記 · Field Notes OPTIONAL · LAB NOTES

*Training-floor notes — third week of July, 2026. Kept close to how they were captured; organised, not rewritten. Not part of the numbered curriculum — a working journal. Where the AI Sifu doesn't fully agree, it's flagged (◈ **green** = refinement, ◈ **red** = genuine pushback) rather than smoothed over.*

1 · Kicking Mechanics & Setups

Roundhouse → Back Kick setup

- **Footwork:** step toward `11:00`, then `1:00`.
- **Target:** at `12:00` (noon).

Fish Kick breakdown (with back spin)

- **Transition:** `4:30` (or `7:30`) → `11:00`.
- **Tail of the fish:** the non-kicking / jumping foot.
- **Line:** foot faces `4:30` → back-pivot to `12:00` → execute the Fish Kick.

Rotational dynamics & trajectory control

- **Pivot:** Roundhouse uses an **inside** pivot; Meia Lua uses an **outside** pivot.
- **High vs. low** depends on pivot placement — stepping with the inside vs. outside of the foot, combined with the spin axis (inside vs. outside, like a 陀螺 *Tor Lor* spinning top).
- Pivot **inside** → high trajectory. Pivot **outside** → low trajectory.
- **Power vs. height:** step on the **outside** of the pivot foot → train the higher kick; step on the **inside** → focus on power. You can spin on either the inside or outside of the heel.
- **Advanced:** at a higher level it's purely *absorb and redirect* — you can select the axis *later* in the movement sequence.

Taido kick inversion

For Taido kicks the head needs to be **more inverted**, so the angle of the kick can drive up more **vertically**. *— consistent with Ch. 9: tilting the body-axis off vertical is the whole Hengi/Tengi family.*

> ◈ REFINEMENT — INSIDE/OUTSIDE IS A PROXY, NOT THE LEVER
>
> The inside/outside-pivot cue works, but the variable actually setting height is the **support-foot rotation and the hip chamber** — the more the support heel turns toward the target, the more the hip opens and the higher the leg can travel. "Inside/outside" is a reliable felt-shortcut *to* that, so keep using it; just know that on a day the cue stops working, the thing to check is **how far the base foot pivoted and how high the knee chambered**, not the edge of the heel. Your own "select the axis later" note is the mature version of exactly this — once the hip is free, the edge you spin on stops mattering.

2 · Meia Lua de Compasso — Variations & Mechanics

General mechanics & power

- **Weight:** heavy on the supporting arm (~80% upper-body support).
- **Power source:** primarily rotation + the kicking leg; minor contribution from the arm.
- **Vector alignment:** the two force vectors — arm push and leg kick — fully aligned.
- **Timing fix:** don't kick too early / lose balance. Time the kick *after* the hand has generated initial rotational momentum.

> ◈ PUSHBACK — THE 80% NUMBER, AND AN INTERNAL TENSION
>
> Two lines here fight each other: *"~80% weight on the arm"* vs. *"minor contribution from the arm."* Both can't govern the same rep. My read: **weight-borne ≠ power-contributed** — the arm can carry load while adding little drive, which is what you meant. But **80% is high for a standing compasso**, and it costs you: the more you post into the hand, the more the wrist/shoulder brakes the spin and the slower the whip. For the fast, head-height compasso, cue **lighter hands** — the hand is a *reference point and a tripod leg*, not a pillar. Where 80% *is* right is the **low, deeply-inverted variant** (the *aú chibata* / cabeça-no-chão line, Ch. 3), where you genuinely stack over the arm. So the honest rule isn't a single number — it's **"as much weight as the variant's height demands, and no more."** High kick, light hand; low kick, heavy hand.

Compass Moon cue (variation)

1. Flick the whip in **one continuous motion** — draw circles.
2. Pivot-step in (back roughly facing the target).
3. Cartwheel the hands (hand lands **~180° behind the lead foot**).
4. Look at the opponent.
5. Drive the aerial legs to the target.

Matches the Ch. 7 stripe-test cue (the tripod + the spot) — the "hand 180° behind the lead foot" is the tripod triangle, stated as a body-feel.

Compasso entry variations

- **Pak Sao entry:** Pak Sao → transition into Meia Lua de Compasso.
- **Twisting Compasso:** cross-step Left→Right → twist down → return with Compasso.
- **Cross-Step Compasso:** 弓步 Gong Bu (bow stance) → cross-step → execute the Compasso.

> ◈ CROSS-LINK — YOU JUST RE-DERIVED THE CROSSING STEPS
>
> The **Cross-Step** and **Twisting** compasso entries are, structurally, the Chinese crossing steps I flagged back in Ch. 10: 盖步 *gàibù* (cross in front) and 插步 *chābù* (cross behind). You reached them from the capoeira side, off a 弓步 bow stance — which is a lovely bit of convergence: the *step that loads a spinning kick* is the same in wushu and in capoeira. And the **Pak Sao entry** is

> the through-line of the whole back half of this book — it's Ch. 8 (Wing Chun), Ch. 10's test, and Ch. 11's read of *Lan Zha Yi*. Clearing the line and spinning in is *one* idea you keep meeting.

