



MIAMI Capoeira

Sol e Lua

STUDENT GUIDE

AN INTRODUCTION TO CAPOEIRA





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For additional information please visit:

www.MiamiCapoeirasolelua.com & www.MiamiArtCenter.org

About us



Miami Capoeira Sol e Lua is a Cultural Arts Center and Capoeira school situated in the heart of Miami, offering a diverse range of classes including Capoeira, Samba, Percussion, Brazilian Music, Portuguese Language, Art, Yoga, and much more. Our classes are available both in person and online, and we love to engage in beach practices, event performances, and fundraising activities. Our community fosters a supportive environment where teamwork and mutual encouragement are encouraged, and we take pride in each other's accomplishments.



UCA (United Capoeira Association) was born in the vision of *Mestre Acordeon* and *Mestre Rã* to create an organization where they could work together with similar philosophical ideals and yet preserve their own identities. Some of their American students then began teaching capoeira in different locations under the umbrella of *UCA*. As many capoeiristas and capoeira schools have embraced the system of "groups" as the paradigm of a capoeira organization, this strategy has proven to be very positive for the growth and survival of capoeira.

However, *Mestre Acordeon* is learned from a time when the concept of "group" was yet to be developed; therefore, *UCA* is not a group as understood in the capoeira context nor is it interested in many "chapters." *UCA* strives to be a community of students which appreciates and respects the collective work developing for all capoeira tendencies and approaches in Brazil and beyond.



SELCAC is a 501c3 non-profit organization devoted to promoting Capoeira and related Afro Brazilian Cultural arts by providing educational and cultural opportunities to the community in which we serve.



Miami Art Center is an art studio and gallery that offers kids and adult art classes in a variety of art mediums including and not limited to ceramics, painting, drawing, graffiti, and instrument construction.

For additional information please visit:

www.MiamiCapoeirasolelua.com & www.MiamiArtCenter.org

About Capoeira



***An adapted excerpt from the article:**

“Capoeira: An Introductory History” by *Mestre Acordeon*

Capoeira is an art form that involves movement, music, and elements of practical philosophy.

One experiences the essence of capoeira by playing a physical game called “*jogo de capoeira*” (game of capoeira) or simply “*jogo*.”

During this ritualized combat, two *capoeiristas* (players of capoeira) exchange movements of attack and defense in a constant flow while observing rituals and proper manners of the art.

Both players attempt to control the space by confusing the opponent with feints and deceptive moves.

During the *jogo*, the *capoeiristas* explore their strengths and weaknesses, fears and fatigue in a sometimes frustrating, but nevertheless enjoyable, challenging, and constant process of personal expression, self-reflection, and growth.

The speed and character of the *jogo* are generally determined by the many different rhythms of the *berimbau*, a one-string musical bow, which is considered to be the primary symbol of this art form.

The *berimbau* is complemented by the *pandeiro* (tambourine), *atabaque* (single-headed standing drum), *agogô* (double bell), and *reco-reco* (grooved segment of bamboo scraped with a stick) to form a unique ensemble of instruments.

Inspiring solos and collective singing in a call-and-response dialogue join the hypnotic percussion to complete the musical ambiance for the capoeira session.

The session is called “*roda de capoeira*,” literally “*capoeira wheel*,” or simply “*roda*.”

The term *roda*, refers to the ring of participants that define the physical space for the two *capoeiristas* engaged in the ritualized combat.

Belt System



KIDS SYSTEM

	1ST CORDÃO
	2ND CORDÃO
	3RD CORDÃO
	4TH CORDÃO
	5TH CORDÃO
	6TH CORDÃO
	7TH CORDÃO

ADULT SYSTEM

	1ST CORDÃO
	2ND CORDÃO
	3RD CORDÃO
	4TH CORDÃO
	5TH CORDÃO
	INSTRUTOR
	PROFESSOR
	CONTRAMESTRE



1ST LEVEL MASTER



2ND LEVEL MASTER



3RD LEVEL MASTER



GRAND MESTRE



The Capoeira Practitioner has the opportunity to test and earn a belt promotion at the Sol e Lua Annual Spring Batizado and Belt Ceremony.

