



UNION  
CULTURAL  
CENTER



# CARANGOLO

MESTRE SILVINHO & FICA SEATTLE

# ABOUT THE ALBUM

*Carangolo* features the music of Capoeira Angola, an Afro-Brazilian martial art that combines music, movement, and philosophy. Led by Mestre Silvinho, this album includes studio produced tracks at Sage Arts and a live recording of a *roda* at the Union Cultural Center, where ICAF Seattle trains.

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Silvio Dos Reis, known to his students as Mestre Silvinho, has dedicated over 30 years of his life to Capoeira Angola. Since 2004 he has been leading the International Capoeira Angola Foundation, ICAF Seattle, founded in 1997 by Mestre Jurandir. He also oversees the activities of groups in Bellingham (WA), Portland (OR), and Hawaii.



Scan the code to visit our site, view the companion booklet, and listen to the full album on BandCamp!

# TRACK LISTING

## Part 1

1. **Tributo a Minas Gerais**
  - i. Acorda povo, simbora gente
  - ii. Voce pensa que o mineiro e bobo
  - iii. Carangolo
  - iv. O Minas Gerais
2. **Menino Jogue Bonito**
  - i. A onda quebrou na praia
  - ii. A canoa virou marinheiro
  - iii. Tempo bom, tempo bom
3. **Falar de Guerra**
  - i. Paranae, paranae, parana
  - ii. Eu nao vou em Montevideo eu nao vou
  - iii. Abalou Cachoeira, abalou
  - iv. Adua, Adua
4. **Ai Que Saudade**
  - i. Abre a cabaca, espalha semente
  - ii. Adao, Adao, cade Salome, Adao
  - iii. Valha-me Dues, Sinho Sao Bento
5. **Kids songs**
  - i. Mare, Mare
  - ii. O inga, o ingazeira o inga
  - iii. O sim sim sim, o nao nao nao
  - iv. Bota fogo no canavial
  - v. Terra e Mae

## Part 2

1. **Berimbau Orchestra Ritmos**
  - i. Angola
  - ii. Sao Bento Grande
  - iii. Cavalaria
  - iv. luna
2. **Triya composed by Leika**
3. **Berimbau Duet – Mestre Silvinho & Leika**
4. **Hipi Hopi do Brasil feat. Saiyana**

# PARTICIPANTS

- Mestre Silvinho
- Leika
- Contra Mestre Caxambu
- Amalia
- Roxanne
- Jordan
- Rocky
- Sandra
- Edimbo
- Contra Mestre Leon
- Jessi
- Amy
- Miguel Capoeira
- Deepa
- Marcus
- Stephanie
- Saiyana
- Oxani
- Treinel Matteo
- Sonia
- Simon
- Jocelyn
- Emily



## CHILDREN

- Raul
- Amaya
- Maelea
- Humma
- Kindred
- Maroon
- Luana

# THE ALBUM VISION

This album is a collaboration between FICA Seattle and Sage Arts Recording Studio. It features two separate recording sessions with Mestre Silvinho's Capoeira students and the Berimbau Orchestra, an offshoot project with his students led by Leika Suzumura and Contra-mestre Caxambu. The first session took place at Sage Arts Studios in Arlington, WA, with engineer Jordan Cunningham. During that day, we recorded new and traditional *corridos* and *ladaínhas*. We also recorded a number of tracks performed by the berimbau orchestra to celebrate the musical dimension of capoeira and the creative aspects of the ensemble. We sought out a studio recording for these songs in order to fully capture the rich sound of the berimbau while balancing the full range of frequencies within the entire *bateria*. In addition, we chose to have minimal and unobtrusive studio processing.

The second recording session took place during a live *roda* at the Union Cultural Center, our capoeira home, in the heart of the International district in Seattle, WA. In this recording, we sought to honor the deep conversation between music, movement, and philosophy within capoeira angola.

This project emerged through a partnership between Mestre Silvinho and Emily Silks, a PhD candidate in Ethnomusicology at the University of Washington, whose work realizes documentation and archival projects as community arts resources.

