

CLOSE RANGE COMBAT WING CHUN

**BLOCKING, STRIKING, KICKING
AND FOOTWORK FUNDAMENTALS**

VOLUME 1

RANDY WILLIAMS



UNIQUE PUBLICATIONS
Burbank, California

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First published in 2004 by Unique Publications.

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Library of Congress Catalog Number: 2002
ISBN:

Unique Publications
4201 Vanowen Place
Burbank, CA 91505
(800) 332-3330
First edition

05 04 03 02 01 00 99 98 97 1 3 5 7 9 10 8 6 4 2

Printed in the United States of America

Editor: John S. Soet
Design: Patrick Gross
Cover Design: George Chen

DEDICATION

This series of books is dedicated to the memory of two favorite CRCA members from the past; Paul Green, whom we tragically lost on May 18, 2001, during the production of this book and Larry Jordan, a good friend and student who loved the art of Wing Chun and is still sorely missed twenty years later by all of us who knew him.

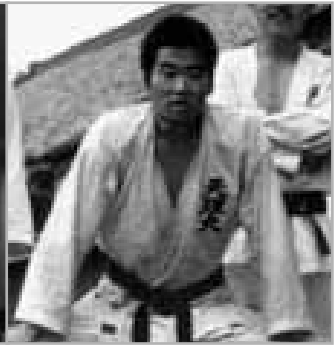
Also during the production of this book, my very good friend Guy Seiji Kurose passed away. He was a 6th degree black belt in Goju-Ryu Karate and was best known for his dedication to children and youth, as well as his high spirit, laughter, and quickness of mind.



Lawrence A. Jordan
1956–1982



Paul M. Green
1969–2001



Guy S. Kurose
1952–2002



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FOREWORD



I first met Sifu Randy Williams when he was still a teenager. Since we were living in the same neighborhood, he knew I was with Bruce Lee's Los Angeles China-Town group. Randy often came up to me and begged me to teach him, but I refused. We did not cross paths again until many years later. Since then, we have forged a strong friendship and sharing our knowledge in the martial art field.

I always considered Sifu Randy Williams one of the most dedicated and resourceful Wing Chun Gung Fu instructors in the field. His knowledge and technical skills are exceptional. He previously authored six volumes of books on Wing Chun Gung Fu, "The Explosive Art of Close Range Combat," which contain some of the most precise,

accurate, and detailed materials ever written in the subject of Wing Chun Gung Fu. Its theory, techniques, and method of training are well presented. The Wing Chun centerline theory, an important fighting strategy on the proper angle, body alignment, and balance in attack and defense, and Chi Sau practice, a unique feature in the system for developing sensitivity in the arms and the constant flow of energy, so crucial in close-range combat, are explained in detail.

Sifu Randy Williams is known for his generosity, especially when it comes to sharing his martial art experience and knowledge, which is definitely reflected in his books. This book will help any Wing Chun practitioner who wishes to acquire a more in-depth and better understanding in the art of Wing Chun Gung Fu.

—*Ted Wong*

诉春

INTRODUCTION



Thank you for taking the time to look at this book. The series *Close Range Combat Wing Chun*, Volumes I to III is the latest attempt on my part to capture and analyze certain aspects of Wing Chun Gung Fu in written form. After much painstaking research, many hours of writing, typing, editing, and photography sessions, the result lies before you. I hope that you find it to be among the most comprehensive studies on these aspects of the system available today. Of course, there may be omissions or subjects that might not be delved

into as deeply as possible, but I have tried to at least briefly touch upon all aspects of Wing Chun basics, combat technique and Wooden Dummy theory somewhere within this latest series of books, which contain much updated information from my previous book series. No one volume in itself is complete but each relies on cross-referenced information from the others to avoid repetition. If anything has been left out or written in error, it is only due to my limited knowledge of Wing Chun Gung Fu, and not to any inconsistency or intrinsic error of the system itself.

I must completely credit my first instructor, Sifu George Yau Chu of Hong Kong and all others with whom I have trained for all of the valuable knowledge that they have passed on to me. I do not even consider myself to be among the most highly skilled of their many students and as such, I am not claiming that the structure of the techniques and forms pictured within the series is anywhere in the same league with my instructors or my

seniors, whether they be students of my own teachers or of any other worldwide Wing Chun organization. The fighting techniques that I have chosen to illustrate the practical applications in each volume are strictly *my own* interpretation of the concepts and principles of Wing Chun Gung Fu. I refer to this interpretation as “Close Range Combat Academy Wing Chun,” and it is this version of the style that is taught in my own international organization, which is not affiliated with any other Wing Chun group. CRCA Wing Chun is not necessarily representative of Sifu George Yau, nor do I claim it to be representative of any other instructor with whom I have trained. With this new series of books, I only hope to clarify certain misconceptions about my art as compared to other forms of the style and to provide a comprehensive training manual for those who are interested in the CRCA system of Wing Chun Gung Fu, but are unable to obtain qualified instruction in their area. I also hope that Wing Chun students of all branches will be able to compare impartially what they have learned with what I have gathered on the system and appreciate its differences without necessarily agreeing with them.



The author as a young man with his teacher, Sifu George Yau Chu.

I have freely used my own common sense and experience to help me derive certain applications and principles of the system that are not as obvious as others, and to use these to help me deal with modern combat situations not encountered and therefore not considered by the founders of the system. As in all other forms of science and technology, I believe that Wing Chun must move forward. The inventors of the system never had to consider combat vs. the many modern or non-Chinese arts that a fighter may encounter today, such as Thai Boxing, Shootfighting, Brazilian Jiu Jitsu and Russian Sambo to name but a few. In the past, certain acknowledged ancestors made additions and improvements to the system, and it is my belief that the system will have to be continually modified and upgraded in order to keep pace with today's ever-changing combat technology.

My own view of what is important in Wing Chun can at times be very different from many other traditional Gung Fu instructors. Although I certainly appreciate

and respect the history of Wing Chun and the importance of its lineage as it is handed down from generation to generation, I am personally more concerned with the more tangible aspects of skill, knowledge and performance. In other words, I respect my elders and seniors in the system, but I do not necessarily believe that when someone began their study or with whom they study is the primary criteria for their ranking or status in a system. Instead, I look at the person's skill level, ability to explain their system in detail and—most importantly—their ability to perform. In other words, I take a more practical approach—almost an American sports attitude. For example, if one looks at the game of football, it will be noted that most fans probably do not care who taught Jerry Rice to catch a football, that Jerry Rice may not know the entire history of football, nor that he may not have a genealogy of all of the players by which it was passed down to him from the founders of the game. What is important to most fans, though, is that he is one of the best (if not *the* best) Wide Receivers of all time. He may have learned from his father, or more likely from just getting out there and playing the game. But above all, he got out there and did the job, head and shoulders above the rest. That is what makes him an all-time great. It is my belief that Wing Chun in the modern world has become much the same, and rightfully so. With the abundance of instructional materials available today through books, videos, seminars and even the Internet, virtually anyone with an earnest desire to learn Wing Chun can do so with relative ease. Personally I am more interested in watching a player who can do his job with excellence rather than watching a player whose father or grandfather was a star player, but who may himself not be exceptional. And similarly, I respect those that can actually “get out there and do it” much more than those that just talk about it.