The requirements are progressive with each level.

Fundamental Movements



Old mestres used to say that capoeira had 7 movements. The rest were improvisations done in the heat of the jogo. Today, the number of techniques in Capoeira has grown substantially. Students in one level may learn and practice techniques from more advanced levels. However, they must know well the ones required for his or her level.

Fundamental Movements:

- Ginga, including variations such as “passa pra atrás por baixo” and “por cima”

Ataques (Attacks)

- 1 Usando a cabeça (using head)
- 2 Cabeçada alta (also called arpão decabeça) and cabeçada baixa
- 3 Usando as mãos (using hands) Asfixiante
- 4 Cutila
- 5 Galopante and galopante com giro Palma (leque and sometimes "cutila")
- 6 Usando o cotovelo (using elbow) Cotovelada
- 7 Godeme
- 8 Usando o joelho (using knees) Joelhada
- 9 Usando os pés (using feet) Armada
- 10 Benção
- 11 Martelo
- 12 Meia-lua de frente
- 13 Meia-lua de compasso
- 14 Chapa/Pisão
- 15 Ponteira
- 16 Queixada
- 17 Gancho

Derrubadas ou Quedas (take-downs):

- Arrastão or boca de calças, Rasteira de chão, Tesoura de costas, Tesoura de frente, Vingativa

DEFESAS (defensive movements):

- 1 Au aberto, au fechado, au com rolê, and au enrolado
- 2 Cocorinha de *Mestre Bimba*, cocorinha na ponta dos pés (on the ball of the feet)
- 3 Esquivas (escapes): defesa 1 (um), defesa 2 (dois), and defesa 3 (três)
- 4 Movimentos de *Chão* (floor techniques) Escala
- 5 Negativa de ataque (more movement on the ground) Negativa de defesa
- 6 (negativa de *Mestre Bimba*) Ponte
- 7 Queda de Rins
- 8 Rolê Baixo
- 9 Troca de negativas Rasteiras

Sequencia de Mestre Bimba



The Sequência of *Mestre Bimba*, an important learning tool used in Capoeira Regional.

Sub-sequences order:

(The description combines all movements that each capoeirista applies during a sub-sequence)

- 1** **Capoeirista A:** Two meia-luas de frente, armada, au, and rolê
Capoeirista B: Two cocorinhas, negativa, and cabeçada
- 2** **Capoeirista A:** Two queixadas, cocorinha, benção, au, and rolê
Capoeirista B: Two cocorinhas, armada, negativa, and cabeçada
- 3** **Capoeirista A:** Two martelos, cocorinha, benção, au, and rolê
Capoeirista B: Two esquivas and palmas, armada, negativa, and cabeçada
- 4** **Capoeirista A:** Two godemes, arrastão, au, and rolê
Capoeirista B: Two esquivas and palmas, galopante, negativa, and cabeçada
- 5** **Capoeirista A:** Giro, joelhada, au, and rolê
Capoeirista B: Cabeçada alta (arpão de cabeça), negativa, and cabeçada
- 6** **Capoeirista A:** Armada, cocorinha, benção, au, and role
Capoeirista B: Cocorinha, armada, negativa, and cabeçada.
- 7** **Capoeirista A:** Meia-lua de compasso, cocorinha, joelhada, au, and rolê
Capoeirista B: Cocorinha, meia-lua de compasso, negativa, and cabeçada
- 8** **Capoeirista A:** Benção, au, and rolê
Capoeirista B: Negativa, cabeçada

History

Origins



Between the years of 1500 and 1888, almost four million souls crossed the Atlantic in the disease-ridden slave ships of the Portuguese Crown. The signing of the Queiroz Law prohibiting slave traffic in 1850 was not strong enough to empty the sails of the tumbadores (slave ships) crossing the ocean. Many Africans were still forced to face the "middle passage" and were smuggled into Brazil.