# **ABOUT CAPOEIRA, FICA SEATTLE, & THE UNION CULTURAL CENTER**

With roots in West Africa, capoeira originated in Brazil around 1600 as a way for Afro-descendents to resist and overthrow the institution of slavery, which they never accepted. Directed by the sounds of the musical bow called berimbau, its music, dance, movements, and rituals became symbols of resilience and community building, connecting Afro-Brazilians to a heritage and dignity from which the slave trade sought to separate them..

Mestre Silvinho's studio is part of the International Capoeira Angola Foundation (ICAF) which was founded in 1996 under the vision of both Mestre Jurandir, Mestre Cobra and Mestre Valmir. In 1997, Mestre Jurandir began the Seattle chapter of ICAF. Today, the Union Cultural Center (UCC) is the house of ICAF Seattle along with other cultural arts of the African diaspora such as Western African Dance, Samba, Fandango, Bomba, Afro-Peruvian ensembles, and more. The UCC is a collective art space and non-profit organization that supports and empowers artists, creatives, and activist communities across Seattle.

# THE UNION CULTURAL CENTER



# LAND ACKNOWLEDGEMENT

The Union Cultural Center is built on the ancestral lands of the dxʷdəwʔabš (Duwamish) people, who have lived here since time immemorial and whose land touches the shared waters of all tribes and bands within the spuyaləpabš (Suquamish), dxʷsəqʷəb, dxʷlilap (Tulalip) and bəqəlšuł (Muckleshoot) nations. We honor their lasting culture, continuing presence, and sustained stewardship of this land. We are visitors on this land and remember the words of Chief Si-ahl, who said that "This we know, all things are connected like the blood which unites one family." We understand these words in the ways that they resonate with the philosophy of the roda which unites us in community, ancestrality, and purpose.

Sage Arts Studios is built on the lands home to the Stillaguamish people. We honor the first peoples of these lands by acknowledging that the area in which we gathered is within the traditional territory of the stuləgʷábš, People of the River, Stoluck-wa-mish River Tribe, the Stillaguamish Tribe of Indians. The Stillaguamish people have inhabited these lands and waters since time immemorial and their descendants have remained in this territory to this day. The Stillaguamish people have continued to practice the traditional ways of their ancestors of fishing, hunting and gathering. The Stillaguamish Tribe has had these lands and cultural traditions passed on to them by their ancestors who believed that everything has a spirit and that they are caretakers of these lands and waters.

All of us, as citizens of the United States, are bound to the Duwamish, Stillaguamish and other Indigenous people of this land by the Treaty of Point Elliot.

# WORDS FROM M. SILVINO

FICA Seattle proudly presents *Carangolo, Como Vai, Como Passo*, a work produced in partnership with Sage Arts Studios, Union Cultural Center, and produced by Emily Silks. During a Capoeira class that I was teaching for the Music Department at the University of Washington, I met Emily Silks, and during our conversations the idea of recording a Capoeira album emerged as a possibility and has now materialized as a reality. We present *Carangolo* and invite you to enjoy this small project by the FICA Seattle community with some recognized mistakes and valuable successes.

We open by remembering the story of Pedro Cem, who had a hundred of everything and ended up, due to arrogance and pride, with nothing. We then pay homage to Minas Gerais, where I began Capoeira inspired by the hands and feet of my late friend Chiquinho, the carangolo malungo to whom I dedicate this work.

Then the voices of those who are just arriving, the young and dedicated students in the “paranaues” of life, have permission to send their messages:

- Play nice, boy, and respect your comrade, because these good times will never come back.
- Wars change the world and there is a genocide in foreign lands. We position ourselves and sing for a free Gaza and freedom for the Palestinian people. Because years ago in Adua, the oppressors were defeated and hopes were renewed in Ethiopia. To a world engulfed in war and injustice, “I won’t go to Montevideo, I won’t go to Montevideo.”

From their messages come the voices, the charisma, the sincerity of the children whose melody calms us, soothes us and gives us hope that another world is possible. And we continue with the journey through the live roda in our home, the Union Cultural Center, and then present the rhythms of the Berimbau, the greatest master of the roda. We end by remembering UBUNTU: I AM BECAUSE YOU ARE.

And so, with great humility, we invite you comrades to look around and ask those close to you, “*Carangolo, como vai como passo?*” (Friend, how are you doing?)