In this series, I have concentrated on Wing Chun basics, combat and Wooden Dummy techniques. I have categorized the main techniques and theories of the system into these three parts and have given my own observations on how they might best be understood, practiced and perfected. I offer these points to the reader in hope that they may open some avenues of development that may have been neglected in the past.

For clarity, all Chinese terminology used in the series will be spelled out in a phonetic Romanization of the Cantonese dialect that I have developed specially for use in my own writing and curriculum. Exceptions to this rule will be certain terms that are so widely used within martial arts publications that they can be treated as common vocabulary to the reader.

In my own thirty years of training in Wing Chun, I have traveled widely and have seen many masters of Wing Chun in action. At times, those meetings have been less than friendly, while in other instances I

have been welcomed into the schools of others and have in turn always kept my school doors wide open to visitors from all forms of martial art. But in all my own personal experience, I have still never met a more adept Wing Chun man than Sifu George Yau. It is for this reason that I chose him and a select few others as instructors and not that, because they are my teachers, I am blind to the skills of others. There are many highly qualified masters out there, infinitely more qualified than myself to write a series such as this. But I only hope that you, the reader and Wing Chun stylist, will enjoy this series and benefit from the information I am offering to you as your friend and fellow Gung Fu practitioner.

Gung Fu Forever!

—Randy Williams



THE WING CHUN SYSTEM



The classical Wing Chun system of Gung Fu is, by comparison to other Chinese Gung Fu styles, quite simple in appearance with a distinct lack of acrobatic leaps, extreme looping motions and flowery techniques. It is a system built on scientific concepts and based on the natural motion of the human body, not on the motions of animals. The entire system is very complete, with the movements of one phase of development perfectly countering those of another, only to be countered by a third which in turn can be overcome by the first. Like the Chinese game using hand positions to simulate paper, scissors and rock, there is no single Wing Chun technique, which cannot be countered by another. An old Wing Chun proverb says “*Bock Gai, Bock Jeet*,” or “For every attack, there is a counteraction.”

The system contains only three hand forms, one Wooden Dummy form and two weapon sets. This would appear quite simple to those who are accustomed to Gung Fu styles that may have as many as 72 hand sets, and 36 weapon sets or more. However, even though the forms are few and easy to learn, to master them requires patience, perseverance and determination. This mastery is vital, however, as the forms of Wing Chun are considered the “keys to the system.”

Siu Leem Tau



The first form, called *Siu Leem Tau* or “The Little Idea” teaches the student the basic hand motions as well as many of the concepts, or “ideas” of the system. The concept of Centerline—the backbone of the system—is introduced in its basic form at this stage. The trainee simultaneously learns the basic stance together with how to relax in motion, sink the weight, to remain calm and to exert power correctly as well as the principles behind each of the attacking and defending motions from the form. Once these qualities are developed to a certain extent, the student then begins learning the five basic forms of footwork, called *Ma Boh* (“Horse Stances”) and a series of drills to develop better technique, power, timing and Angle Structure. He or she continues practicing the *Siu Leem Tau* form and will begin developing the integral skills of mind clearing, quietness, weight energy sinking and “softness,” which in Wing Chun means “flexible strength.” At this level, the student also begins training in *Chee Sau*, or “Sticky Hands,” called this because of the way two persons’ arms cling together with forward reciprocal energy flowing between them. The trainee’s first Sticky Hands drill is known as *Chee Don Sau*, or “Single Sticky Hand.” This gives the student a good foundation in basic Wing Chun reaction sensitivity called *Gum Gock Ging*. There are four major types of Single Sticky Hand to master at *Siu Leem Tau* level. More can be learned about this form in Volumes 17–20 of the Close Range Combat Wing Chun video series available through Unique Publications.

Chum Kiu

Once the student has achieved proficiency in all the areas described above, he or she then progresses to the second hand form of the system. This form is called *Chum Kiu*, meaning “Searching For The Bridge” but the same term can also be interpreted as “Sinking Bridge,” the word *Chum* being a homophone for two words in Chinese that can either mean “to seek” or “to sink.” The term “Bridge” referred to here is taken to mean contact between two persons but more specifically, the forearm.

In the *Chum Kiu* form, the student is formally introduced to the concept of stance turning and a variety of combination stancework exercises based on the five *Ma Boh* moving stances taught at the previous level. He or she is also instructed in greater detail about the Centerline Theory as pertains to the Horizontal Centerline, Blocking Lines and Attacking Lines.

The eyes are trained in *Chum Kiu* to focus quickly and there is more emphasis on the development of power, both externally in the form of torquing as well as internally through learning to flow the *Chi*, or Internal Energy, smoothly to various parts of the body.

At this level, training in important drills such as *Lop Sau*, *Mun Sau* and *Syeung Chee Sau*—“Double Sticky Hands” begins. The concept of



timing one's movements in relation to an opponent is studied in detail. Trapping Hands of many types are drilled and sharpened by Chum Kiu level practitioners in the "Slow Attack" exercises. Pyramid concepts and *Yin/Yang* theories are analyzed and discussed in a classroom atmosphere, with the instructor serving as lecturer, assuring that all students have a thorough intellectual understanding of the logic behind these and other Wing Chun concepts. During such discussions, the instructor will use a blackboard to explain some of the theory, but might also draw comparison to objects as varied as a ball of cotton, an automatic weapon, a serving dish, an opening and closing door or other such unlikely items to help illustrate different points. This is no coincidence. By Chum Kiu level, the Wing Chun student is able to see that all the workings of the system are clearly based on logical, tangible facts and principles which apply equally to many everyday objects, occurrences and situations.

The student at Chum Kiu level is also trained in some of the kicking techniques of the system, which are characterized by their shortness and

speed. An old proverb about these kicks says, “*Gyeuk Moh Hoy Fot*,” meaning, “A kick never misses.” Wing Chun kicks rarely go above waist level and never above chest level. This is due to the economical structure of the system and the inherent danger (within a Wing Chun context) of raising the foot during combat, an action that automatically temporarily immobilizes the kicker. Wing Chun kicks can be executed with a block, strike or trap or a combination of any two. To develop this skill, the student is instructed to practice some of the drills taught earlier with kicks inserted at strategic points in the repetitive drilling cycles. A more detailed analysis of these kicking techniques can be found later in this volume in the *Eight Kicks of Wing Chun* essay.

