

躰 · The Axis Graft

Lesson 25 — Fei Kune Do as the base, 躰道 Taido as the graft. What emerges when local rotation learns to travel.

PART I — THE GRAFT THESIS

Taido is our rotational truth, scaled up

Fei Kune Do already stands on two axioms: **everything is circular** (L23 — every joint is a rotation) and **transition is the real skill** (L24 — land loaded, not stopped). We built those from the inside out — the coil, the flywheel, the Power Cycle — all **local** rotations happening in place.

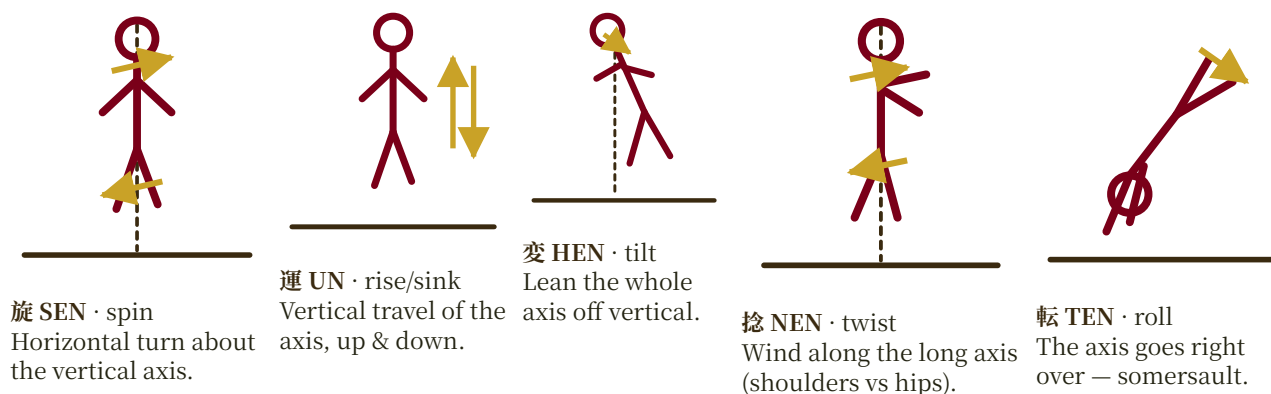
Then we opened the Taido vault and found a martial art whose **entire definition** is: “attack and defend through changes in the body axis.” That's the same truth we found — but Taido runs it at a **different scale**. Where our coil rotates a joint, Taido rotates the **whole body** through 3D space. Karate stayed on the 2D floor; Taido stepped into the third dimension. **So the graft is natural: we don't bolt Taido on — we let our local circle grow a global one.**

Fei Kune Do (coil, local) + Taido (sotai, global) = rotation that is **fractal** — the same spiral at every scale

Why this is emergence, not addition. A coil that only turns in place can be jammed by pressure. A body-axis that can also spin, rise, tilt, twist and roll through space **can't be pinned** — it relocates the coil faster than the opponent can close on it. The whole becomes more than the parts: **local power × global mobility**. That product is the new art.

The Five Sotai — and where we already do them

Taido names **five** body-axis changes (each with its own five rules of execution). Here's the reveal: **Fei Kune Do already performs all five** — we just never named or systematised them. Taido is the map for the country we've been wandering.



Taido Sotai	Axis change	Where Fei Kune Do already does it
旋 Sen	horizontal spin	The Axle Spin shuffle exit (L24); the Tenkukyaku spin of the Sho-to-Sho.
運 Un	vertical rise/sink	The Shoyuken (a rising uppercut is an Un); the Power-Cycle root→release drop.
変 Hen	tilt off vertical	The Xu-Bu lean & the Compasso torso-drop (L22b) — loading by tilting the axis.
捻 Nen	long-axis twist	The chán coil / silk-reeling itself (L23) — shoulders wound against hips.
転 Ten	roll / somersault	The Au & Gumbi (L24) — the aerial is a Ten.

The emergence. Naming the five reveals the **gaps** — the sotai we under-use. We're strong on Nen (coil) and Ten (aerial), but thin on **Hen** as an attack (tilting the axis to slip and strike at once). That gap is where the next new moves live. Systems are LEGO: Taido just handed us five studs we didn't know our bricks had.

