

## Toques De Berimbau

### Legend

- | “tsh”. Chiado: strike above the pedra, with the pedra loosely against the arame. Cabaça is held against your stomach.
- “ding”. Som preso: strike above the pedra, with the pedra firmly pushed against the arame. Cabaça is away from your stomach.
- “dom”. Som solto: strike without the pedra touching the arame. Cabaça is away from your stomach.
- ◇ “dingtsh”. Som preso pra chiado: start with som preso, gradually remove pressure from the pedra to transform into a chiado.
- ◇ “domtsh”. Som solto pra chiado: start with som solto, gradually move the cabaça to your stomach and the pedra to the arame. Also known as “matar o som”.
- ❖ One shake with the caxixi.
- One rest.

## Toques de Capoeira Angola

### Angola

|| ◊○✦

|| ●○✦ (simplified)

### Viradas

|| ◊○✦ || ●●●●●●●●

|| ◊○✦ || ●○○○

|| ◊○✦ || ● || ○

|| ◊○✦ || ● | ● | ●

|| ◊○✦ || ◊ | ●○

|| ◊○✦ || ◊ ◊ ◊ ◊ ○

|| ◊○✦ || ●●●●○ ◊ | ◊○ ✦

|| ◊○✦ || ● ◊ ◊ ● ◊ ◊ ●○ ✦

|| ◊○✦ || ● | ○○○○ ◊ ○ ✦

|| ◊○✦ || ● | ●● | ●○ ✦ (Silvio Acaraje, Angola Antiga)

|| ◊○✦ || ● | ●● | ● | ●● | ● | ●● | ●○ ✦

|| ◊○✦ || ●○●● || ●○○○

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## São Bento Pequeno

|| ○ ● ✦

|| ✦✦○ (Mestre Moraes)

### Viradas

|| ○ ● ✦ || ○ || ● || ○●✦

|| ○ ● ✦ || ○○○●

|| ○ ● ✦ || ○●○○

|| ○ ● ✦ || ○●○○○○●

|| ○ ● ✦ || ○○○●○ ✦

|| ○ ● ✦ || ○●●●○ ✦

|| ○ ● ✦ || ○ | ○ | ○ | ○●○●

|| ○ ● ✦ || ○◇ ●●●○○●

|| ○ ● ✦ || ○◇◇○●

|| ○ ● ✦ || ◇◇ ○●○●

|| ○ ● ✦ || ○●◇○●

|| ○ ● ✦ || ○ | ○◇ | ◇○●

|| ○ ● ✦ || ○●○◇ | ○●

### Contra-toques & others

| ◇ ●○ ◇○ | ●●●○ ◇○ (contra-toque médio)

| ●●●○ ●○ (Rouxinol)

◇|◇| ◇ (Rouxinol)

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## São Bento Grande da Capoeira Angola

|| ○ || • || ○●●

|| ○○● (Mestre Moraes)

### Viradas

|| ○●● || ○●◇◇○●●

|| ○●● || ○●◇ | ●○○●

|| ○●● || ○◇○○●●

|| ○●● || ●●●○○●

|| ○●● || ○○○○○●

|| ○●●◇○○●

|| ○●● ○● ○●●

|| ○●● || ○● ○● ○● ○●●

|| ○●● || ○ || ● ●●● ○●●

|| ○●● || ○○ ●●● ○●●

|| ○●● || ○● ●●● ○●●● ○●●

|| ○●● || ○ ◇◇ ◇ ◇◇

### Contra-toques & others

●◇◇○◇◇●◇◇○◇◇●○●●

| ◇◇● | ◇◇ ◇◇● | ●○○●

◇|◇| ◇◇|◇|◇◇| ●○○●

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## Jogo de Dentro

|| ○○○

### Viradas

|| ○○○ || ●● ○○○○●○\_

|| ○○○ || ○○○○○○

|| ○○○ || ○● ●●●●●○

|| ○○○ | ○ | ○

|| ○○○ ●●● ●●●

|| ○○○ | ◇○ | ◇○○○

## Jogo de Fora

|| ●●●

### Viradas

|| ●●● || ○○●●●●○●\_

|| ●●● || ●●● ○●○●

|| ●●● || ●○ ○○○○○●

|| ●●● | ● | ●

|| ●●● | ◇● | ◇●●●



## Toques de Capoeira Regional

### Benguela

|| ●○○

|| ● || ● || ●○○ (Mestre Gato Preto)