# BATERIA 1 – PEDRO CEM

WRITTEN BY MESTRE VALDEMAR, SUNG BY MESTRE SILVINHO

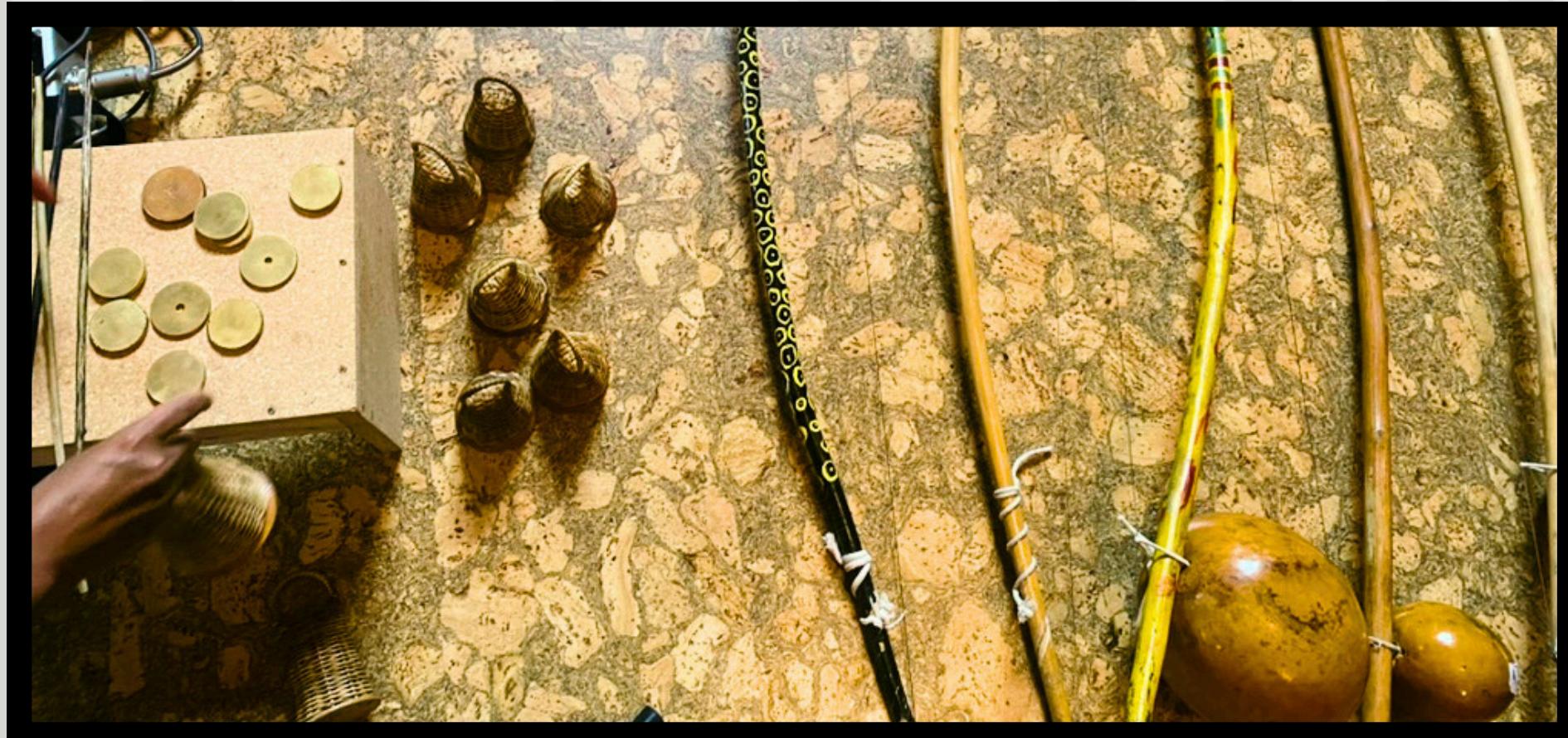
La no ceu vai quem merece / Na terra vale que tem  
A soberba combatida / Foi quem matou Pedro Cem  
Deus e Pai de todos nos / E eu nao sou Pai de ninguem  
La se vai minha fortuna / Exclamava Pedro Cem  
Ontem eu fui milionario / Ja tive e hoje nao tenho  
O que ontem me valia / Hoje nem valia tem  
Ele dizia la nas portas / Uma esmola a Pedro Cem  
Quem ja teve hoje nao tem / A quem eu neguei esmola / Hoje me nega tambem  
Nasceu num berco dourado / Cresceu num colchao macio  
Hoje mora no relento / Neste mundo de chao frio  
A justica examinando / Os bolsos de Pedro Cem  
Encontrou uma mochila / E dentro dela um vintem  
E um letreiro que dizia / Ja teve hoje nao tem  
Camaradinho...