Mook Yan Joang and Mui Fa Joang



By the time the student has reached a substantial mastery of the first two hand forms, he or she is ready to begin formal training on the *Mook Yan Joang*—the “Wooden Man Post” or Dummy, which has by now already been used by the student to train basic blocking and kicking motions, as well as for toughening the limbs to prepare them for contact with another person in the two-man drills.

The Wooden Dummy is a man-sized post with three arms and one leg set at strategic angles and suspended by two horizontal cross beams which pass through it and are anchored to two vertical uprights. Training on the Mook Yan Joang develops an ability to release one’s power smoothly into a stationary object. Some other areas developed during this phase are understanding and use of the Centerline, ability to “close the gap,” flowing from one motion to the next, and a more realistic application of hand and leg motions. Due to the perfect angle of the Wooden Dummy’s structure and the crisp sound made by the square tenons snapping against its square holes when it is hit correctly, even the slightest error in one’s own structure tends to be magnified and can therefore be immediately recognized and corrected.

The entire form of Wooden Dummy motions, called *Mook Yan Joang Fot Yut Ling Bot* contains 108 techniques as do all Wing Chun empty-hand sets, but only the first 60 motions are taught to the student at this point. Only after completion of the next phase (*Biu Jee*) can the remaining 48 motions of the Dummy be learned. This is because Part II of the form is made up of motions from that set, which have not yet been introduced by Siu Leem Tau or Chum Kiu level. Many kicking techniques that do not appear in the second or third form are found in this half of the Wooden Dummy form. Sweeping Kick, Hooking Foot, Wing Leg, Raising Knee Strike and other leg maneuvers are seen in Part II of the dummy form.

Much is learned by constant practice with the Mook Yan Joang. Students learn to direct power properly, keeping the body at the proper distance from the Dummy and the correct angle in relation to the Centerline. Sticking Energy, or *Chee Ging* is developed further as is Body Unity and Connecting Energy (*Gan Jeep Ging*) while moving the stance in and out as the hands flow up and down from one side of the Dummy to the other. Eye Focusing Power, called *Ngon Ging*, learned at Chum Kiu level is put into play as the eyes remain constantly fixed on the Centerline throughout the many subtle and radical changes of the line that take place during the form.

The Wooden Dummy techniques and principles will be covered in Volume III of this book series as well as in Volumes 7 and 8 of my Unique Publications CRCA video series.

Another training implement is introduced to the student at Mook Yan

Joang level. Called the *Mui Fa Joang*, or “Plum Flower Posts,” it is a set of six 5” to 7” diameter rounded stakes anchored into the ground and set in a perfect pentagonal pattern with one stake dead center. The height of the posts can be anywhere from 1’ to 6’, depending on their intended application. Various types of footwork can be practiced and perfected both on top of the level horizontal surfaces of the posts and on the ground between the posts. The vertical surfaces the posts can also be hit or kicked as well.

Biu Jee

After the first 60 motions of the Wooden Dummy form can be executed smoothly with power and proper Structure, the student becomes eligible for consideration to be taught the *Biu Jee*, or “Shooting Fingers” form, which even in today’s modern society is still considered to be a privilege to be shown by many Wing Chun masters. As another old Wing Chun proverb goes, “*Biu Jee Mm Chuet Moon*”—“The Shooting Fingers form does not go out the door,” meaning that outsiders are not to be shown



its secrets. Nowadays, some masters are opening up more and more in the interest of spreading the art. This is very fortunate for those of us who would not otherwise be able to appreciate its highly sophisticated and technical wonder. Besides having completed the necessary prerequisites of Siu Leem Tau, Chum Kiu and Part I of the Mook Yan Joang form, along with all their related drills and techniques, the student must also be worthy of such knowledge and have consistently displayed the sense of responsibility required. This means not only self-control and trustworthiness, but also patience, loyalty to the school and the ability to get along with fellow students, abstaining from fighting or otherwise misusing the knowledge of Wing Chun concepts and principles. If the instructor feels that the student has met these criteria, he or she will be invited to join a select group of the school’s top students to train at a higher level.

At Biu Jee level, the student begins formal training in *Chee Gyeuk*, or “Sticky Foot” technique. Sticky Foot is a form of controlled leg sparring

which has various set patterns to be drilled as well as a freeform version known as “Double Sticky Foot,” where spontaneous reflex action is developed in the legs in a manner similar to that of the hands.

Biu Jee-level Chee Gyeuk training also encompasses groundfighting—*Day Ha Chee Gyeuk*, which teaches the Wing Chun fighter to attack and defend when one or both fighters go to the floor. Kicking is practiced from a supine position, aimed up at a standing opponent. Various wrestling, joint-locking, nerve-shocking, trapping and striking motions previously applied from an upright fighting position are taught at Biu Jee level, applied from the same supine position on the floor. The student is also taught reversals, counters and escapes from various situations that commonly occur in grappling. In Wing Chun groundfighting, the ground itself can also be used as a weapon. The Wing Chun fighter is trained to smash the opponent’s head, elbow, knee, hand or foot into the hard floor, or to pin the enemy’s hand or foot to the ground by leaning, pressing or stepping on it while bending the limb in the opposite direction to the natural flexion of the joints. Many of these groundfighting principles can be seen in application in Volume II of this series—*Explosive Self-Defense Techniques*.



Sticky Hands training also advances further at this level. For example, the *Gwoh Sau* Combat Sticky Hands exercise can be practiced with one or both trainees blindfolded. Multiple partner Sticky Hands practiced by Biu Jee level students helps to prepare them for the possibility of multiple attackers in a real combat situation. More emphasis is placed on improving the ability to close and leave the gap—attacking and defending from a position where both fighters are apart without Bridge Contact. This training, known as *Lut Sau Chee*

Sau, can be combined with Chee Gyeuk technique to create *Lut Sau Chee Gyeuk*—Wing Chun terminology for free sparring with hands and feet.

Other areas of Biu Jee development are the Internal and External exercises known as *Hay Goang* (*Chi Kung, qigong*) and *Teet Sa Jyeung* (Iron Palm). The former trains and improves the ability to circulate and direct the flow of Chi, resulting in more powerful and explosive technique, while the latter develops the bones, muscles, tendons and blood vessels of the hands to strengthen and toughen them. This is important because by Biu Jee level, the student is able to generate a substantial amount of Whipping Power (*Bau Ja Ging*) with the hands, and they must be strong enough to withstand the impact of their own potential power.



