

Mestre Sérgio Xocolate & Suzanne Roberts Smith

Traditional Capoeira workshops:

From Pernambuco to TKaronto: a cultural movement & musical voyage!



Join Mestre Sérgio Xocolate for an authentic Capoeira workshop, featuring rich traditional movements, music, songs, dance, drumming and important stories of cultural expression and preservation from the North East of Brazil. An additional original Body Percussion sequence will also be explored and students will have the chance to celebrate their learnings through spotlighting individual or group solos as desired. Suzanne Roberts Smith provides facilitation in English and/or French as well as movement & percussion accompaniment.

XOCÔ DUO

XOCÔ DUO (an aspect of XOCÔ MUNDO) is a creative joining of Mestre Sérgio Xocolate's Traditional Capoeira & Percussion Music Workshops, Concerts, and Performances with Suzanne Roberts Smith's *Drama Dream Drum* Artist Education Company.

The Martial Arts of Capoeira was designed and created in Brasil by people who were enslaved and stolen from the African Continent. It became one of many art forms of cultural preservation and resistance and is now practiced all over the world, influencing mainstream media.

Sérgio Xocolate of Maracatu Nação Camaleão, a native of Recife & Olinda, generously teaches and shares his Indigenous Jurema & Camdomblé rhythms whether through his unique representation of his Caboclo de Lança lineage or key stories of cultural preservation and celebration from Pernambuco through his musical visions of XOCÔ.

Artist Bios



Mestre Sérgio Xocolate has achieved the highest honour in Traditional Capoeira as a Master Teacher for the last twelve years and has practiced for over 30 years. The Martial Arts of Capoeira opened the door to Mestre Xocolate's career as an award winning musician, singer songwriter and percussionist, specializing in Afro Indigenous Folkloric Cultural Arts- fusing traditional rhythms with new poetry while always paying tribute to his Afro Indigenous heritage and ancestors. Mestre Xocolate is officially invited by the National Capoeira Association of Canada to be Director of the Ontario Branch. As an artist educator Sérgio honours each student's rhythm and any cultural similarities or differences that may surface in these workshops.

Suzanne Roberts Smith is a graduate of the National Theatre School of Canada & The Birmingham Conservatory for Classical Theatre and a critically acclaimed actor, director, creator/collaborator, in addition: a passionate artist educator & percussionista. Over the past two decades in Tkaronto, Suzanne has studied Traditional Afro Brazilian Percussion from Recife, Pernambuco, Brasil. She's a lifelong learner of these rhythms, instruments and cultural expressions as well as a livelong listener of how to honour them and pay respect especially as an outsider. Suzanne's central teacher, Juno nominated/singer-songwriter & master percussionist Aline Morales, bridges the source to their Mother Nation: Maracatu Nação Estrela Brilhante and rhythms from other Nations. Suzanne is of Irish, Scottish, Welsh descent and a permanent pupil of her lost Franco- Ontarienne and Métis Algonquin heritage



Suzanne is a proud founding member of BAQUE DE BAMBA among a few other percussion based bands including XOCÔ, all of which feel like winning the lottery every time she's invited to play.

XOCÔ LINKS

XOCÔ's website: <https://www.xocomusic.ca/optin1695143880333>

XOCÔ's latest single and music video: Capoeira Blues

https://www.youtube.com/watch?v=_1vgSFmyAQs

[Listen to the full album HERE!](#)

YouTube:

<https://www.youtube.com/channel/UCYk8MdfRXY2QaNRsdWVEcTQ>



Pre / Post Workshop Themes to Explore:

1. Creative Self Expression (within a form):

Highlighting and celebrating how each student brings their whole self into these movements and/or songs and music. Bring this back to the theme of Capoeira Code names and how they were used to protect the Capoeira community.

2. Cultural, Self Preservation AKA Resilience & Wellbeing:

Capoeira is an Art-Form of Cultural Preservation in the face of oppression... what other other Art Forms can you relate it to? What are ways you can maintain your culture in your family through movements, rhythms and songs or other modes?

What are ways you can maintain your own wellbeing in challenging situations?

3. Self Defense, Protection, Physical Boundaries and Consent:

How does Capoeira help you feel strong in your body and in your ability to take up space when necessary or escape if your space is being invaded? How does it encourage you to listen to what your body requires and express what you are feeling? How does it feel fun and healthy to participate in Traditional Capoeira, Movement, Music & Body Percussion?

4. Celebrating our Uniqueness through Rituals:

Highlighting each student's style which influences the Capoeira tradition of receiving a meaningful nick/code names. For example, "Chocolate" was Sérgio's Capoeira name which also became his stage name. Eventually he changed the "CH" to an "X" as a way to embrace his Indigenous XUKURU heritage.

