

Mysticism in Capoeira

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Translation into English: Shayna McHugh, 2005

Translator's note: all footnotes designated with asterisks (*) are my clarifications of the text. Everything else, including the commentary on the song lines in chapter five, is in the original.

OUR HISTORY, FROM FATHER TO SON



“Listen. Son, Olorum is our only God and Lord. Love him with all your heart, with all your soul, and with all your strength. Honor the blood spilled by your parents and fight for the liberty of your descendents. And these words that I tell you today will be engraved in your heart, and you will teach them to your children, and your children will teach them to your grandchildren, and so on. Meditate on them in the senzalas, wherever you are, and he will free you. Do not fear those who enslave you; stay alert in because you will see the marvels of Olorum on the day of liberation.”

(Based on the Bible in Deuteronomy 6:4-9 and Psalms 90:15-16)

Photo 1: Photo from Christiano Jr. taken in the 1860s, in which a slave boy learns capoeira with another slave. The richness of this photo, beyond its historical aspect, resides in the fact that even today the same teaching method is used in the Art of Capoeira: holding the student's hands, as the true mestres do.

PHILOSOPHICAL, MYSTICAL, AND BIOENERGETIC ASPECTS OF THE CAPOEIRA GAME – BASIC LEVEL

This booklet is teaching material from the Brazilian Capoeira Confederation. Its content is obligatory for the formation and perfection of those who are dedicated to teaching this Art. We aim for the diffusion of knowledge that is rarely taught in Capoeira and that is vital to us for the development of work with human energies. For such reasons, it is essential for the worker to know all the secrets of the tools of his trade, so that he can obtain the best result from them. We also emphasize that the content described here should be first felt and later studied.

1) ABOUT IMMINENCE AND TRANSCEDENCE

Today, we see a constant growth of Capoeira's practice in all segments of society. Because of this great number of practitioners, it is necessary to use pre-determined weekly schedules of classes; the students spend very little time with the Mestre, and few resources arrive in their hands. All these things contribute to the dilution of the knowledge of the new generation of instructors, mainly in the area of the symbolic universe.

Capoeira builds its base of philosophical sustenance on popular wisdom, whether from day-to-day experience, Biblical teachings, or African logic transmitted by the mysteries, beliefs, and rituals of Candomblé.

Much has been written about Capoeira – whether as a fight, game, dance, art, folklore, popular culture, etc. – by the initiatives of laymen, of scholars, of Mestres, as well as academics (not just in Brazil but in various countries) in monographs, dissertations, and theses. We don't intend to broach any of those themes, not because we consider them less important (which would be a great untruth, given that Capoeira is a holistic universe, where everything occurs at the same time), but instead take a new approach, which I believe has not been taken because of the difficulty of obtaining details in this area.

Mestres who know the root of these secrets are rare, and even rarer are the Mestres who teach them. With this, it becomes almost impossible to transmit this knowledge to the newest generations. This has resulted in the scene we see today, in which Capoeira practitioners just imitate or at least try to imitate the movements, sing the songs without knowing what they are singing, modify the rhythms, and never manage to understand Capoeira's sacred rituals, thus contributing to the complete profanation of the art.

Upon approaching this topic, we will first need to understand the concepts of imminence and transcendence. In order to reach the goals of this work, techniques of philology will be used through the process of hyphenating words, with the aim of better explaining their meanings.

For this study, we understand the “imminent” as things that make up part of the world. Therefore, their values are for this same world: such as physical and chemical matters (weight, height, density, atomic-molecular structure), economic aspects (such as values of buying and selling), and perhaps even historical or archeological elements – all in all, as long as a given object simply exists.

On the other hand, we understand the “transcendent” as all the many aspects belonging to things that make up part of another world, a different world where objects contain other meanings besides just themselves. They have something that goes beyond themselves, giving them other values – for example, a wedding ring is more than gold; it is the symbol of the union of two people. When we see these rings, we see more than the gold, we see lives that are shared and built together.

In its imminent aspect, Capoeira was born, grew, and developed. The people who looked at it didn't see, the people who heard did not listen, and the people who came close did not understand; thus we have "a band of often badly-dressed people, singing, playing, and jumping around in front of some rudimentary musical instruments. The people chaotically enter and leave among punches, kicks, and headbutts, usually without touching each other, and other people around the edge sing and clap, anxious to participate in the same confusion."

Yet on the other hand, Capoeira in its transcendent aspect is a magical universe full of meanings and significances, only understandable to those who participate in it, and which can only be 'felt' by means of practicing the art, following its doctrine, and by 'being' a capoeirista, which occurs after a few months of initiation, whose ritual is called a 'baptism.'

It is a unique moment in the life of the initiate, in which he will play a game with an invited Mestre, who normally after a song compatible with the moment, will initiate the 'volta' (name used for the entrance and game of two capoeiristas) and usually, though not necessarily, will take the initiate down with some specific capoeira movement. "Before everything, the objective is to produce a friendly feeling between the two people playing, and if this does not occur, everything will have failed."

Soon after, the participating group, which normally accompanies the rhythm with clapping and chorus response, applauds the initiate, and the recently-baptized capoeirista receives a cord that will be tied around the belly over the umbilical chakra, and which will be the symbol of his initiation to the precepts of this holistic world. Each capoeirista has his *padrinho*,* which can be anyone regardless of age or gender, but is always someone who is very close to the capoeirista.

In the past, the curious passers-by, without understanding anything about what was happening, made various comments from their points of view in discussions, whether moralist, prejudiced, or whatever else human imagination can create, and with the passage of time capoeira was seen in popular imagination as being "a thing of marginal people, drug users, blacks, troublemakers, gangs, etc."

As already stated, we don't aim here to defend any position contrary to this manner of seeing what is not understandable; our purpose is instead to document the transcendent aspects of this art, which is above all a way of understanding life and experiencing the divine act of imagining oneself free to be and to do. Thus, we will move on to describe the main nuances of Capoeira: the formation of its space and the meanings of its rituals, songs, rhythms, and musical instruments, as well as those concerning the game itself.

2) THE SACRED SPACES OF CAPOEIRA

The delimitation of the space for Capoeira practice normally comprises a circular area, called the *roda*, which officially has a radius of two and a half meters and which may or may not be drawn on the ground; it can also be smaller depending on the event or on the space in which the practitioners meet. It is usually positioned in a strategic location so as to accommodate the greatest number of people around its circumference, both laymen and initiated people, so that as many people as possible can watch. Thus, for the capoeirista the space is heterogeneous; that is, it presents qualitative differences, which can be defined as: "inside the *roda*" and "outside the *roda*"; or in other words, the internal and the external space.

* *Padrinho* means godfather.

The reader can very well ask: why a roda? To which a good response would be another question: why has humanity chosen the roda? – To which responses would follow without understanding the meaning of the question.

Well then – when we observe ceremonial rituals in various times and circumstances, we can perceive that there exist separations between their spaces, which we can define as sacred spaces and secular spaces. It is fitting to remember that Capoeira is not a religion, nor does it make up part of any religious ceremony such as umbanda, candomblé, macumba, quimbanda, spiritism, etc. However, Capoeira has its own spirituality, which is characterized by its mystical aspects and very marked in its rituals.