# **BATERIA 2 – TRIBUTO A MINAS GERAIS**

WRITTEN AND SUNG BY MESTRE SILVINO

Tropeiro de Minas Gerais / Amansador de burro brabo  
Cabra forte e destemido / A voce devo um regalo  
Olhe arreia seu cavalo / Ajunte sua manada  
Pra comeca a galopa / No clarao da madrugada  
Que o sol ja vai raia / O trabalho comeca  
Tropeiro que e trabalhado / Se aprume pra trabalha  
Va prepara seu alimento / Numa cuia de massape  
Com farinha e feijao / Carne seca e pimenta  
O que ce pode faze  
Camaradinho...



# BATERIA 3 – MENINO JOGUE BONITO

PUBLIC DOMAIN, SUNG BY AMALIA

Menino seja humilde / E louve seu camarada  
Quem disser que tudo sabe/ É porque não sabe nada  
Menino jogue pra lá  
E depois jogue pra cá  
Quem não pode com mandinga  
Não carrega patuá  
Menino jogue bonito  
Que eu vou te acompanhar  
Berimbau segure o ritmo  
Que nós vamos vadia, camará



# BATERIA 4 – FALAR DE GUERRA

WRITTEN AND SUNG BY TREINEL MATTEO



Hoje eu ouví falar de guerra / Até na televisão  
O problema é muito grande / Quem diz isso tem razão  
Agora só ta faltando / É memória e compreensão  
Meu governo faz a guerra / Desde antes de nascer  
Contra indigenas e negros / Disso eu não vou me esquecer  
De He Sapa e de Lumumba / Eu me lembro pode cré  
Muito bom fala' em valores / Como a democracia  
Vai dizer para os Lakota / Sobre a tal soberania  
Ou também pra um congoles / Eu so vejo hipocrisia  
Fala pros politicantes / Que você quer paz também  
Quem for procurar a guerra / Saiba que a guerra vem  
Lá no céu vai quem merece / Na terra vale quem tem, camarada,  
lê que vai fazer? / Lê com capoeira? / Lê viva meu Mestre!

# WORDS FROM MATTEO

"In the first ladainha in Mestre Traira's album (1963), the singer tells us about refusing to serve in the Brasilian war against Paraguay – a theme that recurs in the corrido 'eu nao vou em Montevideo' sung by Mestre Tiburcinho, recorded for the soundtrack of Jair Moura's documentary 'Dança de Guerra' (1972). In the first ladainha from Mestre Moraes' first album (1994), he challenges prominent racist narratives in Brasil.

Drawing on that legacy, my ladainha challenges the official portrayal of our government's actions, citing two examples (among countless others) of the US government's dishonorable conduct: the ongoing, shameful theft of the Black Hills (He Sapa, in Lakota), and the overthrow of the first government of an independent Congo, whose disgraceful epilogue was the brutal assassination of President Patrice Lumumba.

The final corrido (Adua, Adua) I sing similarly re-evaluates the history that I encountered as a high school student in Pistoia, Italy. I was told about the 'defeat at Adua' during the first Italian invasion of Ethiopia (1896) in school, but only as a passing comment, with no analysis or connection to the fact that my school is located on Adua avenue. My corrido celebrates Ethiopia's victory at Adua against an invasion whose commanders wanted to do to Ethiopians what the United States had done to Native Americans."

