

陸 · The Take Down

Chapter 6 — the Contact Range. What happens the instant distance dies: you got tangled, or you scored the sweep and now you're standing over someone. The layer the striking game never taught.

Everything in this book so far has lived in **the gap** — the ginga, the kicks, the esquivas, the roda. Capoeira is a genius of distance. But a fight does not always respect distance. Two bodies collide, a kick gets caught, a rasteira drops a man at your feet — and suddenly the whole striking vocabulary goes quiet, because it was never about *contact*. This chapter is that missing moment. To find it, we read six grappling arts — **BJJ, Judo, Aikido, Wrestling, and two Wing Chun** — and asked what they all know that the striker doesn't.

1 · What they all say — *contact is control*

Six arts, five continents of lineage, one sentence in five accents. Every grappling discipline is the same chain: **connect** → **off-balance** → **leverage** → **position** → **finish**.

Art	Connect	Off-balance (<i>kuzushi</i>)	Finish
BJJ	grips & hooks	break the posture	positional climb → choke / joint lock
Judo	the gi grip	"break his balance to his front corner"	throw → pin → armlock
Aikido	meet the incoming force	blend & enter, draw out his line	redirect → throw / joint control
Wrestling	the tie-up	"raise his leg — you have him almost thrown"	takedown → pin
Wing Chun	trap — "no space to move"	forward pressure collapses the base	control the centreline → strike

Two threads bind them under the surface. First, **leverage over strength** — the Gracie text is blunt: Renzo "*lifts even a very big person*" not with muscle but by "*popping the hips under and thrusting in and up... good body mechanics.*" Second, **position before finish** — "*by securing good position you greatly reduce the risk of being hit... this is high-percentage jiu-jitsu.*" You never reach for the finish from a bad place. **Contact is not the accident that ends the fight — it is the fight.**

⚡ FUEL — CROSS-LINK TO 神拳學 & CHAPTER 5

The "connect" step is the **sensing-through-contact** we already found: the grip fight is *chi sao* is push-hands is the roda's connection (Ch. 5). Grappling is that sensing convergence made total — you don't just feel the opponent, you **own** the connection.

2 · What we add — the Contact Range

The canon owns distance and evasion, then goes silent on contact. The sauce completes the ladder:

Range	Status	The art	Goal
Far	<i>owned</i>	Capoeira / striking	score or evade
Clinch (got tangled)	new	Judo grips + Wing Chun trapping	<i>kuzushi</i> → takedown or disengage
Ground (scored the sweep)	new	Wrestling + BJJ	position → advance → submission

Two things come with it: *kuzushi* as a named, system-wide principle, and the **finish vocabulary** — chokes, joint locks, pins. That's the "additional moves" the striker never had a word for.

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3 · The doorways are already in your game

Here is the part that makes this a graft and not a bolt-on: **capoeira already contains the entries — you just never walked through them.**

- **Negativa** → **the shot**. The negativa is a level change — the same drop-under a wrestler shoots from. Negativa → penetration → **double-leg** / **ankle pick**.
- **Rasteira** → **the floor**. The rasteira is *already kuzushi*. You broke the balance — don't stop at the sweep; ride it down into side control, then advance and finish.
- **Esquiva** / **duck-under** → **clinch entry** — into an underhook or a Wing Chun trap.
- **Caught kick or grab** → **redirect** — Aikido/Wing Chun blend: off-balance and control, or break free back to range.
- **Aú** / **rolê** → **the back**. The scramble that lands you on the dominant back position.
- **Malícia** → **the grip fight**. The roda's sensing, with the jacket on. Same skill.

The chain — one sentence from the roda to the finish:

ginga → esquiva → **negativa** (level change) → **double-leg** → pass → mount → armbar

And the engine of that finishing lift — "*pop the hips under, thrust in and up*" — is the **sumo deadlift you are already training** (Ch. 4's force layer). The strength was never separate from the skill.

◇ AI SIFU'S TAKE — THE SPINE

Here is the claim worth staking. The Grapple Sauce did not just add a range to Fei Kune Do — it **revealed the principle that was under the whole canon the entire time**. *Kuzushi* — balance-control — is the single law that unifies everything:

A strike lands through kuzushi (off-timing, off-balance). The esquiva survives by *not being where the balance-break aims*. The rasteira is kuzushi. The throw, the sweep, the submission-entry — all kuzushi. So Fei Kune Do is not "striking plus grappling" bolted together. It is **one art about controlling balance across every range** — and grappling is simply where balance-control becomes *total*: from tipping a man at distance → to owning his base entirely on the ground.

Balance is the currency of every range. The takedown is just the moment you spend all of it at once.

4 • Three fusions for the canon

New techniques where capoeira and grappling become one move:

- **The Negativa Shot** — the capoeira low-escape weaponised as the wrestling entry. You drop under the strike as always; this time you keep driving into the legs.
- **Rolê to the Back** — the roll that scrambles not back to ginga but straight to the opponent's **back** — the most dominant position in every grappling art.
- **The Ground Roda** — positional sparring played *slow*, as chi sao on the floor: the Ch. 5 sensing drill taken to the mat. The roda never had to stand up.

5 • Training it — the 80/20

Grappling is **posterior-chain + grip + isometric-brace** work, and gasses you like nothing else. Train the few things that carry it.

The 5 lifts

Lift	The grappling demand it feeds
Deadlift (sumo / trap-bar) — the king	The double-leg, the throw-lift, the bridge. A takedown is a hip-hinge with a moving load — your instinct was exactly right. Sumo mirrors the wide wrestling base; trap-bar is safest and most drive-oriented.
Heavy carries + weighted pull-ups / rows	The grip fight is everything ; grappling is grip-limited before it is strength-limited.
Front / Zercher squat	Level change, stand-up-in-base, the front-loaded clinch posture.

Hip thrust / bridge	The <i>upa</i> escape and guard retention — hips off the floor under load.
Neck work	Grappling-specific durability; the least glamorous, most necessary.

The 5 drills

Drill	Why it's the 20% that carries the 80%
Pummeling / hand-fighting	The clinch entry to <i>everything</i> — underhooks, grip control.
Level-change + penetration + the sprawl	The takedown coin, both sides. (Your negativa is half of it already.)
Shrimp + bridge + technical stand-up	The universal ground movements — escape and recovery.
Positional sparring	Start pinned; one escapes, one holds. The single fastest skill-builder in grappling.
Grip-fighting / sensitivity	Chi sao for the jacket-and-clinch game — feel the connection, own it.

*Capoeira's jogo is the conversation.
Grappling is the conversation that won't let go — the sentence that
finally reaches a period.*

— David Kwok Ho Chan, with AI Sifu Claude

Sources & honesty notes. The six grappling texts, all ingested to the fitness vault: *BJJ Theory & Technique* (Renzo & Royler Gracie), *Fighting Judo* (Kashiwazaki), *Aikido Vol. 1* (Saito), *The Science of Wrestling*, and two Wing Chun manuals. Quoted lines (the Gracie hip-lift and positional-dominance passages, the Judo *kuzushi* throw, the wrestling leverage holds, the Wing Chun trap) are drawn from those texts. *Kuzushi*-as-system-spine and the three fusions (Negativa Shot, Rolê to the Back, Ground Roda) are the author's synthesis, not established technique. Grappling is a live, contact skill — it cannot be learned from a page. Train under a qualified coach, on mats, with a resisting partner. This chapter maps the territory; the mat is the only place you cross it.