“The deeper that man relates himself to the world and to the things of his world, the more spirituality appears... in all this exist values, good and bad spirits, and the human landscape is delineated... things are no longer things; they are sacraments of our blessed or cursed life... everything is a sacrament or can become one depending on the man and his view. If he has a humane view, relating himself to the world, letting the world enter inside him and become his world, the world will reveal to him its spirituality in the same measure.”

Thus, our Country comes to be more than the geographical area of a nation; our birth city more than a collection of streets and houses; a berimbau more than a piece of wood and a wire and a gourd. They are symbols of our lives; they portray our life values and references.

Mircea Eliade, in the book *O Sagrado e o Profano – A Essência das Religiões*,* tells us that “two qualitative species of space exist: a strong space, which is called sacred, and a space without structure or conscience, amorphous, which is called secular.” We can easily see the separations of these two spaces in the religious field, when we enter into a church and notice that the Altar Mor is an area meaningfully reserved to the priests. In a candomblé *terreiro* there exists one space holier than the rest, reserved for priests and initiates in the religion, and another space reserved for the public that is excluded from this relationship, which needs contact with the sacred in order to re-link with the divinities (which is the basic concept of religion).

However, there is another space that obtains a sacred significance, but that is born in the middle of secular space, in the streets and squares. Its sacredness is created by sharing the public space during the realization of a ritual that occurs in a given moment, and afterwards it returns to being a secular place. I come to call it consecrated space, that is, sacred by togetherness, so philologically for better understanding of the word’s meaning, we write ‘consecrated.’**

Such a space is easily noticeable when we see an evangelical pastor arrive at a public square with a Bible under his arm, sometimes with a loud-speaker or a small chorale. Upon beginning his preaching, the public immediately forms a ‘roda’ around him. An acrobatic artist or a vendor of medicinal herbs or shocks from electric fish does the same thing. In all these moments, the public ‘consecrates’ the space in question with meanings that can only be shared by those who possess the sacred authority for it, or even those who by knowledge conquer that space together with the collective, which delineated the space not in the form of a square or triangle, but in a ‘roda.’

For the capoeirista himself, the interior of the roda is the space in which he is free. It is a location of exchanging experiences and co-fraternization. On the other hand, there is the opposite situation on the outside of the roda; that is where the fight occurs, where the capoeirista will enter into direct or indirect confrontation with discrimination, exclusion, and prejudice.

* *The Sacred and the Secular – The Essence of Religions*

** The Portuguese here is telling: *Sagrado* = sacred; *com* = with; *con-sagrado* = consecrated (literally ‘sacred because of togetherness.’)

Inside the roda, realities mingle and meet among themselves. They permeate each other, they join together, they go against each other, they combine, they coexist, they interlink, they communicate, they oppose each other, they conflict, they confuse, they combat, and they complete each other.

Outside the roda, the capoeirista is a common man, a citizen of the world; yet, because of the collection of adopted values, he is a transformed man, an apostle of a new vision of the world, a messenger of liberty.

3) THE MUSICAL INSTRUMENTS AND THEIR ORGANIZATION IN SPACE

If we consider the fact that a roda has no edges and therefore has neither beginning nor end, we cannot determine an angle to enter it unless we determine a place in the arc with more significance than the rest, or in other words a section of the circumference that in a rough way we can qualify as being an Altar Mor, the most sacred space inside the consecrated space.

In this place are positioned the musical instruments that are used during the Capoeira Game, which fall into the category of percussion of instruments:

BERIMBAU – A chordophone whose sonorous characteristic is two melodic notes generated by a steel cord that is hit by a stick. One fundamental note corresponds to the free cord and one higher note results from the contact of a rock or coin with the wire, which turns the sound sharper in relation to the fundamental. It is perhaps one of the oldest musical instruments known to man. Its probable origin was in North Africa around 30,000 years ago, originating from the hunting bow. Scholars state that the adaptation of a small resonance box placed on one or two of its ends turned it into a chordophone, from which the Sitar and the Harp originated. There exist numerous bibliographic references of anthropologists and archeologists that cite the berimbau in cave paintings around 15,000 B.C., such as that of Les Trois Frères, in the southwest of France. We also find references to the berimbau's use in ancient Egypt around 3,000 B.C. in funeral paintings and religious ceremonies, including for the practice of levitation.

Among the African peoples, there exist many narratives and legends about the berimbau. The most interesting describes *“a very beautiful and sensual native girl, who left her village to take a walk. Being thirsty, she approached a brook and bent over to drink, taking the crystalline water of the stream in her cupped hands. At that moment she was attacked by a villain who, upon trying to possess her, failed, and hit her in the head with a rock; she fell into the water, dead. Immediately her enchanted body transformed into a berimbau. Her body became the arc of wood, her hair the cord, and her cupped hands the cabaça of the berimbau... and she can still be heard today, crying from sadness and pain... which is the melancholy sound produced by the berimbau.”* That girl died so as not to be possessed by anyone; thus, there could be no other main instrument for Capoeira. The berimbau is also called urucungo, gunga, and berimbau de barriga.

It is not known with certainty when and how the berimbau was introduced in Brazil and into Capoeira. Capoeira appears in one of Ruguendas' oldest drawings, but being practiced to the sound of the atabaque; in the drawing that shows a berimbau, there are only passers-by. However, there cannot be a Capoeira Roda without the use of the berimbau.

Its name suggests an onomatopoeic purpose, that is, the imitative voice of the sound produced by the instrument. Despite its probable African origin and its presence in various countries including Cuba, where it is very popular, it was only in Brazil that the berimbau became associated with Capoeira,

obtaining such importance that it came to receive the title of ‘Mestre of Mestres,’ being able to be played alone or in conjunction with others during the game.

According to Fernando Ortiz in *Los Instrumentos de La Musica Afro-Cubana*^{*}, we have the following statement: “In Cuba we have hailed this instrument with the popular names of burumbúmba or brurumbumba. The word buro means ‘to speak’ or ‘to converse’ and the word mbumba ‘catches’ the habitation of the dead, the familiar spirit... so that it ‘works’ its spell. Burumbumba is therefore an instrument that speaks with the dead.”

The berimbau is a rudimentary musical instrument. It is an arc with one cord, such as the bow used to hunt with arrows, with the addition of a resonance box, normally a gourd (*curcubita lagenaria* – in extinction), also attached to the arc by a cord. The percussion is made by the hits of a stick, and the division between the sounds is made by a rock or coin. Without a doubt, its sound is that which is closest to the human voice. Its resources are few and its sound melancholy.

EU VOU LER O B-A-BÁ	I will read the ABC
EU VOU LER O B-A-BÁ	I will read the ABC
B-A-BÁ DO BERIMBAU	The ABC of the berimbau
A MOEDA, O ARAME	The coin, the wire
COLEGA VELHO	Old friend
UMA CABAÇA E UM PEDAÇO DE PAU	A gourd and a piece of wood
AÍ ESTÁ O BERIMBAU	This is the berimbau
BERIMBAU É UM INSTRUMENTO	Berimbau is an instrument
QUE TOCA NUMA CORDA SÓ	That plays in just one chord
FAZ TOCAR SÃO BENTO GRANDE,	It plays São Bento Grande
COLEGA VELHO	Old friend
TOCA ANGOLA EM TOM MAIOR	It plays Angola in a greater tone
AGORA ACABEI DE CRÊR	I have just believed
BERIMBAU É O MAIOR	Berimbau is the greatest
CAMARADINHO	Friend
IÊ, VIVA MEU DEUS	Iê, long live my God

Song 01

CAXIXI – A small rattle made of woven straw attached to a circular piece of gourd as the base; seeds or shells are placed inside it. Its origin is African and it is also used in Candomblé. In capoeira, it is played in association with the berimbau, enriching its sound. Its handle is normally held between the fingers that hold the baqueta.