Biu Jee students are encouraged to delve more deeply into the theories behind the system and to prepare themselves to become instructors of the art. This implies that they must be completely familiar with all aspects of Wing Chun, both physical and mental as well as having developed spiritually. A true master of Wing Chun should be compassionate, helping the disabled, the elderly and the poor. He or she must always strive to be knowledgeable, humble, respectful and non-violent, setting a proper example to all Wing Chun students.

More can be learned about the Biu Jee form and all training methods and requirements associated with that level in WCW 25–28 of my Unique Publications video series.

Weapons



After reaching a substantial level of development in the Biu Jee form and all of the additional knowledge described previously, the student is ready to progress to weapons training. The Wing Chun system has only two weapons forms—the “*Look Deem Boon*” *Gwun* (“Six-and-a-Half Point” Pole) and the “*Bot*” *Jom Doh* (“Eight” Slash Butterfly Swords). Wing Chun history tells us that these two weapons were introduced into the system by Wong Wah Bo and Leung Yee Tai, two ancestors of Wing Chun lineage who were performers in the Chinese opera and were proficient in the use of many types of swords, knives, spears and other ancient Chinese weaponry. Like all other Wing Chun *kuen* (forms), the weapons sets contain short sequences within the total sequence designed to aid flowing from one motion to the next and to suggest possible combinations of techniques from which combinations of principles can be determined. Most such fragments are made up of three motions, as this is the number of “flowing” in the system. Once a Wing Chun fighter has attacked, he will generally continued to “flow” in with two more attacking motions. This “flow” is developed and improved through forms practice. An old Wing Chun proverb says, “*Som Jiu Chai Doh*”—“Execute three motions at once.”

In “Look Deem Boon” training, the student is taught attacking and defending motions with the weapon. Some of these motions are combined with footwork that the student is already familiar with by this time, however, there is certain footwork in the weapons sets that is unique to those sets and is rarely seen in empty hand combat. Stances and footwork in the pole form are generally



lower than those of the hand forms to compensate for the added weight and momentum of the weapon and to strengthen the legs while the upper arms and body are strengthened by the swing and snap of the pole. Certain motions of the “Look Deem Boon” Gwun form require the student to snap the pole up and down or across the body vertically, horizontally or diagonally. The snapping action in the wrists and arms developed by such motions is called *Ngahn Ging*—“Elastic Energy” and can be applied to empty hand techniques as well. Similarly, working with the heavy “Bot” Jom Doh develops the wrist, forearm and finger grip strength while training the basic attacking and defending motions of the knives.

Many of the motions and techniques of the pole form can be applied in close quarters infighting as well as in groundfighting when the locked-out arm or leg or other parts of an opponent’s body are treated as the pole and manipulated in similar ways.

Both weapons forms are comprised of motions based largely on the same principles as the empty hand forms, with certain adjustments made for the structure of the weapons and the transference and focusing of power into a smaller area such as the tip of the pole or the edge of a knife.

During the period in which training with weapons is introduced, the CRCA Wing Chun student is also instructed in the use of a Rattan Ring which can be placed over the forearms during shadowboxing practice, encouraging the student to apply smoother circular rolling motion to his or her technique and also enhancing the ability to flow smoothly from one motion to another.

Use of the Rattan Ring will be discussed in more detail later in this work.

The “Improvisational” Stage



As mentioned before, Wing Chun is a classical Chinese art and as such has very traditional roots. But within its structure there is a tremendous amount of freedom to express the techniques and principles of the system. Once these elements are completely mastered, they are always at the fighter's fingertips to be called upon as desired in a multitude of ways. This is not a new concept in any way. This freedom within a structured system of fighting is as old as Gung Fu itself.

When a seasoned Wing Chun fighter is observed in sparring, Sticky Hands or actual combat, techniques are sure to emerge which do not appear to be from the system. These techniques might not be found in any of the forms, but they are still logical extrapolations of the principles contained in those forms blended with the instinctive reactions developed through repeated practice of the drills that accompany each of them. This emergence of a “personal fighting system” can be referred to as the “Improvisational” stage. At this stage of development, the Wing Chun fighter will draw upon all of the knowledge gained at each level as well as through personal experience. He or she may seem to “invent” techniques, but they are simply using rarely seen combinations of principles that have occurred to many others before them who were also well trained in the classical forms.

Many of the interpretations of the principles and techniques of Wing Chun that have been “discovered” by the author and shown in this series were a result of extensive training over many years. Examples of such

hybrid motions that are now part of CRCA Wing Chun will be seen in many applications in the pages to come. Those who consider themselves strict “classicists” may frown upon free interpretation of these techniques and principles, but even within the proverbs that chronicle the traditional wisdom of classical Wing Chun, we are told that “the techniques of Wing Chun are limitless in their application.” This is self-explanatory.

The idea of freedom within a structure can be seen in the game of chess. Although there are strict rules of motion and utilization that apply differently to the individual game pieces, there is complete freedom to use those pieces as one sees fit. Depending on strategy, experience and skill, one player can capture another’s game piece in a trap set many moves in advance. In the same way, a Wing Chun fighter can use any technique combined with any principle and any footwork necessary for the situation. With all the “pieces of the puzzle” from each level of development at his or her disposal, the Wing Chun stylist can be completely free to choose the best motion for the circumstances without being limited to any one choice. This is freedom born of structure and cannot be attained in Wing Chun without the forms—the “Keys to the System.”

History of Wing Chun



As all classical Chinese Gung Fu styles, the Wing Chun system can trace its roots back to the Siu Lum (Shaolin) temple, located at Sung Mountain in the Ho Nan province of China. During the period known as the Ching (Qing) Dynasty, also known as the Manchu rule, the temple became a place of refuge for rebel forces—Ming patriots sworn to overthrow the Ching regime who had themselves overthrown the benevolent Ming government previously in power. The Siu Lum monastery offered a safe haven for the patriots, who identified each other by use of a secret

hand gesture that has since become closely identified with Chinese Gung Fu—an open left hand clasped over the closed right fist. This was meant to signify one's affiliation to the rebel cause by representing to the observer the image of sun and moon—the two elements that make up the Chinese character for *Ming*. This secret handsign system was very similar to urban American “gang signs,” used today to represent or identify certain gang members, but was devised over 300 years ago!

As time passed, Manchu rulers learned of the Siu Lum monastery's sympathy for and aid to the Ming patriots through the treachery of a monk named Ma Ling Yee, who knew of the temple's weak point and aided the Chings by setting fire to the temple. Many of the monks perished in that fire, which took place in approximately 1674 AD, but among the survivors were the “Five Elders”; Jee Seen, Fung Doh Tak, Pak Mei, Miu Heen and the Buddhist nun Ng Mui.