The ethnocultural contributions of this massive forced human migration, along with those of the native inhabitants of the colony and those of the Europeans from Portugal, shaped the people and the culture of Brazil. It is unquestionable that from the Africans, we inherited the essential elements of Capoeira. This is evident in the aesthetics of movement and musical structure of the art, in its rituals and philosophical principles, as well as in historical accounts of the ethnicity of those who practiced capoeira in the past.

Three main lines of thought concerning the origins of capoeira have been introduced throughout the times: capoeira was already formed in Africa; Capoeira was created by Africans and their descendants in the rural areas of colonial Brazil; and Capoeira was created by Africans and their descendants in one of the major Brazilian urban centers. Arguments supporting these theories have long been discussed.

It is undisputed that capoeira is an elusive "chameleonic-like" art form that has assumed many shapes throughout its existence. Change, however, has never been able to wring out capoeira's soul, or extirpate its formative seeds, the common denominator threading together all the shapes capoeira has assumed. Capoeira's spirit, its innate capacity to resist pressure through a deceptive strategy of adaptability and "non-direct" confrontation of opposing forces, is one of the essences that exudes from its African roots.

Capoeira is not the only popular expression that derived from the same formative elements. African in essence, these elements are present in other African-rooted art forms, such as the dances mani from Cuba and laghya from Martinique, or in other purely African cultural expressions, such as the ceremonial dance n'golo from Angola. In many ways, these arts resemble capoeira. However, common structural elements that have coalesced in different geographic and cultural environments result in different outcomes.

In spite of Capoeira's mutant, broad, and diffuse contours that may obfuscate those who are not experienced enough to understand the art's complexities and contradictions, Capoeira remains a distinct and well-recognized popular cultural expression that has been practiced in Brazil for centuries. As the venerable capoeira teacher Mestre Pastinha said: "Capoeira is Capoeira...is Capoeira...is Capoeira."

Some questions related to the formative period of Capoeira still remain unanswered. When, how, and why did capoeira emerge in Brazil? From what specific cultural groups did it come, and from which original art forms did it derive? The difficulty in answering these questions resides in a few factors. Until the late 1970s, the scarcity of known written registers of Capoeira was a big impediment for a more comprehensive understanding of Capoeira history.

Another obstacle to the unveiling of Capoeira's past is the absence of an oral tradition that reaches as far back as the pre-dawn of the art. Fortunately, over the last decades, Capoeira has been a subject of many academic studies in fields such as history, sociology, anthropology, ethnomusicology, politics, physical education, and arts. This growing process of investigations will bring up new lights on the origins and development of capoeira.



Pre-Republican Capoeira

From the 1500s until 1822 Brazil was a Portuguese colony. After a short monarchic period of sixty-seven years and immediately after the official abolition of slavery, Brazil became a republic in 1889. This last period was a time of profound socio-economic change and transformation that shook the political structure of the country.

The different forms of Capoeira documented through oral tradition and written accounts, which thrived from the middle of the sixteenth century through the end of the nineteenth, are grouped under the label Pre-Republican Capoeira.

This period was an era of mystery, an era of the paintings of Rugendas and Debret, the saga of the Quilombos dos Palmares and Zumbi, the era of extraordinary conflict of an enslaved people and their oppressors, an era of romantic historical accounts.

Nowadays, the academic study of this period is substantial, from the maltas and malandros of Rio de Janeiro to the Capoeira steps as precursors to the frevo dance in Recife. Since then, Capoeira has been a means of self-expression, a means of connection with the ancestors, an expression of freedom, and, encompassing all of that, a weapon of survival.

In the last days of the Brazilian Empire, conflicts between Republicans and Monarchists occurred frequently. The streets of Rio de Janeiro were the stage of actual battles that involved a large number of participants, including many capoeiristas.

They caused a big itch to the established society who lived in discomfort, confronting the fears of cabeçadas, martelos, club strikes, and straight razor blades, a favorite weapon of the malandros at the time.

The police records of this time listed thousands of Capoeiristas, which leads us to wonder how many mestres existed, how many personal styles were displayed, how many movements were able to kill enemies?