PANDEIRO – Consists of a piece of hide stretched over a circular frame, and around its edges are pairs of metal washers. The Hebrews used this instrument mainly in religious ceremonies; its use is also widespread among Hindus, Arabs, and Iberian peoples, from there to here it was introduced in the Americas. According to Fernando Ortiz, “**this acculturation and use of the pandeiro is also confirmed among the blacks of Latin America, especially in Cuba, where the pandeiro is one of the instruments of the Cuban Nagô liturgy; there are even specific pandeiros for Orixás, such as in the case of Exu.**” It enriches the melodic conjunction the same way as the caxixi, since its rhythmic base is made mainly by semi-quavers. It also marks the beat of the music.

AGOGÔ – An iron instrument of Nagô origin whose name means bell. It is also used in Afro-Brazilian religious ceremonies to welcome the Orixás. It consists in a small arc with two hollow cones – one larger and one smaller – affixed to its ends.

^{*} *The Instruments of Afro-Cuban Music*

RECO-RECO – A musical instrument whose origin is attributed to Brazil’s indigenous peoples. It is a piece of hollow wood (usually bamboo) with one side serrated, producing a characteristic sound from the friction of a rod of wood or some other material. Today, it is sometimes made with metal.

ATABAQUE – An extremely old instrument in the east, widespread among the Persians, the Arabs, and the Hebrews. Although also widespread in some African cultures, who brought some types of atabaques here to Brazil, we also find atabaques brought by the Portuguese. The atabaque consists of a hollow tube, of variable height and diameter, closed on one side by a piece of hide. By African tradition, three main types are found among those used in candomblé, according to their sizes – high, medium, and low – called rum, rumpi, and lê. In capoeira the most widely used is the medium, the rumpi. The player should not solo on this instrument during the Game; this is the exclusive right of the berimbau.

We emphasize the fact that, according to the personal testimony of Pierre Verger, **“the berimbau and the atabaque never met in Africa, because they belonged to distinct cultures. It was only in Brazilian lands that this magical encounter occurred, which served as the base for the improvement of Capoeira.”**

Now that we already know how the space is formed, how the musical instruments are positioned within it, and their important duties in the ritual, we move on to the study and comprehension of the elements that compose the Capoeira Game, as well as its ‘imminent and transcendent’ meanings.

The first basic point is the closeness that the Capoeira Roda produces, as much in its practitioners as in the passers-by who have the opportunity to watch it, who stand still and perplexed around its edge. The berimbau and other musical instruments play various rhythms, and each type of rhythm requires and induces a certain behavioral condition in the capoeirista during the Capoeira game. Some are faster, others slower; some are more melancholy, others are more euphoric. Accompanied by the other instruments that compose the orchestra (atabaque, pandeiro and agogô), we obtain a harmonious conjunct, which, with each rhythmic sentence (type of rhythm), “maintains a mathematical relationship of proportion very similar to that indicated in the magical and metaphysical models that establish analogies with the human consciousness, the Divine structure, and the universal structure!

According to personal testimony of the psychoanalyst Anchante, ***“its sounds evoke primitive rhythms. And these in turn evoke memories of the rhythm and the beats of our mothers’ hearts that we hear while in the womb. Because of this, we – both the practitioners and the non-practitioners – feel involved when we see a Capoeira Roda. It fills us with euphoria and curiosity and we even tap our feet to the beat. This occurs because of the collection of instruments, which bring inter-uterine emotions to the surface, which we feel when we perceive the emotions of our mothers.”***

We can associate these rhythms to the different cardiac rhythms of our mothers when submitted to different types of emotions, whose feelings we perceived while inside their wombs. In this way we can identify sensations of love, sadness, calm, happiness, fear, panic, closeness, pleasure, euphoria, disappointment, etc. In the same way, such feelings are *lived together* and passed back and forth among all the participants, players, and spectators. ***Despite this, individuality remains. The personal consciousness is not eliminated, but instead brought to co-exist with a sacred function.***

For the purpose of this work, we will not get caught up in notating the musical phrasing of the berimbau rhythms, whose technical aspect does not interest us at the moment. We are concerned here with their effects on the behavior and on the psyche of the capoeiristas during the game. The songs, which enclose all the philosophical codification of the Game, and which will be treated specifically later in this work, also make up part of the harmonious conjunct. For the moment it is important to make an analysis about their effects on the psyche.

“In the evocations and chants of priests, monks, shamans, or medicine men, the superior harmonics – those sharp sounds that are born from the fundamental notes – are taken as proof of a spiritual presence inherent in the material world... The first Christian authorities testify to the existence in the Early Church of magic chants which, in a general way, were prohibited or discouraged because of political reasons.”

Some capoeira songs are extremely similar to eastern mantras and Gregorian chants. We don't know exactly when and how such a practice was established, however, similarities were also found in *Candomblé*, whose Kikongo-Angola word of origin, *Ka-ndnmb-el-e*, means adoration, praise, and the act of praying. ***Such songs transcend their usual functions and come to store and spread Axé (vital energy) and because of this, eastern, Arab, Hindu, and Buddhist chants, as well as the Christian chants, are notoriously recognized as spiritual elevators, capable of inducing the individual to special mental states***, such as the one that is often talked about today as the ‘alpha level,’ or even the level of cosmic communications, commonly known as trance or transcendence.

I will indicate here some songs whose rhythms are marked in this similarity with other styles of chants, each one of which seeks, inside its cultural system, to relate with the Divine Consciousness.

É BOM ESTAR COM VOCÊS
AQUI NESTA HORA... NESTA FAMILIA...
OHhh, OOOOHhh, OOOOHhhhhh,
BAHIA AXÉ, AXÉ BAHIA,
O VENTO QUE SOPRA TÃO LINDO...
SOBRE AS PALMEIRAS, SOBRE OS MONTES,
OHhh, OOOOHhh, OOOOHhhhhh,
BAHIA AXÉ, AXÉ BAHIA.

It's good to be with you
Here in this moment, in this family
Ohhhh, ohhhhh, ohhhhh
Bahia axé, axé Bahia
The wind that blows so beautifully
Over the palm trees, over the mountains
Ohhhh, ohhhhh, ohhhh
Bahia axé, axé Bahia

Song 02

AUÊ, AUÊ, AUÊ, EHHHHH, ..
LÊ, LÊ, LÊ, LÊ, LÊ, LÊ, LÊ, LÊ, Ó
AUE, AUE, AUE, EH...
LÊ, LÊ, LÊ, LÊ, LÊ, LÊ, LÊ, Ô...
É DA NOSSA CÔR
CAPOEIRA
É DA NOSSA CÔR

Auê auê auê-êêê
Lê lê lê lê lê lê lê lê ô
Auê auê auê-êêê
Lê lê lê lê lê lê lê lê ô
It is of our color
Capoeira
Is of our color

Song 03

ALLA LA UE,
ALLA LA UE,
ALLA LA UE,
ALLA ELI LA,

Song 04

This last song brings a Muslim religious greeting (Alla Eli la), which means ***“May God be with you,”*** and is very often sung in Capoeira Rodas, indicating traces of influence from the Malê Muslims in Afro-Brazilian culture.