●○◆ || ◆●○ ◆◆ ●○○ ◆◆ ●○ ◆◆ ●○○ ●○○ ◆◆ (Banguela)

### Viradas

|| ●○○ || ●●●●●● ●○○

|| ●○○ || ●○○

|| ●○○ || ● | ● | ● | ● | ●○○

|| ●○○ || ● ○○○ ●○○

|| ●○○ || ● || ○

|| ●○○ || ● | ○○ | ●○○

|| ●○○ || ● ○○○○ ●○○

|| ●○○ || ●○○○○○○

|| ●○○ || ◆◆◆ ●○○

### Viradas – Adapted from São Bento Grande

|| ●○○ || ◆◆|◆ | ●○○

|| ●○○ || ●● ○○○ ●○○

|| ●○○ || ◆◆\_◆ ●○○

|| ●○○ || ● ◆◆ ●○○

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|| ●○○ || | ● | ○○○ ●○○

|| ●○○ || | ●●●○◇ | ●○○

|| ●○○ || | ● ●●○ ○○○○

|| ●○○ || | ◇|◇|◇ ●○○

## Contra-toques & others

◇ | ●○○ ●◇● ●○○

|| ●○◇●○○ ●◇● ●○○

|| ●◇◇ | ●○○ ●◇● ●○○

| ●○ ◇◇ (contra-toque médio) (start with simple virada, ◇◇ syncs with ||)

◇ | ●○ ◇◇ (start after last ○)

## São Bento Grande da Capoeira Regional

|| ● || | ○ || | ●●○

| ● | ○ || | ●●○

|| ◇ ○ || | ●●○ ([Mestre Bimba](#), interpretation by Mestre Poncianinho)

✦ ● ✦ ○ ✦ ●●○ || | ●●○

## Viradas

|| ●●○ || | ● | ● | ● | ● | ●○○

|| ●●○ || | ●●●

|| ●●○ || | ●●●●●●○○

|| ●●○ || | ● || | ●

|| ●●○ || | ● || | ● || | ◇◇ ○

|| ●●○ || | ●●●○ ○○●○○

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|| ● ● ○ || ● ● ● ○ ◇ | ● ● ○

|| ● ● ○ || ● ● ● ○ ● ● ● ○

|| ● ● ○ || ◇ ◇ ◇ ● ● ○

|| ● ● ○ || ◇ ◇ \_ ◇ ● ● ○

|| ● ● ○ || ● ◇ ● ● ○

|| ● ● ○ || ● ◇ ● ● ● ○ (Rouxinol)

|| ● ● ○ || ● ◇ ● ● ● ● ○ (Rouxinol)

|| ● ● ○ || ● ○ ● ○ ● ○ ● ○ ● ○

|| ● ● ○ || ● ● ● ○ ● ● ○

|| ● ● ○ || ● ● ○ ● ● ○

|| ● ● ○ || ◇ ◇ | ◇ | ● ● ○

|| ● ● ○ || ◇ ◇ | ◇ | ◇ ● ○ (keep repeating ◇ ◇ | ◇ | as a way to start for the médio/viola)

|| ● ● ○ || ● | ◇ ● ○

|| ● ● ○ || ● | ● ○

|| ● ● ○ || ● | ○ ○ ● ● ○

|| ● ● ○ || ◇ | ◇ | ◇ ● ● ○

## Contra-toques & others

|| ○ || ● || ○ ○ ● (médio)

◇ ◇ ◇

|| ● ● ○ || ◇ ● (● ● ○ ○ || ● ● ○)

|| ● ◇ | ● ● ○ ● ◇ ● ● ○

◇ ◇ ◇ ◇ (Rouxinol)