The physical displays of capoeira at that time were generally called vadiação (a term with various meanings related to playing around, doing nothing), malandragem (implied in the activity of bums, deceitfulness, street smarts, cunning), capoeiragem, or simply, “Capoeira.”

Common to all manifestations of capoeira until recent years was the constant attention the art received from the social mechanisms of repression. Capoeira activities were a magnet for the police.



1900's Repressed Street Capoeira

After the proclamation of the Republic of Brazil in 1889, the attempt to contain the trouble-making activities of the capoeiristas was intensified. Indeed, the capoeiristas received specific mention in the first Penal Code of the Republic of the United States of Brazil (Código Penal da República dos Estados Unidos do Brasil), instituted by decree on October 11, 1890:

Art. 402. To perform on the streets or public squares the exercise of agility and corporal dexterity known by the name, capoeiragem; to run with weapons or instruments capable of inflicting bodily injuries, provoke turmoil, threaten certain or uncertain persons, or incite fear of bad actions; Sentence: prison cell for two to six months (Oscar Soares 1904).

The Republican police enforcement was severe, and tales of persecution are abundant. Many Capoeiristas would run when the police squadron arrived. Others were put in jail or deported, and some would bribe the police to let them go.

Within this struggle, which lasted until the end of the 1920s, the capoeira from Bahia began to emerge, initiating its almost mythological journey to influence the present-day shape and display of the art form.

It became noticed for its soulful characteristics: songs with noticeably African melodic lines and occasional terms from different African dialects, playfulness, and theatrics. Perhaps, applying an unconscious strategy in a demanding game of survival, Capoeira had changed again, disguising its fierce fighting characteristics that had been described in past written accounts.

During these troubled times, it is known that good Capoeiristas hid their art far from the most visible locations.

The lore of the art is full of great fighters, such as *Pedro Porreta*, *Chico Tres Pedacos*, and the famous *Bezouro Mangangá*, and a little later, *Tiburcinho*, *Bilusca*, *Maré*, *Noronha*, *Americo Pequeno*, *Juvenal da Cruz*, *Manoel Rozendo*, *Delfino Teles*, *João Clarindo*, *Livino Diogo*, and *Francisco Sales*.

Amongst those who kept capoeira alive, a giant was born in Bahia. *Manuel dos Reis Machado* emerged to become venerated as the most extraordinary personality in the historical trajectory of capoeira. He is recognized all over the world as *Mestre Bimba*, the creator of the *Capoeira Regional*.



Capoeira Regional

Manuel dos Reis Machado (1889-1974), nicknamed Bimba, began to learn Capoeira at the age of 10 from an African called Bentinho who worked as a captain for the Bahian Company of Navigation.

For many years he honed his skills, practicing the traditional capoeira from Bahia to become considered one of its great artists. In the mid 1920s he developed his innovative style that went on to influence the destiny of Capoeira. His work emerged in a time of complex political and cultural circumstances.

This scenario instigated an extraordinary amount of interpretations regarding his motives and methods. Unquestionably a full plate for the scholars, *Mestre Bimba* lived a simple life deeply rooted in his ancestors' culture.

Because of his character, dignity, and wisdom, he was considered by his peers and the Bahians in general as one of the most expressive and influential African- Brazilian personalities of the time.

Early in his teaching career— according to *Bimba* himself—in reaction to the sloppiness of some of the Capoeira displayed on the streets of Bahia, he resolved to train his students to become powerful fighters.

To demonstrate the validity of his training method, he challenged capoeiristas and fighters from other disciplines, winning these public matches. In the early 1930s, attracted by the Mestre's charismatic teaching, a large number of students joined his school, helping to generate a momentum that propelled capoeira forward in terms of general acceptance.

The growth of *Mestre Bimba's* style would not have been possible if he had not opened a formal and legalized school. Prior to him, Capoeira had been mainly practiced as a weekend pastime, played in the street and informally learned on the spot.

The “*Academia de Mestre Bimba*” was officially registered with the *Office of Education, Health and Public Assistance of Bahia* in 1937. This set a precedent for greater tolerance towards the practice of other African-Brazilian popular expressions.