The rhythm of the instrument, as well as the songs, touches the human being and changes his/her behavior. Our body has its rhythms and its pauses. Our first reference is our mothers' heartbeat, which as we have seen is evoked by the primitive rhythms from the orchestra that accompanies the Capoeira Roda. The social organization of the collective through the Capoeira songs establishes the laws of this

universe, which is marginalized because it has its own rules of conduct; these rules are constituted in a perfected code of ethics formed inside and around the edge of this consecrated space, among mestres and students.

“In the organization of the collective, the psychological structure of the Mestre is essential; it is nothing more than that which is capable of transcending the limits and the expectations of the individual (students) and make them become subjects.”

In the specific case of Capoeira, because of its history of social battles, almost always for the conquest of a participating citizenship, this mestre-student relationship acquires a greater dimension, making the student the subject of his own history and not its mere consequence: in other words, the genealogy of student-mestre-mestre's mestre. It will turn the student into an agent of a history that unites him to this collective that dates back to the first episodes of our nation since colonial times, and more importantly, to the very desire to preserve this Art.

“In the first contact between the Mestre and the student, the fundamental relationships are established between the ‘Mestre’s self’ and the ‘ideal self’ sought by the student: that is, if a beginner seeks culture, he will not identify easily with someone with a low level of knowledge who only uses this Art with bellicose ends, perceiving Capoeira only as a fight that can make him famous by the violence that he causes. The reverse is also true.”

From this association between mestre and student are formed the nuclei of instruction: the academies, schools, and groups. These last entities in turn are big organizations, many in various states and countries, which reproduce the values and ideals of each directing Mestre.

Many of these mestres who are leaders of groups end up creating great personal differences with other leaders, for the most varied reasons, from marital issues to personal jealousies, some even because they have fewer students than the others.

This compromises the teaching-learning relationship, in the measure in which they devalue the traditions of Capoeira to invest in strategies of personal marketing in order to attract more followers of their cause, and in which the new student upon being accepted into such groups, immediately becomes an enemy of students of other groups.

There even exist cases in which the most faithful members of a certain group swear blood oaths to stay together no matter what happens. Others cut their hair in a certain manner characteristic of their group. They may standardize their proceedings in such a way that even their manner of playing Capoeira becomes identical, forming mass-produced capoeiristas. Or, even worse, they may invest in the search for new conquests, offering uniforms to other, poorer academies, whose leaders, totally uninformed, come to view such Mestres as semi-gods in this world of social representations.

Although such attitudes compromise and profane the ritual content of our Art, appropriateness and legitimacy are found with the elements that compose the Capoeira Game, which is a game of make-believe, a symbolic universe. In it, the dimensions of each one who imagines themselves warriors construct a new transcendental dimension, which enchants the collective unconsciousness by being a game of life and death, in which each one is symbolically capable of killing the other with his physical action or in certain cases his magic, also called mandinga.

This word, **mandinga**, designates fetishism or witchcraft. Its origin comes from an ethnic group of blacks crossed with Beriberi-Ethiopian elements, called Males. They were influenced by Mohammed, knew how to read and write, preached the Koran, and were known as great magicians or fetishists. From this same ethnic group also arose the widespread practice of Voodoo in Haiti at the end of the last

century. From the word mandinga is derived another, **mandingueiro**, which is normally attributed to a capoeirista who has great abilities in the Art, which signifies: an element that performs witchcraft.

Elevating this imaginary war of the game to a macrocosmic universe of the group, it is not hard to understand the representation of wars among nations, or more appropriately stated, among rival tribes (of a single divided Africa).

4) BIOENERGETICS: THE SENSE OF THE BODY IN THE CAPOEIRA GAME

When we refer to the ‘game,’ the word itself already evokes a representation, a ‘make-believe’ that reproduces a social fact. If we observe in more detail the various meanings of the word, we also find versions such as: **“playfulness, speculation, deception, disguise of purpose, discovering someone’s intentions, (and even) game in which each partner has to respond to a question”** (source: Dicionário Mirador – Encyclopedia Britannica). The Capoeira Game brings this same wide sense; however, in Capoeira the instrument is one’s own body, which at each moment is ‘offered and refused’ to one’s partner.

The ritual begins with the two players crouched at the foot of the berimbau. Normally they are side by side, with their backs to the ‘roda.’ Such a position protects them from a possible attack that could humiliate one of the players in front of the other or in front of the audience, which might occur if they faced each other. Often, when an ill-advised player positions himself facing the opponent, he may be surprised with an attack, ending up in an embarrassing situation. In general, the opponent’s attack is not aggressive, but humiliating; it is enough for him to pass his hands over the other player’s head or put them on his shoulders, to demonstrate a cabeçada, a blow with the feet, or even greet him with the hands in a cordial gesture and pull him into a trap – everything makes up part of the initial demoralization, which must be avoided with the greatest care.

It is common for the capoeiristas to protect themselves at this time, appealing to a protector entity, such as God, some saint, Orixá, or metaphysical protections. Some even draw figures on the ground, such as the Star of David, which they call Signo Salomão even though the Star of David has six points and the Signo Salomão has five. They may also draw geometric figures such as semicircles or horizontal or vertical lines, which have a double meaning: 1 – To demonstrate to the opponent that the person with which he is about to play is a carrier of high power of spiritual protection, and that the opponent may run a great risk during the next moments; 2 – To serve as a bluff on the part of those who do not understand or do not believe in such things, but who want to appear as being someone capable of manipulating fetishes, or imposing fear, hoping that his opponent believes in the power of the magic that he himself doesn’t possess. In the case of the Star of David, since it is formed from the superposition of two equilateral triangles, it already implicitly signifies the desire for balance in the game, with satisfaction for both sides.

After these ‘special cares,’ the ‘entrance song’ begins, which is normally a ‘ladainha.’ It begins with the expression ‘Iê,’ which indicates that everyone should stop and pay attention to its message. In this song it is customary for the capoeirista to introduce himself to his opponent, stating that he is ‘the best capoeirista in the world, besides the Mestre who taught him,’ warning the opponent that he should be careful, as in the following:

IÊ
MENINO QUEM FOI TEU MESTRE?
QUE TE ENSINOU ESTA LIÇÃO?
O MEU MESTRE FOI SALOMÃO!
SOU DISCÍPULO QUE APRENDE,

Iê
Boy who was your master?
Who taught you this lesson?
My master was Salomão!
I am a student who learns,

QUE EM MESTRE DOU LIÇÃO.
DOU NÓ, ESCONDO A PONTA.
NINGUEM PODE DESATAR
CACHORRO QUE ENGOLE OSSO
N'ALGUMA COISA ELE SE FIA
OU SE FIA NA GARGANTA,
O ENTÃO NA TRAVESSIA
O SEGREDO DE S O COSME
SÓ QUEM SABE É DAMIÃO
CAMARÁ ÁGUA DE BEBER.
FERRO DE BATER
GALO JÁ CANTO
COCOROCÓ CAMARADA

Who gives lessons to masters.
I make a knot and hide the end
No one can untie it
A dog who swallows a bone
Trusts in something
Or trusts in his throat
Or then in the path
The secret of São Cosme
The only one who knows is Damião
Friend, water to drink
Iron to beat
The rooster already crowed
Cock-a-doodle-doo, comrade

Song 05

After this challenge, so that the opponent doesn't get angry, or even to try to show that he is also superior, which can be damaging to the challenger, he also sings a song to calm his ire, such as the following:

CAMUNGERE VOSMERCÊ COMO ESTÁ
COMO VÁI VOSMERCÊ?
TU VÁI BEM DE SAÚDE ?
PARA MIM É UM PRAZER!
JOGA BONITO QUE EU QUERO VER
JOGA BONITO AI OUE O POVO QUER VER
JOGA BONITO QUE EU QUERO APREDER.
CAPOEIRA PRÁ MIM E TAMBEM PRÁ VOCÊ.