One of the more widely accepted versions of the many accounts of Wing Chun's origins says that Ng Mui fled to a place called *Bock Hock Gwoon*—“White Crane” temple, which was located on Tai Leung Mountain. On one of her frequent visits to the village below, she met a beautiful young girl named Yim Wing Chun who, with her father Yim Yee, sold bean curd in that village. Bean curd, being a vegetarian staple, was a common sustenance for monks and nuns at that time, so Ng Mui became a regular customer of Yim Wing Chun and her father. It was through their close relationship that Ng Mui learned of a certain malevolent landowner who had been attracted by the beauty of the young Yim Wing Chun, and who was demanding her hand in marriage despite the fact that she was already promised to marry another, and that both she and her father refused to allow any breach of the betrothal. As the landowner, whose name was Wong, had already threatened bodily harm to both Yim Wing Chun and her father, Ng Mui decided to take Yim Wing Chun as a student and revealed to her the secret complex fighting system she had mastered at the monastery—her own combination of techniques from the various styles of Gung Fu taught at the Siu Lum temple. The techniques that Ng Mui had selected were those that relied more on speed and agility, rather than muscular strength. For these, she is reputed to have drawn heavily from the Snake and Crane forms of Shaolin Gung Fu.

After learning enough of Ng Mui's scientific fighting system to ensure victory, Yim Wing Chun returned to her village and, using her newfound skills challenged and soundly defeated Wong. She then went on to marry her intended fiancée, Leung Bock Sau, and continued to practice and improve on the fighting system passed on to her by Ng Mui. The resulting style was then named “Wing Chun Kuen” by her husband, as tribute to

those improvements and refinements made by Yim Wing Chun. Leung Bock Sau eventually taught the system to a man called Leung Lon Gwai, who in turn passed the art down to Wong Wa Boh, who was a performer in the Chinese opera that was based on board a ship called the *Hung Shuen*, or the “Red Boat” Coincidentally, also among the members of this traveling troupe was another of the “Five Elders” Master Jee Seen, who was in hiding and serving as the ship’s cook. Jee Seen, during this period, instructed another member of the troupe, Leung Yee Tai, in the use of the Long Pole. After having mastered the pole technique, Leung Yee Tai went on to learn the art of Wing Chun Kuen from his friend Wong Wa Boh. Later, the pole technique that Leung Yee Tai had learned from Jee Seen was incorporated into the Wing Chun system, adding the “Look Deem Boon” Gwun to the art.

From Leung Yee Tai, the art was then passed on to a physician of the village of Fatshan in the Kwangtung province whose name was Leung Jan. Leung Jan gained much notoriety throughout the province as a skillful fighter who defeated all challengers. One of Leung Jan’s top pupils was a man named Chan Wa Soon, whose nickname was *Wun Cheen Wa*, which translates as “Money Changer Wa.” He gained this nickname because he operated a money-changing stall just next to Leung Jan’s pharmacy in Fatshan.

Chan Wa Soon went on to teach the Wing Chun system in Fatshan in the years that followed and even became a chief instructor of martial arts to the military. While in his seventies, he rented the ancestral temple of the Yip clansmen for the purpose of teaching the art of Wing Chun. Among his many students, a young man of thirteen by the name of Yip Man began training. Although Yip Man was from a family of means, he nevertheless used money from his own savings to pay the rather high tuition fees charged by the renowned Master Chan. Yip Man continued to train under Chan until Chan’s death, when Yip Man was sixteen years



Illustration 1—The traditional Gung Fu Salutation forms a visual picture of the Chinese Character “Ming.”

of age. At that time, Yip Man left Fatshan and relocated to Hong Kong to study in a European school, St. Stephens, where it is said that he often fought and defeated his European schoolmates in fights.

Through a friend, Yip Man was introduced to an older man who was reputed to be a highly skillful Gung Fu fighter and wanted to challenge him to a fight. The man, introduced to the young Yip only as “Mr. Leung,” knew of Yip Man’s reputation as a fighter as well as the fact that Master Chan Wa Soon had instructed Yip in Wing Chun. Yip Man, being anxious for the fight, never thought twice about the fact that this man seemed to know quite a bit about his background. But after being beaten soundly by the man, Yip learned the man’s true identity. He was none other than Leung Bick, the son of Leung Jan and fellow Gung Fu brother to Chan Wa Soon, Yip Man’s own instructor!

Yip Man began training under Leung Bick and eventually learned the entire system as passed down by Leung Jan to his son. By the time he was twenty-four years old, Yip Man had attained a very high skill level in Wing Chun. He then returned to his native village of Fatshan, where he remained until after the second World War, when he went back to Hong Kong and lived in relative squalor by comparison to the wealthy standard to which he had been accustomed as a young man.

In the year 1949, Yip Man began teaching the art of Wing Chun to the public. As the last known surviving heir to the system outside of China, Yip Man became the Grandmaster of Wing Chun. Among Yip’s many pupils was the young Bruce Lee who went on to achieve world fame and notoriety. Other well-known students of Yip Man include Ho Kam Ming, Tsui Seung Tin, the late Wong Shun Leung, Lee Sing, Leung Ting, the late Moy Yat, Wong Gee Wing and many others. He also trained his two sons, Yip Chun and Yip Ching in the art of Wing Chun. They are both still very active in the teaching of their father’s art at the time of this writing.

In 1972, Grandmaster Yip Man was diagnosed as having cancer of the throat. Although he bravely fought the debilitating effects of cancer, he finally succumbed to the deadly disease on December 2 of that same year.

Nowadays, due to the efforts of Yip Man and his many students, the art of Wing Chun has flourished throughout the world and its followers continue to increase in number.



WING CHUN TERMINOLOGY



Wing Chun terminology is an important part of the system, not only to preserve it as an art, but also because in general, the terminology of the system is designed to inform and describe rather than giving colorful images of dragons, snakes and other creatures, persons or places. Each term can help the student reach a better understanding of the system once the names themselves and the logic behind their usage have been mastered. For example, the term *Boang Sau* actually means “Wing Arm” and gives the student an idea of what the motion is like. Many other terms, such as “*Sup*” *Jee Sau* (“X” Hand), use visual comparison to Chinese characters to illustrate hand or body positions. Proper use of terminology also helps the Wing Chun instructor verbally convey to the students the specific technique or principle he has in mind in a standard frame of reference.