5. Afro/Indigenous Cultural Heritage & Pride AKA Cultural Sensitivity & Exchange:

Mestre Sérgio Xocolate shared some ways he honours his heritage through elements of Capoeira. Can you remember some ways the facilitators interacted with the instruments and each other in respectful and reverential ways?

Encourage student to share something special from their own culture with in the class context.

6. Environmental Awareness & Advocacy:

In Afro Brazilian & Afro Indigenous culture the ORIXÁS are entities that personify the natural elemental world and are connected to the instruments, movements and present in songs. So in exploring each movement we are also connecting to the natural elements and bringing much needed attention to what's happening right now world wide in terms of climate change. Students, please think of ways you are inspired to use what you've learned in these workshops and connect it to the importance of environmental awareness.





Writing Prompts and Further Creative Explorations

- Mestre Sérgio Xocolate & Suzanne Roberts Smith gave an overview of the origins of Capoeira. Can you remember who designed it and under what oppressive circumstance it was created? Can you give an example of how/why it was a successful tool used as a disguise for cultural preservation, celebration, resistance and social justice? Does it make you think of any other of art forms that are multilayered in similar ways? Can you think of concrete examples of how Capoeira has influenced mainstream media?
- In what aspects of this workshop deeply resonated with you? In what ways and art forms are you inspired to share some of that imprint?
- Is there a simple 'call & response' song (inspired by the Capoeira Tradition that you'd like to write, sing and teach to your class in any language about a meaningful subject dear to your heart?
- Can you perform this 'Capoeira Inspired Song' with any one of Mestre Xocolate's pre-recorded Berimbau accompaniment?



XOCÔ by XOCÔ

Release date Nov 17, 2023

Lulaworld Records LWR039EP

UPC: 197999231697

xocomusic.ca

[Cover Art](#) / [Credits](#) * [Lyrics](#)



photo: Dahlia Katz

An award-winning composer, singer, percussionist and educator, XOCÔ, aka Mestre Sérgio Xocolate pays homage to his Afro Indigenous ancestors by combining potent poetic lyrics with sacred songs from Jurema & Candomblé alongside rock, traditional percussion-based grooves and punk.

XOCÔ's Canadian debut is arranged and produced by long-time friend, the Brazilian-born and Montreal-based award-winning, multi-instrumentalist Rommel. XOCÔ's self-titled release follows up on his massive hit single with Pedro Luis and Flávio Guimarães, 'Girando Na Renda' which reached top five on Brazilian radio.

"[XOCÔ]...crosses cultures... with cutting edge rock grooves on this genre-crossing gem."
~ Darryl Sterdan, TINNITIST



TRACK LISTING

Track 1 - Capoeira Blues (3:36)

In Capoeira, one style of song is a 'ladainha' similar to a Blues lament. Since Mestre Sérgio Xocolate wrote this lyrical litany at the age of 18 it has been sung in Rodas (circles) around the world and is now reborn with this soulful and electric arrangement, book ended by the Berimbau.

Track 2 - Maculelê (2:57)

Named after the traditional percussion rhythm and warrior dance which is the great grandmother of Brazilian funk, this track bridges Afro futuristic rock through electric guitar, synths and drum machine while remaining a loyal love song to the natural world and Orixá Oxóssi; saluting Jurema & Candomblé, Indigenous and Afro diasporic spiritual traditions.

Track 3 - Guerra (2:45)

Inspired by the traditional Guerra rhythm, performed by the Indigenous Jurema Caboclinhos during carnival in Recife, Pernambuco, Brazil. Instilling courage instead of fear along with a heartfelt plea to Orixá Xango; a dedication to justice and protection of the original people of the world.

Track 4 - Côco (2:54)

This percussion based Toré & Côco de Jurema fusion is a medley of traditional and original songs and a tribute to ancestral lineages celebrating the central entities: Maluguinho, King of the Forest & Boiadeiro as an aspect of Orixá Exú.

Track 5 - Constança (2:43)

Mythical frevo-driven anthem celebrating folkloric heroes: Curupira, Saci Pererê, Comadre Florzinha, and Caboclo de Lança, while also expressing a longing for home and the wonder of childhood during Festa Junina de São João.

Track 6 - Zumbi (2:54)

Merging two black freedom fighters: Zumbi Dos Palmares (King of the Quilombos) with Besouro Mangangá (a magical Capoeira Mestre). When we sing their names together "Zumbi do Besouro," we become them and these ancestors remain alive within us.

Track 7 - Cachoeira (2:11)

This heavy drum & bass, blues and rock fusion invites us to "Dive hand in hand into the waterfalls of life: to live, learn, enjoy and sing out our pain."

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