Camungerê how are you?
How are you?
Are you well in health?
For me it is a pleasure!
Play beautifully because I want to see
Play beautifully 'cause the people want to see
Play beautifully because I want to learn
Capoeira is for me and also for you

Song 06

As previously stated, at each moment the capoeirista offers and refuses his body to the opponent, who will also refuse and offer his. This exhibition serves as a provocation to the adversary, communicating non-verbally, the following phrase: **“You see? I am totally unprotected and you don't even have the ability to touch me.”** In this moment, the adversary will offer his body, sketching a false movement, intending to carry out a different one that will catch his opponent by surprise, aiming to make him believe in the movement that he may or may not carry out, trying also to communicate the following corporeal phrase: **“you're really silly, I'm already in front of your unprotected area, and if I wanted I could destroy you.”** In sequence, the other player does another movement, responding, **“you're not so clever. I've already undone your whole game and I'm about to make you look like an amateur and you didn't even notice.”** To this stimulus, the opponent already gives a corporeal response, saying: **“how nice that you believed in my deception, now you're going to get it.”** Thus following this silent language at each instant of the game, every movement will always be used to deceive and to catch the opponent by surprise, using the most unimaginable bodily resources.

Regarding the distance from the other player, the capoeira game is divided in two characteristics:

A) JOGO DE DENTRO – characterized by its movement always inside the range of action very close to the adversary, with the body extremely close to him. It is necessary to have great flexibility and technical conditioning in order to undertake this type of game.

B) JOGO DE FORA – characterized by being carried out outside the adversary's reach. It is used for the construction of attack strategies, which will be executed with extreme velocity in order to catch the adversary unprepared and facilitate a defensive escape.

The standard of quality for a skilled capoeirista is marked by his movement capacity, flexibility, strength, physical endurance, quick reasoning, strategy, and technical knowledge, in addition to his respect for the traditional rituals and harmony with the rhythm that is being played.

The main characteristic of the game is always the bluff, the *malícia*, the trickery, the treason, the ethical disrespect, to such a serious degree that if one player asks to stop the game, the other should take the maximum caution, because his opponent's appearance of exhaustion or openness could be a simple theatrical exercise in order to deceive him.

Sometimes laymen exclaim, "*But how awful to be completely treacherous... that doesn't serve as an instrument of education.*" But this is an inconsistent statement, because aren't basketball, soccer, chess, and volleyball also games of trickery, in which the winner is he who manages to deceive his adversary the most?

We are speaking of a game in which the student must use all the resources of his bodily expression in order to achieve his objectives. He will also be reasoning, dancing, exercising, and harmonizing with his partner, totally preserving his physical integrity. Won't he also be singing and clapping, giving public demonstrations, losing any embarrassment of public performance? Won't he also be relating as an equal to an equal with people of other ages, gender, and physical abilities, which does not occur in other sports? Won't he also be learning to make instruments and play music? Won't he also learn to be praised for his participation, as well as praising the participation of others, no matter how small?

The Capoeira Game is above all a corporeal conversation. And like any conversation, it can have various characteristics, such as dialogue, discussion, flirtation, confession, fight, teaching, mockery, etc. It is important to emphasize that while two people are conversing, it is rude to interrupt. In the same way, while two players are playing or 'conversing,' no one can interrupt. The game will only end when the players have already 'spoken all that they wanted to say.'

In other words, the Capoeira Game is a conversation of corporeal questions and answers, in which the winner of the game will be he who has more questions than his opponent has answers, or he whose answers have more arguments than the opponent's questions. By this angle, there is also the possibility of responses that are satisfactory to the questions; in this case both will be satisfied with the conversation, and the game will be a draw.

There does not exist a pre-determined time for the length of the game, which will depend on the will and on the strategies of the players, but when the game is very drawn out, it is fitting for the Mestre of the Roda to sing a warning song, alerting the players that others also want to play, such as:

<i>IAIÁ MANDOU DAR</i>	<i>Iaiá* said to give</i>
<i>UMA VOLTA SÓ</i>	<i>Just one round</i>
<i>Ô QUE VOLTA LIGEIRA,</i>	<i>Oh what a quick round</i>
<i>UMA VOLTA SÓ</i>	<i>Just one round</i>
<i>IAIÁ MANDOU DAR</i>	<i>Iaiá said to give</i>
<i>UMA VOLTA SÓ</i>	<i>Just one round</i>
<i>Ô QUE VOLTA DANADA</i>	<i>Oh what a damned round</i>
<i>UMA VOLTA SÓ</i>	<i>Just one round</i>
<i>IAIÁ MANDO DAR</i>	<i>Iaiá said to give</i>
<i>UMA VOLTA SÓ</i>	<i>Just one round</i>

Song 07

* *Iaiá* means daughter of the slave master

The end of the game should then be marked by the return of the two capoeiristas to the foot of the berimbau, exactly the point from which they departed at the beginning, separating facing each other and leaving to the sides, without crossing in front of the berimbau. An ill-advised exit of one of the players who by mistake shows his back to the other player can provoke a surprise attack, even though that game had ended. Thus, all caution is little, because as the practitioners themselves say, "*Vultures don't eat leaves...*"

As was previously mentioned, no Martial Art possesses those things called 'mortal strikes.' What actually exists are fatal regions of the body, the striking of which, depending on intention and intensity, can cause the death of one of the adversaries, as in any sporting activity. The awareness that Capoeira is also a fight cannot be lost. The psychological structure of the Mestre or Instructor is fundamental on this point; it will be extremely important if he wants to attack with his students, such as a soccer coach who tells his players to hurt their opponents while other coaches teach their players to dribble and pass.

5) PHILOSOPHICAL ASPECTS OF CAPOEIRA

Upon initiating this topic, I must clarify that I do not intend to sustain any type of analogy with the classic philosophical texts of Socrates, Plato, and Aristotle, much less with other Eastern martial arts based in Shinto or Zen-Buddhism. We simply intend to link ourselves to the simplicity of the word philosophy, whose derivation *philo + sofia* means "friend of wisdom." In our case in particular, friend of popular wisdom.

Many say that Capoeira does not have philosophy, that it is a free, uncompromised thing. Others even claim that it doesn't have any philosophical basis because it was born in the streets and the squares and not in the Orient.