Included in this volume is a complete, comprehensive list of the Chinese terminology used in CRCA Wing Chun, and which is used throughout this book series as well as my Unique Publications video series. The reader will find that nearly all terms are spelled differently than what usually appears in various publications dealing with Wing Chun. For standardization and accuracy, I have developed my own form of Romanization to help the American non-Chinese speaker determine the correct pronunciation of each term, using American English spellings which I feel best simulate the Cantonese accent for the American reader, as all terms appear in this dialect. I have used the same fragments of spelling consistently for certain sounds and have tried to stick to the most common spellings for those sounds that are found in standard American English, rather than the more commonly used King’s English of Great Britain, which can at times confuse the American reader. For example, the usually seen spelling *Pak Sau* (“Slapping Hand”), will be pronounced accurately enough by an Englishman, but will probably be pronounced more like “Pack Sau” by an American reader unfamiliar with the term. To avoid this mispronunciation, I have chosen to spell the term “Pock Sau,” as the word “pock” already exists in the English language and, in my opinion, encourages a much more accurate pronunciation by American readers who haven’t actually heard the word said aloud. Similarly, I spell the Chinese term for Sticky Hands “Chee Sau” as opposed to the more commonly seen “Chi Sau.” This is first to avoid confusion of the two Cantonese/Mandarin homophones *Chee* (to stick) and *Chi* or *qi* (“Life Force”), and also due to the fact that many readers who are new to Wing Chun, but are familiar with the Greek alphabet from their college days might possibly confuse the term and pronounce it like the Greek letter of the same spelling. To better understand this method of Romanization, use the guide provided at the end of this essay.

Complex Terminology—Like all aspects of the Wing Chun system, there is a certain logic to the formation of complex terms—terms that identify motions made up of more than one element which may include a block, strike, kick and/or footwork in any combination. In general, there is a pattern followed for making up a complex term. The names of each individual motion appear in the exact order in which they are performed—1) the footwork (if any), 2) the defense or Yin hand (if any), 3) the attacking or Yang hand (if any), 4) the defense leg (if any), 5) the attacking leg (if any). In other words, for Complex Motions (movements comprised of two blocks, two strikes or a block/strike combination executed simultaneously), the hand that moves first is named first, unless there is footwork involved. For example, *Gahng/Jom Sau* means a *simultaneous Gahng Sau* sweep block (Yin) and *Jom Sau* chop block (Yang) with the Gahng motion starting first. Following the same logic, the term *Choh Ma Gahng/Jom Sau* means the same Complex Motion described above executed with Choh Ma footwork, which is named first, as it is the initial motion of the technique.

When describing any block/punch Complex Attack, the word *Da*, which means “to strike,” can be substituted for “Yut” *Jee Choong Kuen* or *Cheh Kuen*, which are both terms for the Wing Chun vertical fist. When the word *Da* is used after any block, it is understood that the block named is being executed simultaneously with a vertical punch. As an example, *Tan Da* means a simultaneous palm-up block/vertical fist. If, however, the strike is not a standard vertical punch, the strike must be named after the word *Da*. Example: *Pock Da Jing Jyeung* means a simultaneous slap block/vertical palm thrust.

With this logic in mind we can create whatever term necessary to describe every possible motion of the system.

An example of a complicated term that uses this progression would be *Jau Wai Tan Da Chahng Dai Jyeung Kup Yai Sut Chai Gyeuk*. The breakdown is as follows: *Jau Wai* (the footwork), *Tan* (the defense hand), *Da* (implies that a strike is being executed simultaneously with the block), *Chahng Dai Jyeung* (the hand attack, named because it not a punch), *Kup* (and), *Yai Sut* (to attack the knee), *Chai Gyeuk* (the type of kick used—scraping kick).

Besides the glossary of terms at the end of this volume, I have also included lists of the terminology for the techniques of each of the six forms, in order to facilitate the memorization of these Chinese terms for non-Chinese speakers. It is nearly impossible to convey the exact tones that should be used for each term and I therefore will leave the reader to seek out a Cantonese speaking person to help give the proper inflection by reading the Chinese characters provided in the terminology list. For

reference purposes, the exact tones of pronunciation will not be necessary, but the avid Wing Chun student as well as every instructor will want to pronounce all terminology as perfectly as possible in order to make his or her Wing Chun knowledge complete.

SPELLING	RHYMES WITH	AS IN
AI	Fly, High	<i>Tai Sau, Mai Jahng</i>
AHNG	* Long (Lahng)	<i>Gahng Sau, Wahng Gyeuk</i>
AN	Lawn, Drawn	<i>Tan Sau, Wan Kuen</i>
AU	Cow, Now	<i>Sau Kuen, Bau Ja Ging</i>
AY	Day, Say	<i>Hay Sau, Day Ha</i>
EE	We, Three	<i>Leen Goang, Jeep Sau</i>
EH	* Neh	<i>Cheh Kuen, See Jeh</i>
EO	Leo, Neo	<i>Teo Gyeuk</i>
EONG	The ongoing	<i>Cheong Kiu</i>
ICK	Pick, Tick	<i>Jick Seen, Hay Lick</i>
IU	Few, Cue	<i>Biu Jee, Tiu Gyeuk</i>
NGAHN/NGON	Hang on	<i>Foong Ngon, Ngahn Ging</i>
NGOY	Bring oil	<i>Ngoy Moon, Ngoy Kwun Sau</i>
OANG	* Bone graft, Joan	<i>Boang Gyeuk, Joang Sau</i>
OCK	Rock, Clock	<i>Pock Sau, Fock Sau</i>
OH	Go, Show	<i>Choh Ma, Soh Gyeuk</i>
OM	Mom, Tom	<i>Jom Sau, Som Gwan</i>
ON	John, Gone	<i>Lon Sau, Fon Kuen</i>
OO	Book, Stood	<i>Look Sau, Woon Ging</i>
OT	Hot, Spot	<i>Gwot Sau, “Bot” Jom Doh</i>
OY	Boy, Roy	<i>Hoy Sick, Toy Ma</i>
UE	* öö (almost ee)	<i>Huen Sau, Juen Ging</i>
UI	Gooley, Louie	<i>Wui Yum, Jui Ying</i>
UN	Run, Sun	<i>Fun Jahng, Mun Sau</i>
UNG	Stung, Hung	<i>Dung Gyeuk, Gung Fu</i>
UP	Pup, Cup	<i>“Sup” Jee Sau, Gup Gau Sau</i>
UT	Cut, Hut	<i>Lut Sau, Jut Gyeuk</i>
YEUK	* Yee- uck	<i>Gyeuk Soh, Chee Gyeuk</i>
YEUNG	* Yee- ung	<i>Syeung Ma, Gyeung Jee Kuen</i>

* Indicates no equivalent English sound. Close approximations given where possible.