*Treinel Matteo, October 2024*

# **BATERIA 5 – AI QUE SAUDADE**

WRITTEN BY MESTRE ANGOLINHA / SUNG BY MESTRE SILVINHO

Ai que saudade / Sinto do meu grande Mestre  
Se aqui ele estivesse / Isso nao acontecia  
Todos voces tem no peito uma paixao / Mas paixao igual a minnha, esta  
nao existe nao  
Trago no peito, a marca da escravidao / Dos acoites na senzala / Das  
noites de solidao  
Era o banzo, doença de nostalgia / Negro vimo pela sorte / Ou morto na  
travessia  
Saudade eu tenho / Da casa onde eu morava  
Saudade eu tenho / Do reinado em que eu reinava  
Mesmo sem ter tido casa / Retratei em ladainha



# BATERIA 6 – KIDS BATERIA

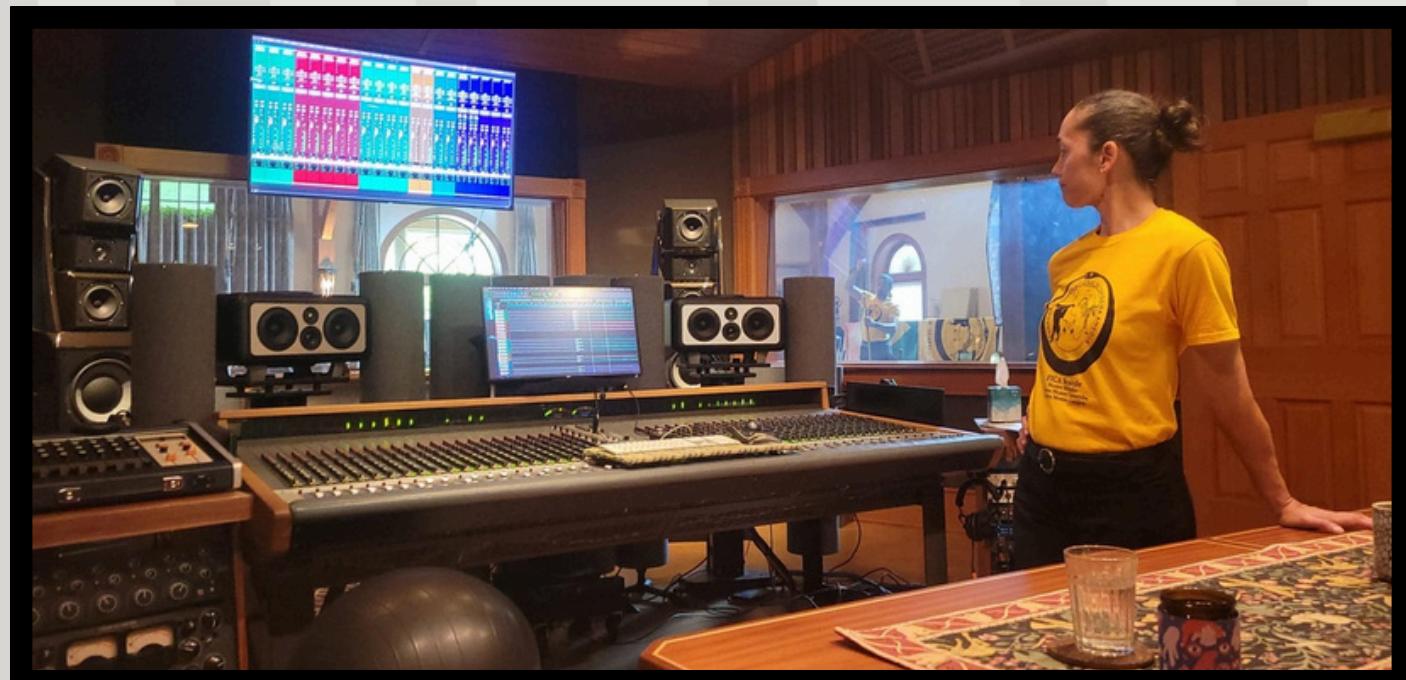


# WORDS FROM LEIKA

"FICA is proud to feature students from the Seattle Amistad School Capoeira classes on this album. Amistad has been a cherished partner of FICA since 2012, where we provide students with weekly classes learning Capoeira movements, music, history and philosophy. The students selected the songs recorded on this album and took turns leading the call and response.