The school was registered under the name of *Centro de Cultura Física Regional (Center of Regional Physical Culture)*.

Because of his school's name, which also offered a way around the legal prohibition of capoeira, the term **Capoeira Regional** was reinforced and definitively established as the denomination of *Mestre Bimba's* style.



History

Why “Regional?”

For Mestre Bimba, “Regional” was Bahia—the immediate local universe that embodied the “baiano” quality of his art; an implicit respect for its inherent African connections.

In reality “Bahia” is correctly called “Salvador,” the capital city of the large state of Bahia. Seated atop hills and surrounded by sunny beaches and green valleys, Salvador has been a fortress of African culture in Brazil, from which arises today’s Capoeira.

Its imaginary and mystical body has a unique significance for its sons and daughters who simply call it “Bahia.” To be “African in Bahia” and simultaneously “just Brazilian,” especially in Mestre Bimba’s time, was naturally accepted by all baianos, without needing to be explicitly voiced or displayed with some obviousness.

It is the result of a state of immersion in an environment in which the sacred and profane mingle, regulated by the will of the orixás as an integral part of everyday life. “Capoeira Regional” means all that.

Mestre Bimba's approach encompassed the following: teaching in an enclosed physical space that was conducive to a more focused practice; the introduction of a systematic training method; the use of a specific musical ensemble of one berimbau and two pandeiros; and an emphasis placed on the toques de berimbau (berimbau rhythms) of São Bento grande, banguela and iuna.

Those rhythms mandated jogos with specific characteristics: being more fight-oriented, more co-operative and demonstration-like, or involving movements from the cintura desprezada, respectively.

The capoeira of Mestre Bimba had a medium-paced cadence that allowed the Capoeiristas to ginga strategically with manha, malicia, and elegance.

Following the berimbau command, the Capoeiristas were guided in an intricate and dynamic display of attacks, defenses, and a tricky juke-like swing to confuse opponents.

Mestre Bimba did not include in his style some movements from the Capoeira at the time.

Capoeira Angola



The easing of repression on popular expressions during the government of Getulio Vargas in the mid-thirties made the timing right for Mestre Bimba's concept to be realized.

Other Capoeiristas followed in his footsteps. Amorzinho, Aberrê, Antônio Maré, Daniel Noronha, Onça Preta, and Livino Diogo all became involved in the quest to create an organization to facilitate the practice of their Capoeira in this new stage of the art's development.

From amongst those involved in this quest, Vicente Joaquim Ferreira Pastinha, Mestre Pastinha, distinguished himself by founding the second capoeira association after Mestre Bimba.

In his own book Pastinha explained, "On February 23, 1941, in the Jingibirra at the end of the neighborhood of Liberdade, this center was born.

Why? It was Vicente Ferreira Pastinha who gave the name Centro Esportivo de Capoeira Angola [Sports Center of Capoeira Angola]" (In Decênio, 1994: 4a).

In his pursuit of organizing his beloved capoeira, Mestre Pastinha mobilized his students, other capoeiristas, and politically influential friends to formally establish a permanent home for his school.

After years of struggle and long periods of inactivity, on October 1, 1952, the Centro de Capoeira Angola was officially installed at the Largo do Pelourinho (Pelourinho Plaza) in Salvador, Bahia.

Present Day Capoeira

Before *Mestre Bimba* there were many stylistic displays of capoeira in all its aspects of fight, dance, pastime, ritual, mannerisms, and different social behaviors. However, none of them gained center stage as a defined approach to Capoeira.

Both Capoeira Regional and Capoeira Angola have generated new schools and styles based upon interpretations of the teachings of Mestre Bimba and Mestre Pastinha.

Some of these schools have attempted to maintain the characteristics of the original styles of these great mestres, while others have embraced both, while developing their own

About the Music



The music of Capoeira has the potential to become a means for understanding the past and present universe of the art form, as well as constructing the present reality of the capoeira that is lived by a particular community. In this case, "Capoeira community" does not refer to the social gathering of students that naturally occurs in all schools, but to a strong body synergistically greater than the individuals who belongs to that "particular community." The materialization of this community should be felt as a magical presence in the terreiro in which the Capoeira practice happens.