詠春祖訓

律義學慾習氣世少緒
紀禮同色練養處弱光
守明愛節勤學常扶繼

德親群神身爭文仁訓
武導樂精離鬥溫輔祖
崇尚國團結守不離鬥溫
崇愛團保技戒態以漢

Traditional Wing Chun Rules of Conduct

Sau Gay Loot

Soong Syeung Moh Duck

Remain disciplined—conduct yourself ethically as a martial artist.

Ming Lai Yee

Ngoy Goke Juen Chun

Practice courtesy and righteousness—serve the community and respect your elders.

Ngoy Toang Hock

Tuen Geet Loke Kwun

Love your fellow students—be united and avoid conflicts.

Jeet Sick Yoke

Boh Sau Jing Sun

Limit your desires and pursuit of bodily pleasures—preserve the proper spirit.

Kun Leen Jop

Gay But Lay Sun

Train diligently—maintain your skills.

Hock Yeung Hay

Gai Lum Dau Jung

Learn to develop spiritual tranquility—abstain from arguments and fights.

Syeung Chue Sai

Tai Doh Wun Mun

Participate in society—be conservative and gentle in your manners.

Foo Yeuk Siu

Yee Moh Foo Yun

Help the weak and the very young—use your martial skills for the good of humanity.

Gai Gwong Soy

Hoan Gay Joh Fun

Pass on the tradition—preserve this Chinese art and its Rules of Conduct.

詠春十七要

交	鋒	要	狼	手	腳	要	應
出	拳	要	快	動	作	要	靈
發	力	要	勁	陰	陽	要	識
時	間	要	準	心	情	要	靜
返	手	要	連	氣	力	要	定
氣	力	要	留	內	氣	要	沉
形	勢	要	守	武	勢	要	威
眼	神	要	够	決	戰	要	速
腰	馬	要	合				

Wing Chun Sup Chut Yiu
(The Seventeen “Musts” of Wing Chun)

Gau Foong Yiu Han

You must be ferocious when clashing

Chuet Kuen Yiu Fai

The fist must be fast

Fot Lick Yiu Ging

Power must be used to release strength

See Gan Yiu Joon

Timing must be accurate

Fon Sau Yiu Leen

Trapping Hands must be continuous

Hay Lick Yiu Lau

Some of your strength must be kept in reserve

Ying Sai Yiu Sau

Your own posture must be protected

Ngon Sun Yiu Gau

Eye power and focus must be sharp

Yiu Ma Yiu Hup

The waist and stance must be united

Sau Gyeuk Yiu Ying

Hands and feet must be coordinated

Doang Joke Yiu Ling

Movements must be agile

Yum Yeung Yiu Sick

The principles of Yin and Yang must be comprehended

Sum Jing Yiu Ging

The spirit must remain calm

Hay Lick Yiu Ding

Breathing and strength must be steady

Loy Hay Yiu Chum

Internal strength must be sunken

Moh Sai Yiu Wai

The fighting demeanor must be commanding

Kuet Jeen Yiu Jook

A fight must end quickly

“YEE” JEE KEEM YEUNG MA



二字拈羊馬歌訣

收身入心體放靈方曠慌馬堂
裡渾對正貼下氣八情恐生火
尾力指力不腰精注神無為入
背田拈塔肋膊直視念陣羊好
拔丹內金於落頸正雜敵拈打
胸灌膝成抽蹻正平無臨字底
含氣雙形拳沉頭眼心面二基

Maxims of “Yee” Jee Keem Yeung Ma

Hum Hoang But Bui May Lui Sau

Pull the chest in, push out the upper back and bring the tailbone in

Hay Gwuen Don Teen Lick Wun Sun

Fill the Don Teen with Chi and distribute strength to all parts of the body

Syeung Chut Loy Keem Jee Doy Yup

Point the knees and toes inward

Ying Sing Gum Top Lick Jing Sum

Form a pyramid with the weight centered

Kuen Chau Yue Lot But Teep Tai

Fists are held next to the ribs but do not touch the body

Chum Jahng Loke Bock Yiu Ha Foang

Sink the elbows, shoulders and waist

Tau Jing Geng Jick Jing Hay Ling

Hold the head and neck straight and be alert

Ngon Ping Jing Shee Jue Bot Foang

Eyes look straight ahead and watch all directions

Sum Moh Jop Leem Sun Ching Kwong

The mind is clear and the mood is bright

Meen Lum Dick Jun Moh Hoang Foang

There is no fear when facing the opponent

Yee Jee Keem Yeung Wai Jue Ma

The “Yee” Jee Keem Yeung Ma is the foundation stance

Gay Dai Da Hoh Yup Dai Toang

Develop a good foundation for advanced techniques

The basic stance of Wing Chun is called “Yee” Jee Keem Yeung Ma, or “Figure ‘2’ Goat Restraining Horse Stance.” This rather long and unusual name is actually an instructional description of the stance itself. Taken piece by piece, the term was created to convey these ideas:



Illustration 2—“Yee”
The Chinese
Character “Two.”

“Yee” Jee—The Chinese ideogram for the number 2. As can be seen from *Illustration 2*, the Chinese character for the number 2 is made up of two parallel horizontal lines, the upper being shorter than the lower. Just as the English term “Figure 8” describes a motion or shape that resembles the numeral 8, so does the Chinese term “Yee” Jee describe the shape which can be drawn by connecting the toes of both feet with one line and the heels with another when the feet are positioned toes in/heels out. A second figure two can be seen by drawing one short line that connects the knees and a second line connecting the feet.

Keem Yeung—“Restraining a goat”—This describes the pigeon-toed position that gives the most leverage when a powerful animal, such as a goat, attempts to pull free from its tether with forward momentum. Due to its very low center of gravity, the handler is best able to restrain the animal by turning the toes inward, bending the knees and digging the feet in to prevent from being dragged forwards. This is seen in the stance of a rodeo roper when he turns his feet inward to “dig in” against the powerful pull of the calf. The same toes-in, knees bent position is used when shearing sheep, when the handler will clamp the neck of the animal between his knees for maximum resistance against being shoved backward by the animal’s attempted forward motion. Like most Wing Chun terms, this one gives the student a general idea of the principle behind the motion. The Wing Chun horse stance can also be called, the “Goat Straddling Stance,” as it is said that Grandmaster Yip Man advised his students that when practicing the “Yee” Jee Keem Yeung Ma, they should imagine holding a powerful goat between the knees.