A new move: the Un-Shoyuken → Ten exit

Graft the scales together and combos appear that neither art had alone. The cleanest: take our **local coil**, release it as a **global Un**, and bleed the leftover lift straight into a **Ten**.



1 · LOAD (base)

Fei Kune Do **Xu-Bu coil** — weight back, rear hand cocked. Pure local rotation (the chán coil).



2 · UN-SHOYUKEN

Release upward: the Shoyuken **is a 運 Un** — the whole axis rises as the fist goes. Local coil → global lift.



3 · TEN EXIT

Don't land stopped — carry the rise into a 転 **Ten** (Gumbi / aerial) and **swing-through** out. Loaded, not finished.

Why it works. The Shoyuken already throws you upward — that vertical momentum is normally wasted on the way down. Taido's Ten **spends** it: the same rise that powered the uppercut now powers the somersault out. One energy, two techniques, zero dead time — exactly the **swing-through** principle of L24, now running vertically.

Transitioning in & out of Taido

You asked which moves transition best in and out of Taido. The trick is that a Taido technique **is already a transition** (a body-axis change), so the best connectors are our moves that **also move the axis**. Match the sotai on each side of the door and the seam vanishes.

Fei Kune Do move	→ door (shared sotai) →	Taido technique
Au / Gumbi (aerial)	転 Ten — both roll the axis over	Ebi-geri / the Ten somersault-kick group
Shuffle Axle Spin / T-Step	旋 Sen + 8-way unsoku footwork	Sen-technique group (spinning entries)
Xu-Bu battery / Compasso drop	変 Hen — tilt to load	Hen-technique group (falling-axis attacks)
Shoyuken	運 Un — rise	Jumping / midair kicks (Un entry)
chán coil	捻 Nen — twist	Nen-technique group (twisting strikes)

Drill — Door Both Ways. Pick one row. Do the Fei Kune Do move → the Taido technique → back to a Fei Kune Do move, on the matching sotai, without a pause. Then reverse it. If there's a hitch, your two moves are on **different sotai** — re-pick the door. This is the “Footwork Olympics” (L24) run across two arts.

Which exercises strengthen which art

Taido → strengthens Fei Kune Do

- **Unsoku happō** (8-way footwork drills) → supercharges our **transitions & mobility** — the missing systematic footwork behind L24.
- **Sotai axis drills** (Sen/Un/Hen/Nen/Ten, 5 rules each) → builds the **3D body-axis control** that turns our local coil global.
- **Taiki** (laws of breathing) → feeds our **Power Cycle / fa-jin** — inhale to root, exhale to release.
- **Ebi-geri / Ten kicks** → direct strength & control gains for the **Gumbi / aerial line**.

Fei Kune Do → strengthens Taido

- **The Rotational Truth** (two-rotation generator, L23) → gives the sotai a **physics rationale** — why the axis-change makes power, not just shape.
- **chán silk-reeling coil** → deepens **Nen**, adding local torque inside Taido's global twist.
- **Ting** 聽勁 (listening / heat-map, L23) → a **sensing layer** for Taido's Doko/Seigyo — read the opponent before you change axis.
- **Shadow-Boxing Simulation** (L23) → an **EXP source** to rep sotai combos solo against an imagined beast.

The honest asymmetry. Taido gives us the bigger gift here — a **whole systematic vocabulary** (5 sotai × 8 unsoku) for the 3D movement we'd only stumbled into. We give Taido a **why** (the physics of the circle) and a **feel** (coil, listening). A fair trade: they hand us the grammar, we hand them the meaning.

Fei Kune Do reading. “Systems are LEGO, not boxes.” We didn't join Taido and we didn't beat it — we **decomposed** it to five studs, found four already on our bricks, and snapped the fifth into the gap. The art that emerges spirals at **every scale**: joint, limb, whole body, through space. That is what “everything is circular” was always pointing at — we just couldn't see the biggest circle until Taido drew it.

“The coil taught us to turn in place. Taido taught us to take the turn with us. Now there is no floor and no box — only the axis, and wherever we decide to move it. 軸.”