

流 · The Art of Transition

Lesson 24 — the Gumbi, the Au, and the Shuffle: three doors, one hinge.

PART I — THE THROUGH-LINE

The move nobody trains is the one between the moves

We pulled three very different things from the vault this session — a **tricking flip (the Gumbi)**, a **Capoeira cartwheel (the Au)**, and a **street-dance loop (the Melbourne Shuffle)**. On paper: a martial acrobat, a Brazilian game, and a rave floor. But they all answered the same question you asked — “what can this move turn into?”

That question **is** the art. In tricking they call the connector a “**swing-through.**” In shuffle it's a “**transition vector.**” In Capoeira the whole game is transition — the ginga never stops. Everything is circular (Lesson 23), and a circle has no seams; the transition is just the part of the circle you forgot to practise.

Flow = Move + **Transition** + Move (and only one of those three is hard)

The Gumbi — a Raiz with hands

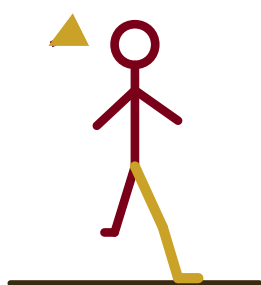
Source of truth. Straight from the Tricking Bible (now ingested into `mcp-sport.db`):

“The Gumbi is basically a **Raiz with hands**. If you're having trouble managing the motion of the Raiz, revert to practising Gumbis until the motion becomes natural.”

Skill-table: **Type** Flip · **Origin** Capoeira · **Prerequisite** a cartwheel / au **on the opposite side** · **FIG difficulty** 1.0.

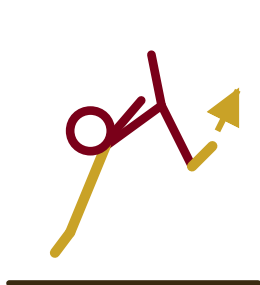
The parent trick — the **Raiz** — is defined as: “the practitioner turns away from the opponent, jumping off of one foot and sweeping both legs up and over, as the upper body swoops underneath.” The Gumbi is that exact motion, but you **let your hands catch the floor** on the way over. That's why it's the training-wheels version: the hands buy you time and a reference point while your body learns the off-axis sweep.

Foot & hand placement — the four beats



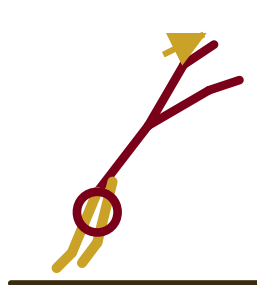
1 · SET-UP

Turn away from the target, glance over the lead shoulder. Weight loads onto **one takeoff foot** (the gold leg). This is the Capoeira ginga entry.



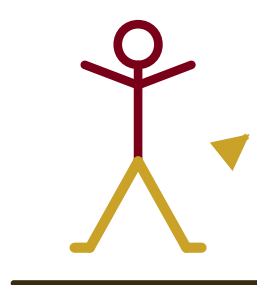
2 · PLANT

Jump off that one foot. The **lead hand reaches down & behind and touches the floor FIRST**. The back arches into a bridge — this is the “with hands” part.



3 · SWEEP

Both legs sweep **up & over** along a tilted, lateral plane (not a vertical gym cartwheel). The **second hand plants** — an au on the opposite side — as the torso swoops underneath.



4 · LAND

Legs come down and you land facing back the way you came, in a wide **Eagle / Hyper stance** — **already loaded** to swing-through into the next trick.

Why the hands matter (the physics). The Raiz is an off-axis rotation — you're turning around a tilted diagonal axis, not a clean vertical one. Without hands, your only feedback that you're on-axis is mid-air (too late). Planting the **lead hand first**, then the second, gives the rotation a **fixed pivot** on the ground and lets the hips get high — the same reason a Capoeira au plants the full palm. Master the pivoted version (Gumbi), then remove the training wheels (Raiz).

Prereq gate. Don't chase the Gumbi until your **opposite-side au** is comfortable — the book lists it as the literal prerequisite. If your cartwheel only works on your strong side, build the weak side first (see Part III).

The Au bridge — why this is already in your canon

The Gumbi's origin field says one word: **Capoeira**. Its prerequisite is an **au**. You already have the whole au family sitting in **Capoeira 100** — and you already wrote it into Fei Kune Do back in **Lesson 22b** (“spin into it like a Compasso”). So the Gumbi isn't a new import; it's the **acrobatic graduation of a move you already teach**.

