also used by men as a term for woman, like "princess".
**E na hora ê**

Éêêê, mas E na hora ê, E na hora á
E na hora ê, sou de Angola
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 ê, 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 Popô, 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

**Sou Eu Maculele**
Sou eu, sou eu
sou eu, maculele, sou eu
sou eu, sou eu, maculele, sou eu

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

These are words used during Candomble rituals.
Tindolelê means “real/royal/pure/bloody”
Brazilian Portuguese Pronunciation

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 ayooh (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'. 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 penisular Portuguese, however, the final e is not pronounced: tarde (pronounced tard) ('late/afternoon').
3 The word for 'and', e, is pronounced as ee in sweep.

E like in 'end'
É like the 'a' in 'share'
Ê like the 'a' in 'make'

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

O
If this is stressed or has an acute accent (ó), it is pronounced like the oin 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: cabeça (‘headbutt’)

<table>
<thead>
<tr>
<th>CH</th>
<th>cheque</th>
<th>check</th>
<th>sounds like [sh]</th>
<th>she</th>
</tr>
</thead>
</table>

CH cheque check sounds like [sh] she

d
As in sad: tenda (‘tent’). It is palatised before i or a final unstressed e to
sound like the ji in jinx: dificuldade (pronounced djeefeeeculdahdjee
(‘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’).

<table>
<thead>
<tr>
<th>GU</th>
<th>água</th>
<th>water</th>
<th>gua/guo sounds like [gw]</th>
<th>Nicaraqua</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>português</td>
<td>Portuguese</td>
<td>gue/gui sounds like [g]</td>
<td>get</td>
</tr>
<tr>
<td></td>
<td>lingüiça</td>
<td>sausage</td>
<td>güe/güi sounds like [gw]</td>
<td>Nicaraqua</td>
</tr>
</tbody>
</table>

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

LH travaLho 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 amanhã tomorrow sounds like [ng], similar to the French words Avignon

p
As in put: pessoa (‘person’).

q
This always appears as qu and is pronounced as in quick: quatro (pronounced kwahhtroo) (‘four’).

r
 recibo receipt similar to [h] sound Holiday
honra honor similar to [h] sound, if preceded by n Holiday
carta letter sounds like [r], similar to the English or French morning or jour

r
r
r
caro expensive similar to [r] sound Mary
carro car similar to [h] sound Holiday

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 toooooh) (‘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: videocassette (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

Acknowledgements:
- The consonant, vowel and dipthong 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
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 jogo
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**

<table>
<thead>
<tr>
<th>Apanha a Laranja no Chão, Tico-tico</th>
<th>Dona Maria do Camboatá</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Onça Morreu</td>
<td>Santo Antônio é Protetor</td>
</tr>
<tr>
<td>Deus Que Me Deu, Deus Que Me Dá</td>
<td>Santa Maria Mãe de Deus</td>
</tr>
<tr>
<td>Gunga é Meu</td>
<td>Ai, Ai, Aidê</td>
</tr>
<tr>
<td>Pomba Voou</td>
<td>Tô Dormindo, tô Sonhando</td>
</tr>
<tr>
<td>Tem Dendê</td>
<td></td>
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<tr>
<td>Valha me Deus, Senhor São Bento</td>
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<td></td>
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<tr>
<td>Cadê, Cadê</td>
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<tr>
<td>Marê, Marê</td>
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<td></td>
<td></td>
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<tr>
<td>Paraná ê</td>
<td></td>
</tr>
<tr>
<td>Saia do Mar, Marinheiro</td>
<td></td>
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<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Dá, Dá, Dá no Nêgo</td>
<td></td>
</tr>
<tr>
<td>Quebra, Quebra Gereba</td>
<td></td>
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<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Devagar, Devagar</td>
<td></td>
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<tr>
<td>É Dona Alice Não Me Pegue Não</td>
<td></td>
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<tr>
<td>Jogo de Dentro, Jogo de Fora</td>
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<tr>
<td>Eu Tenho que Ir-me Embora</td>
<td></td>
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<tr>
<td>Eu Vi a Cutia com Côco no Dente</td>
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<tr>
<td>Eh legal</td>
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<tr>
<td>Dona Maria Como Vai voce</td>
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<td></td>
<td></td>
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<tr>
<td>Quem Joga</td>
<td></td>
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<tr>
<td>Eu ja vou beleza, eu ja vou m'embora</td>
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<td></td>
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<tr>
<td>Pomba vou</td>
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<tr>
<td>Gunga meu</td>
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<tr>
<td>olha negro senhor</td>
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<tr>
<td>Uma Volta So</td>
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<tr>
<td>Chora Menino</td>
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<tr>
<td>Bate Palma pra ele</td>
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<tr>
<td>Moleque É Tu</td>
<td></td>
</tr>
</tbody>
</table>
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 quizer
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.

[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 *Iê* (ee-EH).

