

参 · Hard Moves

Chapter 3 — a troubleshooting pass on the moves on the road to the 8 Sequences that carry a real learning cliff, and the failure mode a book can warn you about but only a spotter can fix.

Every entry below gives four things: **what it is**, **where it lives** (inside the Eight, or in the Station ④ floreio tier you meet alongside them), the **points to be aware of**, and — the part that matters most — the **✗ failure mode** and the **🔑 what you'll need help with**. Grounded in *Capoeira 100*. Armada is deliberately held back for its own treatment.

Part I · In the Eight

These four are inside Bimba's sequences themselves — get them wrong and the sequence never flows.

Meia Lua de Compasso **SEQUENCE 6**

The compass half-moon — support foot is the pivot point; the other leg sweeps around it.

- **Spot before you swing.** Bend double and look at the target *first*; the source calls this universal — "turning the head and looking at the target before kicking holds true in all turning kicks."
- **The heel is the striking surface** — not the instep (that's *martelo giratório*). The head-and-torso swing-down generates the rotation.
- **Height is a choice:** bend the support leg to scrape it low, or stay tall for a standing opponent's head. Guard hand up in front of the face.

✗ FAILURE Kicking before the head/torso have swung down — the kick loses all its arc and power and you fall out of the turn.

🔑 NEED HELP Its exits — bailing into *queda de rins* or *cabeça no chão* at contact. Drill slow, land the exit, then add speed.

Martelo **SEQUENCE 3**

The hammer (roundhouse). "Martelo de negativa" isn't a cataloged name — it means a martelo thrown from the low negativa position; a ground hammer.

- **Chamber the knee first** — bring it up in front of the body for positioning and protection, then swivel the support foot to angle the hip.
- **Striking surface = top of the foot (instep);** snap by forcefully straightening the leg.
- **From negativa:** same mechanics off a floor base — a low, surprising counter thrown from underneath. It substitutes for the *cabeçada* as a kick-finish.

✗ **FAILURE** Over-snapping in mid-air — "you might create knee problems."
Hyperextension is the real risk when there's no bag to stop the leg.

🔑 **NEED HELP** Power without joint damage. Build force on a *bag*, never a partner — "your partner's shoulder is a focus area, not a heavy bag."

Aú + Rolê **EXITS SEQ 1 · 4 · 8**

*The cartwheel-and-roll exit. Looks gymnastic; in capoeira it must be **low, closed, and defensive** — inches from a resisting partner.*

- **Closed, not open:** legs straight, close together, aimed downward in front to *defend the face and torso* as you turn. A wide splayed cartwheel is wrong here — it opens you up.
- **Don't telegraph:** hands go straight down to the floor; the tell is in the wind-up. Full palm on the ground for stability.
- **Spot the partner throughout:** chin tucked, look forward through your arms so you see them while inverted.

✗ **FAILURE** Losing sight of the partner upside-down and drifting into a big open cartwheel — the exact moment you're most exposed.

🔑 **NEED HELP** Inverted balance + wrist load. Have someone spot the handstand line early; the wrists/shoulders are the silent gate — don't rush them.

Cabeçada (from Negativa) **FINISHER · 5 OF 8**

The headbutt counter, launched from negativa/cocorinha. It ends more than half the sequences — the highest-leverage move on this list.

- **Your body shoots forward, not just your head.** Keep the feet planted, drive the trunk, supported on the hands. "Headbutt" makes people lunge the neck; the power is the whole torso.
- **Weight stays over the front thigh.** "If you lunge too far forward you lose stable balance" — and against a live partner it dumps you onto your face.
- **Timed off the opening:** fire "as soon as you see the opponent go for the aú" or expose the chest. It's a reaction, not a launch.

✗ **FAILURE** Over-committing the weight past the front thigh — you lose balance whether or not you land it.

🔑 **NEED HELP** Reading the opening, and calibrating "land it" vs. "actually headbutt them." Train the low game targeting abdomen/chest/ribs as focus points, controlled.



Part II · The Floreio Tier

Not inside the Eight — the Station ④ acrobatic vocabulary you build alongside them. The connective-tissue floor from Chapter 2 applies hard here: stage it, don't rush it.

Queda de Rins FLOREIO · STATION ④

The "kidney fall" — a one-elbow balance, and a linking position between movements.

- **The elbow is the shelf:** press it into the side of the waist where the kidney sits; the torso rests on that point. Hand on the floor with **fingers pointing away from you** (wrist safety).
- **It's a bridge, not a destination** — used to link one set of movements to the next (e.g., *aú* → queda de rins → exit).
- **The moving version** drops you in *directly from an aú, before the feet land*. Train it with slow *aús*, settling onto the elbow at the halfway mark.

✗ **FAILURE** Coming in too fast and collapsing off the elbow — "if the movement is too fast or uncontrolled, hitting the queda de rins will be difficult."

🔑 **NEED HELP** It's really a **core diagnostic** — if you can't hold it, your core-to-shoulder chain is the gap. Build the shelf slowly.

Macaco FLOREIO · STATION ④

The "monkey" — a backward flip from the floor, one hand at a time, off two feet and back to two.

- **Start in *resistência*** — squat on your haunches, one hand already on the ground, placed *toward your opponent* so you can see and defend.
- **It's a hip-throw, not an arm-push:** "the higher you drive your hips at the start, the easier the flip." The hands only catch and pass you over.
- **Kill the telegraph:** train it continuously (macaco spinning) to do it "without a rehearsal lead-in that telegraphs your intention."

✗ **FAILURE** Pushing with the arms instead of throwing the hips — you stall inverted and don't make it over.

🔑 **NEED HELP** The backward commitment over your own hands — a spotter at the hips removes the fear that keeps you from driving them high.

The Aerials FLOREIO · STATION ④

*The acrobatic tier — *aú sem mão* (no-hand cartwheel), *parafuso*, *salto mortal*, *helicóptero*, *pião de mão*, *relógio*.*

- **Dip, then throw:** swing hands and torso down and up in a U, pivoting at the waist, *then* throw up — back leg kicks for rotation, front leg drives for height. The dip loads the spring.

- **Arms in over the top** for rotation; **legs splayed and straight** for shape and control. **Spot the landing** — the "look before you turn" law again.
- **Train both planes:** head-over-heels loops *and* horizontal spins. Mastering only one leaves you half-equipped.
- **Earn them in order:** bananeira → aú → queda de rins → macaco → aú sem mão → salto mortal.

✗ **FAILURE** Chasing the flip before owning the balance base — the injury path. Tissue is the rate-limiter, not courage.

🔑 **NEED HELP** All of it, honestly — aerials are the one tier where a coach and mats are non-negotiable. Progress by the ladder above, never by skipping it.

— David Kwok Ho Chan, with AI Sifu Claude

Sources & honesty notes. All movement detail and pointers from *Capoeira 100: An Illustrated Guide to the Essential Movements and Techniques*. "Where in the Eight" maps to the verified Sequências de Bimba canonized in Chapter 1 (Queixada-first order). "*Martelo de negativa*" is not a cataloged name — read here as a martelo from the low negativa position; confirm the intended move with your own school. Part II moves are floreios (Station ④), not part of Bimba's teaching Eight. A first pass — figures (stick-figure engine) to follow.