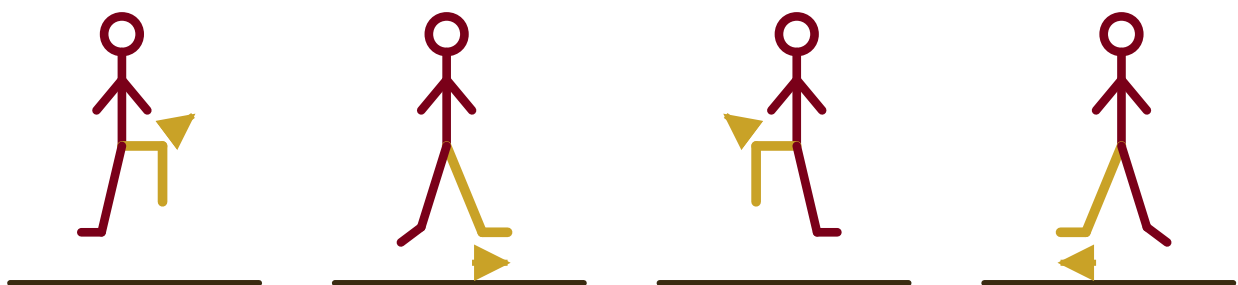
Au variation (Capoeira 100)	What it trains for the Gumbi
Aú Normal (p.36)	The base cartwheel — full-palm plant, look forward through the arms. Your on-axis reference.
Aú Compasso (p.34)	Legs straight, together, aimed down — the closed, tilted shape that becomes the Gumbi's lateral leg-sweep.
Aú sem Mão (p.130)	No-hands aerial cartwheel — literally the Raiz at the end of the road, once you drop the hands.

Canon link. Au (L22b) → Gumbi (L24, hands on) → Raiz (hands off). One motion, three rungs of the same ladder. The “spin into it like a Compasso” cue you already have is the Gumbi's take-off.

The Shuffle — Running Man as a transition engine

Honesty label. Unlike the Gumby (backed by two real documents), no authoritative shuffle text exists — dance mechanics pass down by video and street culture. The model below is a **synthesised behavioural schema**, not a cited source. It's physically sound and useful for drilling; treat it as a working map, not scripture.

You asked what the Running Man can transition to. Model it as a **2-count loop** (the engine) with **three legal exits** (the vectors):



COUNT 1 · HITCH

One knee lifts to 90°; the plant foot slides back half a foot-length.

COUNT 2 · DROP / ROOT

The hitched foot **slams flat** to become the new front anchor; back foot slides further back onto the toe.

↔ T-STEP SWITCH

On the “and”, drop the hitched foot **perpendicular** instead of forward → a lateral heel-toe slide.

⤵ AXLE SPIN / GLIDE

Hard heel-pivot on count 2 → a 360° spin; or keep the toe tracking → a moonwalk glide.

Transition	Pivot mechanic	Destination
T-Step Switch	On the “and”, drop the hitched foot perpendicular to your frame instead of forward.	Lateral heel-toe slide (the T-Step).
Axle Spin	On count 2, lock the front foot into a hard heel-pivot; the trailing leg's momentum swings you around.	360° Shuffle Spin.
Glide / Moonwalk	Keep the toe tracking light on the floor instead of hitching up — convert the stomp into a sweep.	Linear slides / deceleration.

Drill it — the “Footwork Olympics” method (from the Breakdancing encyclopedia already in your DB): plant yourself in the Running Man and **enumerate every exit** — Run → T-Step, Run → Spin, Run → Glide — one at a time, slow, to a metronome, then ramp the tempo. **Land on the ball of the foot, heel up** — “pitter-patter, not stomping.” That toe-bounce cue is the same one that gets your hips high in the Gumby.

Swing-through = transition vector = ginga

Here's the punch-line that makes this one lesson instead of three. Watch how the **same instruction** appears in all three systems:

System	The connector	The instruction underneath
Tricking	SwingThru (e.g. SwingThru Gumbi → SwingThru Boxcutter)	Land loaded, don't land stopped. Carry the rotational momentum out of one shape and spend it entering the next. The landing of move A is the take-off of move B.
Shuffle	Transition vector (Run → T-Step / Spin / Glide)	
Capoeira	Ginga (the game never stops moving)	

The Gumbi's whole value in a combo is that it lands in an **Eagle/Hyper stance** — a loaded shape — so it feeds straight into a Boxcutter. The shuffle's whole trick is that the Running Man never fully stops, so it can peel into a T-Step at any “and.” **Same skill. Different floor.**

Fei Kune Do reading. “Systems are LEGO, not boxes.” The Gumbi, the T-Step and the ginga are the same brick — a transition — moulded in three colours. Train the brick, not the colour.

“Karate sees the strike. The dancer, the tricker, the capoeirista see the seam — and there is no seam. When the landing of one move is already the birth of the next, you have stopped doing moves and started **flowing**. 流.”