We place great emphasis on the knowledge of the instruments, their rhythmical elements, and the performance of the capoeira music at our maximum potential. This helps to summon the soul and energy to the rodas. There is a big distinction between some physical aspects of the music such as speed and volume, and the "**axé**"— *as a kind of constructive energy*. **Axé** happens when the respect for the music, properly tuned *berimbaus*, sensitive playing of the instruments, singing in the right pitch, and concern with the maintenance of a harmonious ensemble are present. All the multiple facets of being a capoeirista are facilitated and enhanced through the music. These facets are to sing, to play instruments, to play capoeira, to laugh, to cry, to think, to love, to care for our brothers and sisters, to care for our school, and to live as a full human being.

Until the early twenties, there was not a defined composition for the instruments in capoeira accepted by all teachers. In *Mestre Bimba's* school, he used one *berimbau* and two *pandeiros*, emphasizing the idea that the *berimbau* is the leader of the *roda*, deciding the character of the game, its variations, and length. Therefore, one of the fundamentals of playing Capoeira Regional is to use exclusively one *berimbau* and two *pandeiros*. We keep this tradition when we play Capoeira Regional.

In the late sixties, a *bateria* with 3 *berimbaus*, 2 *pandeiros*, 1 *atabaque*, 1 *agogô* bell, and 1 *reco-reco* became predominant. We frequently use this *bateria* organizing the order of instruments as follows (left to right as one faces it): *reco-reco*, *pandeiro*, *berimbau viola* (treble one), *berimbau de centro ou medio*, *berimbau gunga* (bass one), *atabaque*, and *agogô*.

There are several ways to tune the *berimbaus* and to sing to them. One that is simple to do and that makes it easier to find the right pitch is to tune the *berimbau medio* and the *viola* one step above the *gunga*. In this case, the *gunga* plays the rhythm called *Angola*, the *medio* plays *São Bento grande de Angola* in a kind of inversion in the use of the *dobrão*, and the *viola* will make variations, *repicando* in a syncopated fashion and ending the rhythmical cycle with a "closed note" (when the *dobrão* is pressed against the string to obtain the highest note of the instrument).

Rhythms that we play during the jogos in our school...

For the Capoeira Regional: *São Bento grande*, *banguela*, and *Iuna*.

For any other style: *Angola*, *São Bento grande de Angola*, *São Bento pequeno*, and other variations.

Music

Fundamental Rhythms & Vocabulary



1 Recognize the basic toques de *berimbau* (*berimbau rhythms*) below. Identify the following rhythms of the berimbau according to the positions off the dobrão. They can be “pressed” (when the dobrão is pressed against the string) or “open” (when the dobrão does not touch the string). For those who knows a little bit of music theory, think about the rhythm as being in a 4/4 meter. The clapping is on 3,4,1 with a rest on the 2.

- 1 - São Bento Grande de Angola: *Press dobrão on the first clap and two hits open* Open, press, open
- 2 - Cavalaria: *Press dobrão on the first clap and two hits open* Open, press, open
- 3 - São Bento Grande de Regional: *Open, open, and pressed*
- 4 - Banguela: *Open, press, "waw" sound with the gourd*
- 5 - Angola: *Open, press, do not play the third clap*

2 How to hold the berimbau and play the basic part of the rhythms above.

3 How to play the pandeiro, atabaque, agogo, and reco-reco.

4 How to respond the chorus of some traditional songs.

NOTE: The most important component of the music is to keep the “tempo”. Try to practice the chops of the instruments before sing while playing Learn a few songs at the time and try to sing in tune.

Words of Importance

Ladainha - The puxador (soloist) begins alone after the cry of the "Ie" which defines who will sing next. The ladainha tells a story in the form of a lament. For some, the "ladainhas" are influenced perhaps by Islamic prayer, and for others, by the cry of Brazilian cattle herders while travelling long distances. Whatever its origins, the ladainhas set up an atmosphere of anticipation and call for attention of all the Capoeiristas present.