● ◇ ○ ◇ (Rouxinol)



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◇ | ●○○ ●◇○○ (Rouxinol - ●◇○○◇ syncs with ○ || ●●○) (1)

● | ●○◇ ●◇○○ (Rouxinol) (1)

| ◇◇ | ◇ (Rouxinol)

●◇●●●◇ (Rouxinol)

◇◇◇ | ◇○○, (2x) (○○◇ syncs with the second parts of the base rhythm) (2)

◇◇◇ | ◇●○○,

◇●○◇ ●◇ ○○ (contra-toque médio, Rouxinol)

●○○ ●◇ ○○◇

## Iúna

◇◇◇◇ || ●● ●●●◇ ◇◇ || ●●

◇◇◇◇ || ◇◇ | ●●● ◇◇ || ◇◇ (Só Ritmo)

◇◇◇◇ ◇●●◇◇ ●●●◇ ◇◇●●◇◇ (Mestre Bimba ?)

## Viradas

◇ || ●◇◇

◇|◇|◇◇ | ●◇◇

◇◇◇◇ || ◇◇ | ●●●●●●◇ | ◇◇ (Só Ritmo)

◇◇ ●○◇ | ◇◇ | ●●●◇ ●○◇ | ◇◇ (Só Ritmo)

◇◇ ◇◇◇ || ◇◇ | ●●● ●○◇ | ◇◇ (Só Ritmo)

●○ ●○ ●○ ●○◇ | ●◇◇

◇ ●●◇◇ | ●◇◇

●◇●◇◇ | ●◇◇

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◇ | ● ○ ○ ○ ○ ◇ | ● ◇ ◇

| ◇ | ◇ ◇ | ● ◇ ◇

● ● ○ ○ ● ● ○ ○ ● ● ○ ○ ● ○ ○ ● ● ○ ◇ | ● ◇ ◇

## Contra-toques & others

◇ ● ● ○ ● ● ○ ● ● ○ ○ ◇ | ● ◇ ◇ (start on 3rd count)

◇ | ◇ | ◇ | ◇ ◇ ◇ | (start on 3rd count)

## Amazonas

|| ● ● ○ || | ● | ● ○

## Idalina

|| ● ● ○ ● ● | ○

|| ● ● ○ ● ● ◇ ○ (Só Ritmo)

◇ ◇ ◇ ◇ ◇ ● ● ○ ● ○ ● ○ ◇ (Só Ritmo)

## Contra-toques & others

|| ○ ○ ● ○ ○ | ● (médio)

## Cavalaria

|| ● | ● || ● ○ ●

|| ● || ● || ● ○ ●

● | ● | ○ || ● ● ○ || (Mestre Canjiquinha, interpreted by Kay Shaffer)

| ● | ● | ◇ ◇ ◇ (Mestre Moraes)

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## Viradas

|| • | • || •○ | ••• | •○•

|| • | • || •○ | •••• | •○•

|| • | • || •○ | •○•○•○•

## Santa Maria / Apanha Laranja No Chão

### Tico-Tico

|| •••• | •○•○ | ○○○○ | •○•○

|| ◊◊ | • | •○ (Mestre Moraes)

## Viradas

◊ | •••◊ | •••◊ | ○○○◊ | •○•○ (Só Ritmo)