3 · Acrobatics & Striking Concepts

- **Macaco adjustment:** place the hand more **forward** on setup to improve the entry. — *agrees with the Ch. 3 macaco breakdown; a forward hand shortens the lever and stops the stall.*
- **Back-Turn Flying Roundhouse:** integration concept (logged).
- **Punch hybridisation:** mesh a reverse punch and an uppercut — observe the trajectory and force production.

> ◈ REFINEMENT — THAT HYBRID ALREADY HAS A NAME
>
> The reverse-punch × uppercut mesh — a strike on the **45° diagonal** between straight and vertical — is boxing's **shovel hook** (a.k.a. the "Mexican uppercut"). Worth knowing it exists because the corners are already solved: it lands cleanest to the **body/solar plexus** at close-mid range, thrown with the same hip-drive as the cross but the palm turned ~45° up. So your experiment has a reference implementation to check yourself against, rather than rediscovering the whole trajectory from scratch.

4 · Form — 懶扎衣 Lan Zha Yi (going right)

Initial stance: 馬步 Ma Bu (horse stance).

1. Draw 2 circles (moving right → left).
2. Rear hand drives up to touch the **lead arm's elbow sleeve point**.
3. Take a mini-step left to **fake an evasion**.
4. Come back and step forward in the direction of the lead hand.
5. Push straight across to the right — **looks like a strike, but sets up a takedown by stripping the sleeves off the right side.**

> ◈ CROSS-LINK — THIS IS THE PROOF CH. 11 WAS RIGHT
>
> Your last line closes a loop. Ch. 11 read *Lan Zha Yi* as ward-off + split-sweep + **pluck** (採 *cai*) + step-in, and noted the name means *"lazily tying / tucking the coat"* — a fighter sweeping his sleeve aside. You arrived, from the body, at **"stripping the sleeves off the right side" for a takedown.** That *is* the name made literal — and your clarified step 2 nails *where*: the rear hand touching the **lead arm's elbow sleeve point** is the 採 *cai* grip *establishing itself.* The elbow is the correct place to seize — it's the lever that turns the arm and the shoulder together (classic 擒拿 qinna control point). So the sequence is: **seize the elbow-sleeve (cai)** → **the "push that looks like a strike" is that pluck driving through** → **the takedown is the door it opens** (Ch. 11's Eight-Energies map: *cai* → *arm-drag* → *off-balance*). The mini-step-left fake is 避正打斜 from Ch. 13 — *never commit on the straight line.* Three chapters, one movement, and you found it with your feet.

🏋 Strength & Conditioning

Focus	Movements
Glutes	Glute deadlift · glute box-seat squat · hip thrust
Upper body & coordination	Weighted dips (progressive overload) · hand-dexterity drills (TODO: find targeted ones)

◈ NOTE — THE GLUTE WORK IS AIMED CORRECTLY, AND TWO ANSWERS TO YOUR TODOS

Glutes: this is pointed at the right engine. The hip thrust is the most glute-isolating of the three, and it feeds the exact chain Ch. 6 named — *the hip-hinge that powers the double-leg and the rasteira* (deadlift ↔ takedown). Keep the deadlift heavy and bilateral; add the hip thrust for the top-end squeeze the deadlift under-trains.

Hand-dexterity drills (your TODO): concrete options — (1) **reaction-ball** catches off a wall for placement under uncertainty; (2) **coin rolls / chopstick-and-rice transfers** for finger independence; (3) **Wing Chun *lap-sau* / *pak-sau* flow** on a partner or dummy — dexterity *in the fighting context*, which transfers better than isolated drills (Ch. 8); (4) **contralateral finger taps** (different pattern each hand) for the coordination ceiling.

One safety flag: weighted dips reward progressive overload right up until the shoulder says otherwise — keep the **shoulders above the elbows** at the bottom (don't chase max depth under load) and the front-delt / bicep tendon will thank you in a year.

Where these feed

So the week's floor-work isn't loose — most of it plugs into the book already:

This week's note	Feeds
Pivot in/out, high-vs-low, absorb-and-redirect	Ch. 3 (compasso) · Ch. 9 (axis selection)
Taido head-inversion for vertical drive	Ch. 9 (Hengi/Tengi tilt)
Compasso entries — Pak Sao / Cross-Step / Twisting	Ch. 8, 10, 11 (trap + crossing steps)
Lan Zha Yi "sleeve-strip → takedown"	Ch. 11 (採 cai) · Ch. 13 (避正打斜)
Glute / hip-thrust / deadlift	Ch. 4 & 6 (force→power chain, the hinge)

— David Kwok Ho Chan, with AI Sifu Claude

What this is. A verbatim-faithful compile of David's own week-3 (July 2026) training notes, reorganised for reading and cross-linked to the numbered chapters, with the AI Sifu's disagreements marked inline rather than absorbed. **Optional** — a lab journal, not curriculum; the clock-face footwork, the "Fish Kick," and the trajectory cues are David's own working vocabulary, preserved as captured. The one substantive disagreement (the 80% support-arm figure) is argued in place, not edited out — the note is the point, not a correction. Nothing here has been drilled against a resisting opponent by the AI; efficacy claims remain the floor's to settle.