In the seventies, we watched on TV a series called Kung Fu, in which a young disciple called Grasshopper listened attentively to the lessons of his Master, an old, bald, blind man with a long white beard. Grasshopper isolated himself in the solitude of his own life, in order to understand phrases like, "*The wind knocks down the thick tree, but the thin tree resists the tempest,*" which after long analysis he managed to discover that "*one can't fight force with force, but instead one must be flexible in order to conquer any opposing force.*"

The philosophical codification of the Capoeira Game is transmitted in verse and prose through its songs directly in the roda, accompanied by the sounds of the musical instruments as well as the clapping and responses of the chorus of those who are present around the edge, equally participants and non-participants, integrated in the same cultural manifestation in a way that all the feelings of the people involved commune in that moment, as if they were in a free state of contemplation, or in other words a collective trance.

In this way are transmitted not just the philosophies of Capoeira, but also an extremely vast collection of popular wisdom born from the trajectory of humanity, from Biblical knowledge, and from the experience of day-to-day life from era to era. The songs' lyrics are composed of simple phrases or words that are immediately understood, but inserted among these are others whose theory possesses no apparent logic, and whose understanding is not revealed except to very rare students, thus reserving the secret of the sacred to an elite group of students who demonstrate the full capacity to assimilate and appropriately transfer such knowledge. In this aspect, I have no doubts about qualifying Capoeira as a bold and esoteric doctrine.

We can classify the types of songs based on their structure:

A) LADAINHAS – Songs that obligatorily begin with the expression *Iê* (attention) and that in a general way tell a story that all the players listen to attentively and with respect. During this song the players do not play in the *roda*; they just concentrate on the rhythm, seeking and accumulating *Axé* (vital energy).

B) CORRIDOS – Songs that do not begin with the word *Iê*, composed of various phrases without concern for rhyme and meter, during which Capoeira is played.

C) QUADRAS – Just like in formal literature, they are songs with four phrases in each stanza.

D) CHULAS – Songs composed of just one phrase that after being sung by the leader is immediately responded by the chorus, and so on.

We pass, then, to make a brief explanation about the significance of these stanzas contained in the songs, as in the following:

*QUANDO EU FUI LÁ PRÁ BAHIA,
O MEU PAI ME AVISOU,
MEU FILHO TOME CUIDADO,
CAPOEIRA É UM HORROR.
EU TIVE UM GRANDE AMIGO
FOI PRÁ LÁ E NÃO VOLTOU
NUMA RODA DE CAPOEIRA,
ESTENDIDO ELE FICOU
EU FALEI A MEU PAIZINHO:
NINGUEM TEM SEM MERECEER,
QUE LOUVADO SEJA DEUS, (1)
E QUANDO EU ENTRAR NA RODA,
O QUE EU FAÇO É ME BENZER, (2)
CAMARADO;
ÁGUA DE BEBER ... (3)
ÁGUA PRÁ LAVÁR... (4)
GOMA DE ENGOMAR... (5)
GALO CANTOU .. (6)
COCOROCO... (7)
FACA DE PONTA... (8)
SABE FURAR (9)
VAMOS EMBORA (10)
PELO MUNDO AFORA (11)
IÊ, VOLTA DO MUNDO (12)
IÊ, QUE O MUNDO DEU (13)
IE QUE O MUNDO DÁ (14)
ALA I LA I LA (15)*

*When I went to Bahia,
My father warned me,
Be careful, my son,
Capoeira is a horror
I had a good friend
He went there and did not return
In a capoeira roda
He remained stretched out
I said to my father,
No one gets what he doesn't deserve
May God be praised (1)
And when I enter into the roda
I bless myself (2)
Comrade
Water to drink...(3)
Water to wash...(4)
Starch to starch...(5)
The rooster crowed...(6)
Cock-a-doodle-doo...(7)
A pointed knife...(8)
Knows how to pierce (9)
Let's go away (10)
To the outside world (11)
Iê, turn of the world (12)
Iê, that the world gave (13)
Iê, that the world gives (14)
Alai lai la (15)*

Song 08

(1) Thanks to his Creator, wherever he is or whoever he may be.

(2) Protect yourself. You are going to enter into a battlefield, a sacred space of life and death.

(3) This concept is like water is the source of life. Drink from this fountain of knowledge.

(4) This truth will clean your life and prepare you for the world.

- (5) Follow this path and you will be impeccably aligned to travel in this life.
 (6) Allusion to the Gospel: “The rooster crowed after Peter denied Jesus three times.” You will also deny Capoeira in critical moments of your life.
 (7) The rooster will crow, and you will deny this truth in words, acts, and omissions.
 (8) But it will penetrate your heart and mind.
 (9) Because it knows the path to reach you.
 (10) Allusion to the Gospel: “I send you out to the world to preach my doctrine...”
 (11) A world that does not yet share in this truth.
 (12) Let’s change the social order that discriminates against us and make the world a better place.
 (13) Because in reality everything changes day by day.
 (14) Because the moment that we lived is already past.
 (15) May God always be with you.

MENINO QUEM FOI TEU MESTRE ? (16)
 QUEM TE ENSINOU ESTA LIÇÃO ? (17)
 MEU MESTRE FOI SALOMÃO (18)
 SOU DISCÍPULO QUE APRENDE (19)
 QUE EM MESTRE DÔ LIÇÃO (20)

Boy, who was your master? (16)
 Who taught you this lesson? (17)
 My master was Salomão (18)
 I am a student who learns (19)
 Who gives lessons to masters (20)

Song 09

- (16) With whom do you think you learned something?
 (17) Who taught you this way of behaving?
 (18) Biblical allusion to King Solomon, considered the wisest man in the world.
 (19) I have the humility of knowing to wait in order to learn this fountain of mysteries.
 (20) *With him I learned teachings sufficient to teach the most important Mestres.*

LA NO CEU TEM TRES ESTRELAS (21)
 TODAS TRES EM CARREIRINHA (22)
 UMA E MINHA, OUTRA E SUA (23)
 OUTRA VAI FICAR SOZINHA, CAMARADA (24)

In the sky there are three stars (21)
 All three in a row (22)
 One is mine, another is yours (23)
 The other one will stay alone, comrade (24)

Song 10

- (21) Indicates the trilogy of religions, such as in Christianity we have the Holy Trinity: Father, Son, and Holy Spirit; just as in Candomblé: Olófi (Creator), Olodumaré (Laws of Nature), and Olorum (Vital Energy).
 (22) One interacts with another.
 (23) I can know something in part, perhaps you have other knowledge.
 (24) No one possesses complete knowledge.

QUATRO COISAS NESSE MUNDO (25)
 MEU CORAÇÃO PALPITA
 UMA CASA COM GOTEIRA
 UM CAVALO CHOTÃO
 UM MENINO CHORÃO
 UMA MULHER CIUMENTA

Four things in this world (25)
 My heart beats
 A dripping house
 A bad horse
 A crying kid
 A jealous woman

Song 11

- (25) Allusion to the four elements that form the universe (water, earth, air, and fire).