Canto de Entrada - When the ladainha ends, a new song style begin. It is called canto de entrada, **louvação**, or sometimes **chulas**. It is a salute initiated by the cantador (also the soloist) or puxador and answered by a chorus of all the presents. The puxador always will begin with the salute "Ie viva meu Deus" (Ie longlive my God). The chorus will always respond with the same exclamation, adding at the end of the setence the word “camará,” which is a corruption of the word camarada (friend).

Soloist: Chorus: Soloist: Chorus: Soloist: Chorus:

Ieh Viva Meu Mestre.

Ieh, Viva Meu Mestre, camará. Ieh que me ensinou

Ieh, que me ensinou, camará Ieh a capoeira

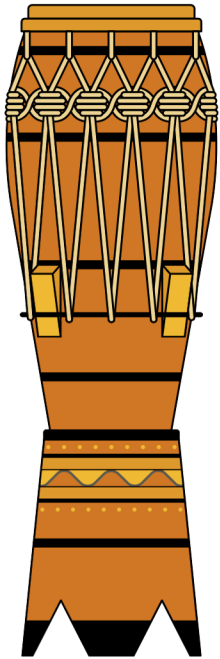
Ieh, a Capoeira, camará.

**We use this song to formally end our class. It means: “Long live my teacher who taught me capoeira, comrade.”*

The last line in the canto de entrada should be “iê, volta do mundo,” which means “let’s go around the world.” This is the signal for the jogadores (players) to begin the jogo.

Ouadras (quatrains), **Corridos** (free running rhymes), and **Chulas**

Instruments



Atabaque



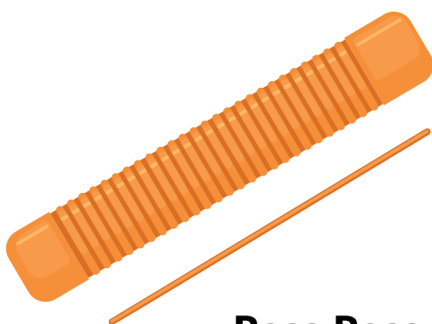
Berimbau



Agogo



Pandeiro



Reco Reco



Caxixi

General Code of Conduct



- Whereas the African-Brazilian arts have survived all manners of adversity and stress and have evolved within manifold social, political, and cultural contexts;
- Whereas Capoeira, central focus among those arts, has historically served as a means of resistance against racial and cultural oppression and is universally regarded as a tool of personal transformation;
- Whereas all Capoeiristas—men, women, children, masters, and beginners—have stepped onto a shared path that may become a lifelong journey;
- Whereas the bonds uniting the capoeira community are secured by a common love of the art, pursuit of enrichment, and appreciation of communion;
- Whereas the capoeira community is composed of individuals possessing diverse strengths, weaknesses, and complexities and expressing diverse emotions, personal narratives, and unique perspectives;
- Whereas that diversity is a principle source of strength and growth for the Capoeira community;
- Whereas it is essential to sustaining individual contributions, developing cohesion within the community, and promoting the art form that the inherent dignity and unique identity of all members of the capoeira family are recognized, honored, and protected by mutual resolution; This Code of Conduct is a common standard of behavior for all members, associates, house teachers, staff, guest teachers, and visitors.

Article 1. Respect

All Capoeiristas shall strive to honor their own self worth, to treat one another with equal dignity and respect, and to nurture a consciousness of fellowship. Respect extends to the academia—the sacred terreiro de treinamento—where we shall do our part to keep the space clean and vibrant, to maintain our instruments in good order, and to further our school's mission. More broadly, Capoeiristas shall respect capoeira history, traditions, rituals, and its role as an educational discipline.

Article 2. Equal Opportunity

UCA is committed to providing an environment in which people are treated as equals regardless of color, race, ethnicity, national origin, age, mental or physical disability, sex, sexual orientation, gender identity, gender expression, physical appearance, body type, religion (or lack thereof), political views, or economic conditions. Everyone has the opportunity to progress in all aspects of Capoeira in order to reach higher levels of competence and to assume roles of greater responsibility within the community.