The Berimbau Orchestra is an extension of Capoeira music that invokes innovative musicality and dialogue between players. We included classic rhythms from the roda like Toque de Angola and Sao Bento Grande, while also preserving the historical significance of Cavalaria and luna. The song Triya came as an inspiration to me in the early months of COVID, perhaps as a way to sooth the uncertainty of the time. Triya's layered rhythms represent the body (gunga), mind (medio) and spirit (viola). Hipi Hopi do Brasil was a spontaneous song that emerged one evening when I was playing around with rhythms, inspired by hip hop instrumentals. My daughter, Saiyana, arrived home and instinctively flowed into a freestyle over the rhythm. What you hear on this album is the fruit from that musical pollination between mother and daughter."

Leika



# BERIMBAU ORQUESTRA



# HIPÍ HOPI DO BRASIL FT. SAIYANA

WRITTEN BY SAIAYNA

From the words of my mother, she gave to her daughter

I use my voice to spread it to the others

Everyone wants to be seen and heard

Spread your wings fly free like a bird

Here you are embraced as yourself rest assured

Makes me think of the Bantu word

Ubuntu, I am cuz you are.....

So welcome to the cultural center,  
you and I are One

For the fusion of our souls, that's called the Union

So come as you are, no need to change

Just let me get this to you so we're on the same page

It's not about you you you

And it's not about me me me

It's about us we, it's about our community

Some of y'all can't stand that and say no,  
but here we say.....

O sim sim sim

Once you accept that we can go into depth

This is our mission even after death

We don't even do this work for the check

So check this out

We are proud to show the crowd how we can get all loud

Letting you feel the rhythm through the ground

Showering y'all with that ancestral sound

Remember, nothing is linear, it is all round

When I say Ubuntu, y'all say I am cuz you are  
Ubuntu, I am cuz you are



# **ABOUT JORDAN CUNNINGHAM, ENGINEER**

Growing up in Northern California with just enough internet to load ultimate-guitar.com pages, Jordan started playing and recording music as a teenager. After college, he began as an intern at Prairie Sun Studios in the San Francisco bay area to assist a wide variety of producers & engineers in the recording process of both independent and major label records.

Moving to Seattle in 2011 to work for producer Michael Connolly, he started producing albums and EPs for local Seattle artists out of Empty Sea Studios, Studio Litho and other various studios around Washington state. In 2016, he was invited to become the chief engineer and manager of Sage Arts Recording outside of Seattle.



# ABOUT EMILY SILKS



Emily Silks (they/them) is a PhD Candidate and Graduate Instructor in Ethnomusicology at the University of Washington, currently serving as the Archivist for Northwest Folklife. In their doctoral research, Emily is committed to realizing recording projects, archives, and digital humanities as community resources through collaborative projects with local non-profits and artists in Seattle. The production of *Carangolo* has opened the door to Capoeira for Emily and they have been training and researching Capoeira Angola ever since.

# **EMILY'S ACKNOWLEDGEMENTS**

I am filled with gratitude for all the participants and their family members who came together to contribute to this album. The success of *Carangolo* is a testament to Mestre Silvinho's and Leika's leadership and vision. Thank you both for believing in this project.

Thank you to the FICA Seattle capoeiristas, who've taught me so much about community, camaraderie, and integrity. Thank you to Treinel Matteo, who provided valuable editing and translation insight for this booklet. Thank you also to my partner Jocelyn, whose support and encouragement helped me step towards this project in the first place.

Lastly, thank you to Jordan Cunningham from Sage Arts, who volunteered his time, energy, and expertise to engineer this album. Without him, this project would not have been possible.