O CALADO É VENCEDOR (26)	The quiet person wins (26)
OH IAIÁ PARA QUEM JUIZO TEM (27)	For whoever has common sense (27)
QUEM ESPERA SER FISGADO (28)	Whoever waits to be caught (28)
NÃO ROGA PRAGA A NINGUEM (29)	Doesn't curse anyone (29)
PODE CONFIAR EM MIM (30)	You can trust in me (30)
NOSSA SENHORA TAMBEM	An also in Our Lady
TRABALHAR PARA VENCER, O IAIÁ (31)	Work in order to conquer (31)
AQUEM NUNCA ME QUER BEM (32)	The people who never wished me well (32)
A QUEM NÃO DÁ VALOR (33)	The people who don't give value (33)
A QUEM NÃO ME METE MEDO (34)	The people who don't merit fear from me (34)
SOU FILHO DE MANDINGUEIRO (35)	I'm the son of a sorcerer (35)
EU TENHO MEU PROFESSOR (36)	I have my professor (36)

Song 12

- (26) Not letting others know your plants, your secrets, is your greatest weapon!
(27) This is the greatest wisdom.
(28) Let others be deceived by underestimating you, thinking that you are easily caught. Always be prepared for the most unexpected situations.
(29) In this way, you won't end up lamenting having suffered a hostile action without being prepared.
(30) Follow these words of experience.
(31) to (34) indicate class warfare.
(35) I learned with a great fetishist (see **mandinga** in chapter 5)
(36) I have someone to teach me. And you?

OH, SIM, SIM, SIM.	Oh, yes, yes, yes.
OH, NÃO, NÃO NÃO,	Oh, no, no, no,
MAS HOJE TEM	But today there is
AMANHÃ NÃO	Tomorrow there isn't
OH, SIM, SIM, SIM	Oh, yes, yes, yes
OH, NÃO, NÃO, NÃO (37)	Oh, no, no, no (37)

Song 13

- (37) This song brings in its essence one of the greatest truths of life. Sometimes you can, sometimes you can't. Today there is food, tomorrow there isn't. Sometimes it's allowed, other times it isn't.

ESTA NOITE EU TIVE UM SONHO	Last night I dreamed
COM BESOURO MANGANGÁ (38)	About Besouro Mangangá (38)
ELE ME FALOU: "MENINO	He told me: "Boy,
TU PRECISA TE CUIDAR. (39)	You need to be careful (39)
TÃO TE JOGANDO UMA PRAGA,(40)	They're cursing you (40)
CUIDADO PRA NÃO PEGAR.(41)	Be careful not to get caught (41)
EU TINHA O CORPO FECHADO,(42)	I had a closed body," (42)
ELE ME FALOU ASSIM,	He told me,
CONTRA FACA E NAVALHADA, (43)	"Against knife and razor, (43)
FACÃO FOICE E ESPADIM,(44)	Machete, scythe, and sword, (44)
MAS FOI LÁ EM MARACANGALHA, (45)	But I went to Maracangalha, (45)
QUE TUDO ISTO TEVE FIM	And all this came to an end."
MATARAM BESOURO (46)	They killed Besouro (46)
EM MARACANGALHA,	In Maracangalha,
COM FACA DE TICUM (47)	Against a knife of ticum (47)
MANDINGA FALHA...	Magic protection fails...

Song 14 (Mestre Burguês)

(38) Nickname of one of the most famous and feared capoeiristas who ever existed. His name was Manuel Henrique, and his life, although real, became a legend because of his notable acts in favor of the oppressed people. He was also notorious for his attitudes against the local bourgeoisie and for his unusual and hilarious battles with the police, who in the end were made ridiculous and often disarmed and brought back to the barracks by Besouro himself. He received this nickname, according to the legend, because when a situation was very unfavorable to him, he transformed himself into a beetle and flew away without being caught by anyone.

(39) Protect yourself from evil desires and the evil eye. Jesus Christ even dried up a fig tree with his gaze.

(40) Name given to evil that is wished on someone.

(41) Protect yourself in every way you can, even fleeing from the danger if necessary.

(42) Designates bodily protection done in Terreiros of Candomblé or a similar African religion.

(43) and (44) Typical weapons used by capoeiristas

(45) Name of a city in the State of Bahia, which became famous because of Besouro's exploits, also immortalized by the songs of Dorival Caymmi.

(46) Besouro was the victim of a stab in the back, in the aforementioned city, and died fifteen days later from the infection caused by the wound, at 23 years old, in 1924, in the Hospital da Santa Casa de Misericórdia of Santo Amaro da Purificação, Bahia.

(47) Name of a knife made from a palm tree called Tucum, *Bactris S'etosa*, whose wood is as strong as iron and which is said to have magical powers to overcome fetishes (*mandingas*). Everything is possible, even the existence of actions stronger than fetishes or spiritual protections.

BEM-TE-VI JOGOU (48)

GAMELEIRA NO CHÃO (49)

JOGOU, JOGOU

GAMELEIRA NO CHÃO

The little bird threw (48)

The tree on the ground (49)

He threw, the threw

The tree on the ground

Song 15

(48) Bird of the *tinanidae* (*tirana*) family, which has this name due to its bravery and warrior temperament; it doesn't hesitate to face hawks that pass by. Also a social movement born in São Luís in the state of Maranhão, which ended up generating the Balaiada Revolution, contained by the Duque de Caxias, and in which Indians, whites, and blacks remaining from the quilombos participated.

(49) Sacred tree to the participants of Candomblé, at the foot of which are left offerings and lit candles.

ELE DIZ QUE EU SOU COVÁRDE

DIZ ATÉ QUE EU TENHO MEDO

MINHA MÃE ME AVISOU

QUANDO JOGA CAPOEIRA

TU SE CUIDE ENQUANTO É CEDO

GALINHA DO OLHO SÓ (50)

PROCURA O PULEIRO CEDO (51)

RESPONDI PRÁ MINHA MAE

GOTEIRA DE BICA FINA (52)

NUNCA VAI FURAR ROCHEDO (53)

CAMARADINHO

ÁGUA DE BEBER

GOMA DE EMGOMAR

FERO DE PASSAR...

He says I'm a coward

He even says I'm scared

My mother advised me

When you play capoeira

Be careful when it's early

A one-eyed hen (50)

Seeks the perch early (51)

I responded to my mother

A narrow gutter (52)

Will never pierce a cliff (53)

Comrade

Water to drink

Starch to starch

Iron to pass...

Song 16

- (50) If you don't know the terrain in which you step, be cautious and aim to learn the path with humility.
 (51) Don't fear being called cowardly for not facing dangers or people. The greatest brave guy is he who is everyone's friend.
 (52) I am already prepared for this situation.
 (53) Thus, I will be firm to follow this counsel.

CACHORRO QUE ENGOLE OSSO (54)
 EM ALGUMA COISA SE FIA (55)
 OU SE FIA NA GARGANTA (56)
 OU SE NÃO NA TRAVESSIA (57)

The dog who swallows a bone (54)
 Trusts in something (55)
 Or trusts in his throat (56)
 Or if not, in the path (57)

Song 17

- (54) A person who faces danger,
 (55) Must be secure.
 (56) Or secure in how to face it,
 (57) Or in how to act when in danger.

Thus, the magical source of the Capoeira rhythms was possibly Candomblé. As we saw previously, the songs have their origin in the religious field, in this case having also received influences from Judaism and Catholicism, besides those from Mohammed. This is one of the most important aspects of Capoeira, but it is completely unknown by a ton of famous Mestres, who even produce CDs completely outside these fundamentals, composing lyrics without thematic criteria and using rhythms of Samba Song, and everything with the aim of personal marketing.