Article 3. Boundaries

As expressed in our membership and event waivers, the practice of Capoeira, like other physical activities, involves inherent risk. While some degree of physical and psychological challenge can promote the growth of a Capoeirista, excessive aggression is neither appropriate nor acceptable. Likewise, other types of intimidation that threaten the well-being of another are inappropriate. Respect the physical and emotional integrity of self and others.

Article 4. Harassment

Harassment undermines the foundations of dignity and respect, betrays an atmosphere of safety, is contrary to the spirit of this resolution, and, as such, will not be tolerated at any time in our organization and in related situations.

Article 5. Perpetual Oath

As the heirs to, and custodians of, a grand history, it is necessary that we, the capoeiristas of today, do our part to honor, preserve, and advance the traditions of that history with awareness and integrity. Capoeira has evolved throughout time, and now through our actions, as we are nourished by its roots, we reflect values that are consistent with today's humanitarian attitudes and mores. In conjunction with the intent of this resolution, we remember that capoeira is an art of survival and a weapon of resistance, and we aspire to embody that legacy by being proactive on our own, or another's, behalf in any living moment or difficult situation. As teachers and students, we shall strive to lead by positive example, to maintain a constructive attitude, and to inspire the best from each other. We shall all assume the responsibility of considering how our behavior impacts others. By the contribution of every voice, may the promise of harmony persevere and the spirit of capoeira thrive.

Class Guidelines & Conduct



- As with any other form of demanding physical activity, please consult your physician before taking up Capoeira classes.
- Let the teacher know if you have specific needs or concerns prior to class.
- It is recommended to arrive on time to class. It is important to start on time because the beginning of the class is the warm up and explanation of the fundamental points of the lesson.
- Hydration is recommended prior to exercise. We recommend having a water bottle during training. Water will be available at the studio as well.
- If you arrive late, please warm up properly on the side and ask the teacher for permission to join class. Likewise, if you need to leave the training floor for any reason, please let your teacher know.
- Wear your Capoeira uniform to class. Uniform is optional on Fridays. If you are not able to wear uniform please inform the teacher and wear comfortable pants and shirt designed for movement.
- Consistency is important for your advancement, and we highly suggest that you attend as many classes as you can and that you participate in the various extra training opportunities and social activities that we promote from time to time.
- You will get the most benefit from a class in which you are fully engaged. As such, you will foster positive energy for the group as a whole.
- Always pay attention to what the teacher is saying and doing, Focus on your training. Ask for assistance from the teacher if you need it.
- A good athlete must avoid injuries and properly manage those that she or he cannot avoid. Take proper care of any injury you may incur in order to heal faster and to keep yourself strong. By the way, our statistics show that most of our students' injuries happen while they are involved in other activities outside of class. If you have questions about preventative care, stretching, strengthening please let us know.
- If you are injured, let your teacher know about your condition. You still may benefit from coming to class to observe or to play instruments and learn the songs. At the minimum, try to follow the lyrics of the chorus and to clap your hands with the rhythm.
- Treat fellow class members with respect and approach personal and group training with intention and awareness.
- Please prioritize the health and well-being of our Capoeira community by staying home if you are feeling unwell. This simple act can help prevent the spread of infectious diseases, such as Covid-19 and the Flu. Your cooperation ensures a safe and enjoyable training environment for everyone involved.
- No filming or photography during class is permitted without permissions. If you would like to film or record please ask prior to class.
- Prioritize health and well-being by staying home if you are feeling unwell. This simple act can help prevent the spread of infectious viruses such as Covid-19 and the Flu. Your cooperation ensures a safe and enjoyable training environment for everyone involved.
- Teachers are addressed by their rank titles, such as Mestre, Mestra, Contramestre(a), or Professor(a). This treatment is part of the traditions of the art and is good manners.
- Pay fees in a timely manner. Fees are due before the 5th of each month.

For additional information please visit:

www.MiamiCapoeirasolelua.com & www.MiamiArtCenter.org