|| •••• | •••○ | ○○○○ | ○○○•

|| ••• | •◊ •○ | ○○○○ | •○•○

|| •••• •••○•○ | ○○○○ ○○○••

|| ◊ | •○• ◊○•◊ | ○•••• •○•○ ○○○•

|| • | ○○○• ••○ | ○ | ○ | ○ ○○○•

## Hino da Capoeira Regional (transcribed from “A Capoeira Iluminada”)

◆◆ ●●●● || ●○○○ || ○○○○ || ○●●● ||  
●●●● ●●○○ || ○○○○ ○○●● ||  
●●●● ●●○○ || ○○○○ ○○●● ||  
◆ ●●●●◆ ●●○○○|○| ○○○○ ○○○○ ○○●● ||  
●●●● ●●●●●● || ●●●● ●●●●○ ||  
○○○○ ○○○○○○ || ○○○○ ○○○○○● ||  
●●●● || ●●●●●● || ●●●●●● || ●○○○ ||  
○○○○ || ○●●● || ◆◆ ●●○○○|○| ○| ○○○● ||  
●●●● ●●○○○ || ○○○○ ○○●● ||  
◆ ●●●●◆ ●●○○○|○| ○○○○ ○○○○ ○○●● ||  
●●●● ●●●●●● || ●●●● ●●●●○ ||  
○○○○ ○○○○○○ || ○○○○ ○○○○○● ||  
◆ ●●●●◆ ●●○○○|○| ○○○○ ○○○○ ○○●● ||  
●●●○

## Other toques

### Miudinho

||◦|◦|◦◦

### Samba de Roda

|| •|| •|| • ••

|| ◊|| ◊|| ◊◊◊

## Specials

### Abaré

|| • || • || ••◦ || ◦ || ◦ || ◦◦◦ • (Mestre Poncianinho)

### Angola - Repique Viola (Mestre Poncianinho)

◊ | ◊ | •

### Angolinha

◊◊ •• (Mestre Waldemar, interpretation by Mestre Poncianinho)

|| ••• || •••• (Mestre Waldemar, interpretation by Kay Shaffer)

|| ◊◦ (Mestre Gato Preto, interpretation by Mestre Poncianinho)



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## Angola Dobrada

|| ◊ ◊ ◊ ◊ ◊ || ● ● ● ◊ ◊ ◊ (not sure - Silvio Acaraje)

## Angola em Gegy

|| ● ◊ \_ || ● ◊ \_ | ◊ | ◊ | ◊ | ◊ | ◊ | ◊ | ◊ | ◊ | ◊ ◊ ◊ (not sure - Silvio Acaraje)

## Ave Maria

|| ● || ◊ || ◊ ◊ ◊ ◊ ◊ (Silvio Acaraje)

## Aviso

| ◊ | ● | ◊ ● ●

| ● | ◊ (Silvio Acaraje)

## Dandara

|| ● | ◊ (Silvio Acaraje)

.. ● . ◊ (?)

## Gegy

| ◊ | ◊ | ◊ ◊ ◊

## Idalina de Angola

◊ ◊ \_ || ◊ || ● ● ◊ ● || ● ● ● ◊ ●

◊ ◊ \_ || ◊ || ● ● ● ◊ || ● | ● ◊ || (Silvio Acaraje)

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## Lamento

|| ○ || ○ || ○●● †

|| ○ || ● || ○●●

## Muzenza

●●●● | ●● | (Mestre Canjiquinha, interpretation by Kay Shaffer)

◇||◇●● \_ ◇||◇●○ \_ ●●||◇●○ (? - Silvio Acaraje)

## Samango

| ● | ● (Base, <https://www.youtube.com/watch?v=VWnld1hdnak>)

|◇|◇ (expansion on the base)

●|●|◇

| ●●●● | ●●●● | ●●●●●●●●

| ● | ● | ●●●● (Silvio Acaraje)

## São Bento Mercado

|| ○○● || ○| ○● (Mestre Roberval)

## São Bento Repicado (Kay Shaffer)

●●●●○ || ●●○ || ●●●○●●○ || ●●●○●○●○||

## Notes

(1) Examples available on the 2nd or 3rd CD of Guanabara Capoeira (Mestre Di Mola), listen to the médio or viola. Guanabara didn't invent those rhythms themselves, they already existed before.

(2) Start rhythm with:

|| • || ○ || ○◊◆◆ | ◆ (repeat) (or for medio, start with inverted rhythm)

|| • || ○ || ●◊◆◆ | ◆ ○◊◆ (repeat)

|| • || ○ || ●◆◆◆ | ◆ ○◊◆ (repeat)