BEIRA MAR AUÊ BEIRA MAR (58)
 É UM RIACHO QUE CORRE PRO RIO (59)
 E UM RIO QUE CORRE PRO MAR (60)
 O MAR É MORADA DE DEUS
 MINHA MÃE NÃO SEI QUEM É
 QUERO SABER!
 MINHA MÃE CHAMA MARIA
 LAVADEIRA DE MARÉ (61)

Beira Mar, auê Beira Mar (58)
 Is a brook that runs into a river (59)
 And a river that runs into the sea (60)
 The sea is the home of God
 I don't know who my mother is
 I want to know!
 My mother is called Maria
 Washerwoman of Maré (61)

NO MEIO DE TANTA MARIA
MINHA MÃE NÃO SEI QUEM É
QUERO SABER!

In the middle of so many Marias
I don't know who my mother is
I want to know!

Song 18

(58) Beira Mar is the name of an Orixá, also called Ogum Beira Mar, who moves around with much agility and tends to stay close to the waters.

(59) and (60) Allusion to his location.

(61) Common name given to the Ilha de Maré in the State of Bahia.

TIM TIM TIM ARUANDÊ (62)
ARUANDA, ARUANDA, ARUANDÊ
TIM TIM TIM ARUANDÊ
ARUANDA, ARUANDA VAI VOCÊ
TIM TIM TIM ARUANDÊ
ARUANDA, ARUANDA QUER VOCÊ
TIM TIM TIM ARUANDÊ
ARUANDA, ARUANDA, MUCUNGÊ (63)
TIM TIM TIM ARUANDÊ

Tim tim tim Aruandê (62)
Aruanda, Aruanda, Aruandê
Tim tim tim Aruandê
Aruanda, Aruanda, you go
Tim tim tim Aruandê
Aruanda, Aruanda, you want
Tim tim tim Aruandê
Arzianda, Aruanda, Mucungê (63)
Tim tim tim Aruandê

Song 19

(62) Derived from the word Aruanda, which appears in the phrase below and in turn designates the place where the Orixás live and to which it is believed that the spirits of good people go after death.

(63) Derived from Mucumga, which is the name of a scaly fish that inhabits the region of Africa

CABÔCO DO MATO EM CÁ (64)
O MEU BERIMBAU
JÁ MANDOU LHE CHAMÁ

Caboclo from the forest (64)
My berimbau
Called for you

Song 20

(64) Derived from the word Caboclo, which refers in this case to the Candomblé of the Caboclo, which is a form of Candomblé that also includes legends of the indigenous people and facts from the countryside

SANTA MARIA MÃE DE DEUS (65)
CHEGUEI NA IGREJA ME CONFESSEI

Saint Mary mother of God (65)
I arrived in church and confessed

Song 21

(65) Reference to Mary, the mother of Jesus Christ.

SANTO ANTÔNIO É PROTETOR (66)
DA BARQUINHA DE NOÉ (67)

Saint Anthony is the protector (66)
Of Noah's little ark (67)

Song 22

(66) Common saint of the Catholic church, belonging to the Franciscan Order.

(67) Reference to Noah's ark, which according to the Bible story, saved the animals from the flood

AMANHÃ É DIA SANTO
DIA DE CORPO DE DEUS (68)
QUEM TEM ROUPA VAI A MISSA (69)
QUEM NÃO TEM FAZ COMO EU
CAMARADO

Tomorrow is a holy day
Day of the Body of God (68)
Whoever has clothes goes to mass (69)
Whoever doesn't have does as I do
Comrade

Song 23

(68) Reference to the day of Corpus Christi, in which the Catholic Church commemorates the ascension of Jesus Christ's body.

(69) Catholic ritual in which is repeated the offering of the Son to the Father by means of the Holy Spirit, these in turn are people of the Holy Trinity.

Such songs don't bring teachings only from popular wisdom, but also use as sources Biblical texts of the Old Testament, such as the books of Psalms, Proverbs, and Ecclesiastes. Once a friend capoeirista told me he had some difficulties because he had been invited to lecture in an evangelical community, where the coordinator upon contracting him stated that he had already heard very bad things said about Capoeira, but that she knew that there were other ways to work with it in order to obtain excellent results for the education and social integration of needy children, with which he agreed and initiated the work, later seeking my help.

I guided him, advising that in his classes he retire the songs that had connotations from other religions, and bring a Bible in addition to his berimbau, and aim to adapt Biblical texts of the previously mentioned books to the rhythms of that instrument, inviting even the aforementioned coordinator to watch, because if we have to carry out a job, we should use the best tool, and it is in the choice of the tool that the true wisdom resides.

The following are Biblical passages appropriate to the fundamentals described in this work, useful in any situation in the game:

FELIZ O HOMEM QUE NÃO SEGUE,
O CAMINHO DE QUEM ESTÁ ERRADO
MAS QUE ANTES SEGUE A DEUS,
QUE NÃO O DEIXA FRACASSAR,
ELE NÃO SERÁ COMO A PALHA,
QUE O VENTO VAI LEVAR,
ANTES SERÁ LEVADO,
AO CAMINHO DA SALVAÇÃO, CAMARÁ.

Happy is the man who does not follow
The path of people who are wrong
But follows God first
Who will not let him fail
He will not be like straw
Which the wind will blow away
He will be taken
To the path of salvation, comrade

Song 24 – from Psalm 1

A SABEDORIA DO HOMEM HUMILDE
O LEVARÁ A OUTROS GRANDES.
NUNCA JULGUES UM HOMEM
PELA APARÊNCIA OU PELA FALA
ABELHA É PEQUENA
MAS PRODUZ GRANDE DOÇURA
BEM E MAL, VIDA E MORTE
POBREZA E RIQUEZA

The knowledge of the humble man
Will bring him to other greatnesses
Never judge a man
By his appearance or speech
A bee is small
But it produces a great sweetness
Good and evil, life and death
Poverty and richness

VEM DE DEUS, CAMARADA

Come from God, comrade

Song 25 – Ecclesiastes 11

NUNCA INVEJE QUEM É MAU
NEM DESEJE ESTAR COM ELES
POIS SÓ FALAM EM VIOLENCIA
COM SABEDORIA SE CONSTRUI
COM PRUDENCIA SE EDIFICA
O SÁBIO HOMEM É FORTE
E O DOUTOR TEM VIGOR, CAMARADA

Don't be jealous of wicked people
Nor desire to be with them
Because they speak only of violence
With wisdom is built
With prudence is edified
The wise and strong man
And the doctor has energy, comrade

Song 26 – Proverbs 24

There are thousands of songs in this Art, which sing about loves and hates, virtues and advice, and historical, geographical, social, educational, folklore, esoteric, religious, and sensual aspects, among others. What is most important is that they are sung in the day-to-day life in which the authors live, regardless of temporal questions, in virtue of the direct links that unite them to the past.

I believe that through the examples shown here, we can give a new vision, of the HISTORICAL aspects that this practice involves, and not just those limited to the make-believe game, which we verify upon uncompromising observation of a Capoeira Game.

This cultural manifestation as we see is extremely rich in meanings. ***“Man is an animal tied to webs of meaning that he himself wove.”*** Thus we are equally responsible to seek the interpretation of such meanings, so that these feelings do not become lost or simply fall into the complete ignorance on the part of the current and future generations. This would be a great disaster for the preservation of this cultural inheritance of the Brazilian people.