In more traditional settings, the opening *ladainha* is sung with only five instruments playing: three *berimbau*s 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-SA0(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 *Iê*. The chorus then repeats the line and adds the word *camará* (derived from "comrade") to the end of each line:

**LEAD:** Iê, viva meu Mestre  
**CHORUS:** Iê, viva meu Mestre, camará  
**LEAD:** Iê, quem me ensinou  
**CHORUS:** Iê, 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-daahs), 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 in 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; Naña became Our Lady of St. Anne; Oba became Joane of Arc; Obaluayé became St. Lazarus/St. Roque; Ogum became St. George; Oxalá became Jesus Christ; Oxossi became St. Sebastian; Oxum became Our Lady of St. Anne; and Xangó 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 know 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 practionners 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 "batoqueadas" reign unequaled 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 conceives 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)

Acknowledgements – This article has been put together from a number of sources -
http://religiousmovements.lib.virginia.edu/nrms/macu.html
http://www.metareligion.com/World_Religions/Other_religions/macumba.htm
http://en.wikipedia.org/wiki/Macumba
http://www.endangeredcoast.org/northeast%20culture.htm

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

jogo  
game, a game of capoeira

jacaré  
alligator

leve  
lightweight

liçao  
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  
sorceror, 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

xerê  
another type of fish from Bahia
PLACES OF CAPOEIRA

Angola
Bahia
Belo Horizonte
Guinea
Itabuna
Itapoã
Luanda
Mercado Modelo
Minas Gerais
Mozambique
Pelourinho
Salvador
Terreiro de Jesus

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

INSTRUMENTS OF CAPOEIRA

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

81
<table>
<thead>
<tr>
<th>RHYTHMS OF CAPOEIRA</th>
</tr>
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<tbody>
<tr>
<td><strong>toques</strong></td>
</tr>
<tr>
<td><strong>Amazonas</strong></td>
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<tr>
<td><strong>Angola</strong></td>
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<tr>
<td><strong>Banguela</strong></td>
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<tr>
<td><strong>Cavalaria</strong></td>
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<tr>
<td><strong>Idalina</strong></td>
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<tr>
<td><strong>Iuna</strong></td>
</tr>
<tr>
<td><strong>São Bento Grande (de Angola)</strong></td>
</tr>
<tr>
<td><strong>São Bento Grande de Regional/Bimba</strong></td>
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<tr>
<td><strong>Sao Bento Pequeno</strong></td>
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<tr>
<td><strong>Santa Maria</strong></td>
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<tr>
<td><strong>Barravento</strong></td>
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<tr>
<td><strong>Maracatú</strong></td>
</tr>
<tr>
<td><strong>Samba</strong></td>
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<tr>
<td><strong>Chula</strong></td>
</tr>
<tr>
<td><strong>Corrido</strong></td>
</tr>
<tr>
<td><strong>Ladainha</strong></td>
</tr>
<tr>
<td><strong>Quadra</strong></td>
</tr>
</tbody>
</table>
GAMES OF CAPOEIRA

Angola
Apanha laranja no chao tico-tico
Batuque
Benguela
Contemporanea
Regional
Samba de Roda
Samba Dura
Maculele

GAMES OF CAPOEIRA

slow, playful game played low to the ground, including specific rituals and techniques
a game in which the players use only their mouth to pick up an object off the ground, often a bank note
violent game that inspired Mestre Bimba, Mestre Bimba's father was a champion of this game
calm game without physical contact, combining elements of angola and regional, including floreios
the modern form of capoeira, a modified version of regional
a fast, loose game invented by Mestre Bimba
danced within the circle of people, often after a game of capoeira
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
Base
Ginga

BASIC MOVEMENTS

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

GROUND MOVEMENTS

Eu ia
Esquiiva
Cocorinha
Negativa
Troca
Rolé

GROUND MOVEMENTS

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

83
ROUND KICKS

Meia-lua de frente outside to inside front crescent kick (half moon kick)
Meia-lua de compasso spinning heel kick with one hand on the ground
Rabo-de-arraia spinning heel kick with both hands on the ground
Armada spinning crescent kick
Queixada inside to outside crescent kick

FRONT KICKS

Benção front heel kick
Ponteira front snap kick with the ball of the foot
Joelhada knee strike
Escorão side kick
Chapiado spinning back kick
Martelo roundhouse kick
Gancho reverse hook kick

FLOREIOS

Pião-de-mão hand spin
Pião-de-cabeça head spin
Au Batido (Beija-flor) half cartwheel, with one hand on the ground
Queda-de-rins fall to ground, resting on one elbow into the kidneys
Macaco close to the ground back handspring
Xango back flip handspring
Mortal backwards somersault
Mortal de frente front somersault
Au sem mão cartwheel without hands
S-dobrado kicking from negativa into cartwheel
Martelo Cruzado armada going into a spinning martelo in the air
Parafuso similar to the martelo cruzado, landing on both feet
Armada Dupla (Envergado) similar to the parafuso, taking off and landing with both legs straight and parallel
Folha Seca similar to the mortal, with legs split
Relógio spinning on queda-de-rins like the hands of a clock
Aú Esquisito inverted aú with an open chest
Aú Cortado forward walkover
Macaco em Pe backward walkover
Raiz side walkover
Raiz sem mão 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
ten 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
Asfixciante/escala palm strike, similar to a jab
Dedo finger strike to the eyes
Direto hook
Gancho upper cut
Cruzado crossed hook
Mata-leão choking the opponent using both arms hooked into the opponent's head

HEAD STRIKE

Cabeçada head butt
PORTUGUÊSE CHARACTERS FOR YOUR PC

In order to type in any of the various Português 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:

<table>
<thead>
<tr>
<th>Code</th>
<th>Character</th>
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<td>à</td>
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<tr>
<td>Alt+0225</td>
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<td>Alt+0226</td>
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<td>Ê</td>
</tr>
<tr>
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</tr>
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Acknowledgement: This section is based on an article entitled Portugese for Capoeiristas written by Instructor Caçapa (Marcello Pietrantonio).