# **MESTRE SILVINHO'S DEDICATION TO CHIQUINHO**

Eu comecei a treinar Capoeira Angola no ano de 1986, na cidade de Belo Horizonte MG, aos dezessete anos de idade. Na verdade a capoeira bateu na porta da minha casa. Meu irmão na época já estava desenvolvendo sua carreira na música e o irmão do amigo musicista do meu irmão começou a visitar a nossa casa. Batia na porta da nossa casa Domingo de manhã, seu nome é Chiquinho. Chiquinho na época já praticava Capoeira Angola no Grupo Iuna de Capoeira Angola, e ele trouxe pra nossa casa todo o mundo da Capoeira angola. Como na ladinha de Pedro Cem, ele batia na nossa porta, aos Domingos, 8 horas da manhã, mas não pra pedir esmola, pra proscar, conversar. Chiquinho era escritor, desenhista, artista, escrevia poemas e uma coisa que nos chamou atenção e que ele trazia os seus livros e algumas vezes fazia bananeira com a cabeça no chão e lia seus livros pra gente fazendo bananeira com a cabeça no chão. Chiquinho era poeta, desenhista, aquele tipo artista popular que de tudo sabe muito. Ganhou nossa amizade e os nossos corações. Um dia ele chamou eu e meu irmão pra começar a treinar Capoeira. A gente foi pra um campo de futebol e ali começamos nas gingas e negativas, o ano era 1986. Fizemos uns dois ou 3 domingos eu acho, até que um dia Chiquinho disse que ia viajar, ia embora de Belo Horizonte mas deixou pra gente o endereço do grupo de Capoeira que ele participava. Eu fui lá, meu irmão não foi. Assim que cheguei no Grupo Iuna de Capoeira Angola encontrei o Primo, hoje Mestre Primo e depois de alguns dias encontrei o Rogerio, hoje Mestre Rogerio Peixoto, Mestre do Grupo Angola Doblada hoje, e assim comecei a minha caminhada na Capoeira Angola. Sou muito agradecido ao Chiquinho, este amigo e companheiro que hoje já atravessou a linha do Kalunga, se foi pras nuvens, pra fazer suas bananeira e ler suas poesias pro povo do lado de lá. Está na paz de Deus Chiquinho, meu amigo, inspirador, malungo dos bao sempre com aquele sorriso maroto. A você dedico este trabalho, esta coletânea de palavras, sons e sentimentos expressados do jeito que a gente é. Você é Carangolo e pra sempre vai ficar no meu coração, valeu irmão. Obrigado Chiquinho, você que me mostrou os primeiros passos da Capoeira angola.

Meu primeiro Mestre. Valeu Carangolo...

“Carangolo, como vai como passou”

*Uma homenagem postuma ao CHIQUINHO de Belo Horizonte, Bairro Aparecida, Minas Gerais, Brasil*

# **MESTRE SILVINO'S DEDICATION TO CHIQUINHO**

I started training Capoeira Angola in 1986, in the city of Belo Horizonte MG, at the age of seventeen. In fact, capoeira knocked on my door. My brother at the time was already developing his career in music and the brother of my brother's musician friend started visiting our house. He knocked on the door of our house on Sunday morning, his name was Chiquinho. At the time, Chiquinho was already practicing Capoeira Angola in the luna de Capoeira Angola Group, and he brought the whole world of capoeira Angola to our home. As in Pedro Cem's *ladainha*, he knocked on our door, on Sundays, at 8 am, but not to ask for donations, just to talk. Chiquinho was a writer, designer, artist, he wrote poems and one thing that caught our attention was that he brought his books and sometimes did a handstand with his head on the ground and read his books to us while doing a handstand with his head on the ground. Chiquinho was a poet, a designer, that popular artist type who knows a lot about everything. He won our friendship and our hearts. One day he called my brother and I to start training Capoeira. We went to a soccer field and there we started with *gingas* and *negativas*, the year was 1986. We did about two or three Sundays I think, until one day Chiquinho said he was going to travel, he was going to leave Belo Horizonte but he left us the address of the capoeira group he participated in. I went there, my brother didn't go. That's how I arrived at Grupo luna de Capoeira Angola, I met Mestre Primo on the first day. Later, I met Mestre Rogerio and this is how I began my journey in Capoeira Angola. Thanks to Chiquinho, this friend and companion who today crossed the Kalunga line, went to the clouds, to do his handstands and read his poems to the people on the other side. Rest in God's peace, Chiquinho, my friend, inspiring badass guy, always with that mischievous smile. I dedicate this work to you, this collection of words, sounds and feelings expressed the way we are. You are Carangolo and you will forever remain in my heart, thanks brother. Thank you Chiquinho, you were the one who showed me the first steps of Capoeira Angola. My first Master. Thanks my friend...

"My friend, how are you?"

a posthumous tribute to CHIQUINHO from Belo Horizonte, Bairro Aparecida, Minas Gerais, Brazil

# CHIQUINHO