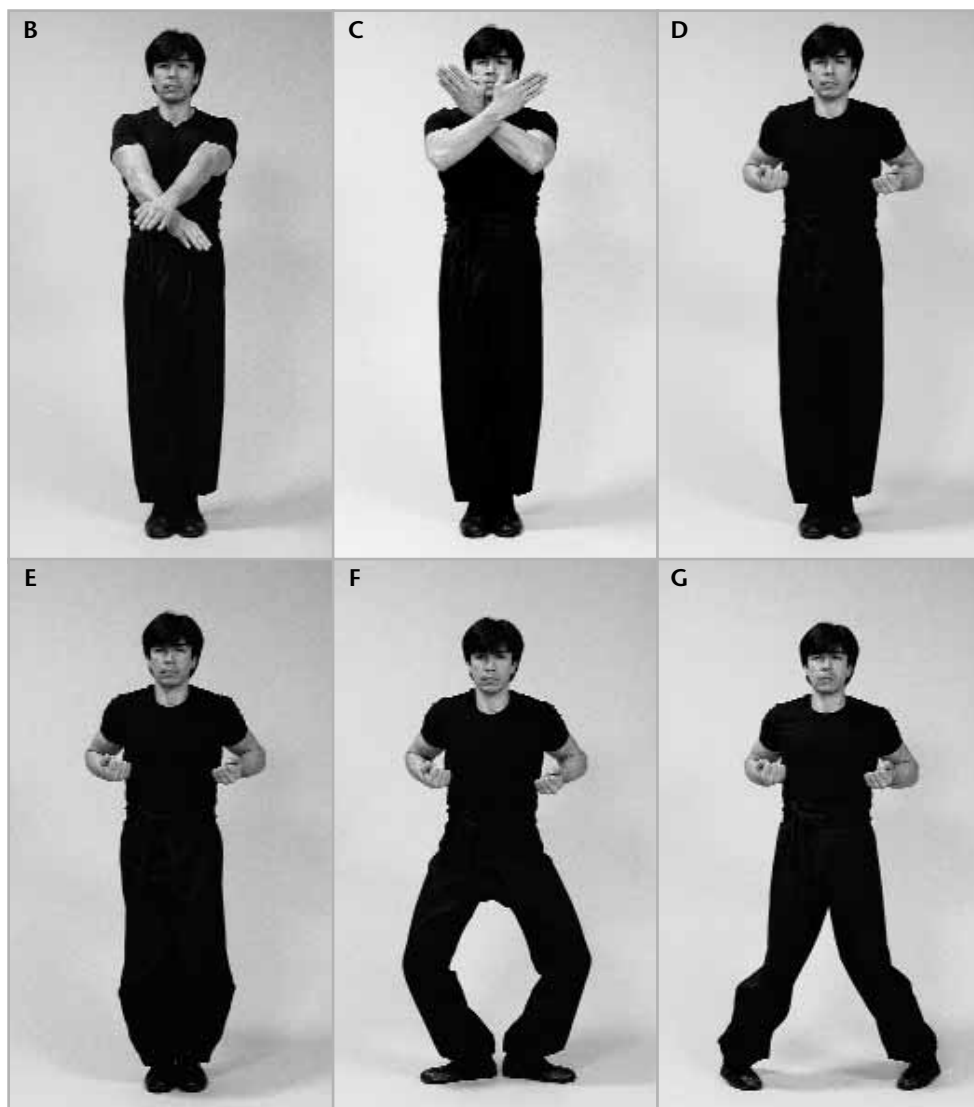
Turning the feet inward for stability in this way simulates having two “Heavy Legs” at the same time. The resistance to being pushed or pulled created by this position is used in many basic drills such as *Look Sau* (Double Rolling Sticky Hands). Holding the feet at an angle in relation to the opponent is similar to walking sideways down a steep slope—in each case, you are turning the widest area of the foot to the direction you want more stability in. Turning the feet inward uses the width of the foot very efficiently by presenting a wider base of resistance to the opponent in front

of you. This idea is illustrated in Diagram A by calculating the forward and sideward resistance widths of a straight-footed position on the floor (A1), or a heel-to-toe position (A2) and comparing them to the resistance width of the feet in “Yee” Jee Keem Yeung Ma as in A3, and to that of Choh Ma (A4). Looking at these, it can be seen that the base of resistance to forward pressure is doubled for more stability by taking the 12" of each foot's sideward resistance and blending it with the 4" forward resistance. The resulting “blend” of both directions gives an 8" base to each foot in both forward and sideward resistance. This will become even more valuable when it is applied to the Wing Chun ready position (A5), as a 45° angle of the feet more evenly distributes the body's natural chest/shoulder resistance to forward or sideward pressure against the fighter's Yang and/or Yin motions. In other words—less chest (forward) resistance would cause the Wing Chun fighter to be knocked backwards by the force of his own punch making contact or pulled off balance by a grab from either fighter, so he needs straight-on support from the stance. Less shoulder (sideward) resistance would cause him to be knocked off balance by the force of his own Yin blocking motion contacting an oncoming strike. As can be seen in A5, standing in Bai Joang ready position—feet turned 45° with the toe of the lead foot and the heel of the rear foot on the Centerline—gives the Wing Chun fighter a balanced 16" of resistance in either direction, resulting in the best possible blend of push/pull resistance. This is in addition to other tactical advantages created by this strategic positioning.

Ma—Horse. In most styles of martial art, the stances are known as “Horse” positions. This is because when a person assumes the bent-kneed, half-squatting position that is common to the basic stances of many styles of martial art, they are said to resemble a person riding a horse. In fact, the Wing Chun version of the horse stance resembles this action even more closely than the others, as it is often necessary to turn the knees and toes inward to grip the sides of the horse when riding.

Fig. 1—The Hoy Sick Sequence. From a position with the feet together (photo A), the arms are first crossed in “Sup” Jee Sau on the low line (photo B), then rolled inside to Kwun Sau position (photo C) before they are retracted to the ribs (photo D). The Hoy Ma portion of the sequence begins with bending the knees (photo E) until you cannot see your feet. Keeping the knees bent, swing both feet outward to a straight line by pivoting on the heels (photo F). Finally, pivot both feet out on the balls of the feet to a pigeon-toed position (photo G).





The saying “*Yee Jee Keem Yeung Wai Jue Ma*” means, “The ‘Figure 2’ Goat Restraining Horse is the foundation stance.” This is due to the fact that although it is not always used as a fighting stance, the strength and skill developed from standing in this position for long periods of time will enable the student to advance to *Ma Boh*, or Moving Stancework exercises. Each of these moving stances is built on the structure and principles of “*Yee*” *Jee Keem Yeung Ma*. For example, from the basic stance,

keeping the knee bent and pivoting either foot 90° out on its heel until it matches the angle of the other foot creates the *Choh Ma* Sitting Horse stance. The strength and balance developed in the basic stance will improve that of all Wing Chun footwork. Another proverb says, “*Duen Kiu Fai Boh, Leen Ma Seen*”—“In order to have short Arm Bridges and fast footwork, the stance must first be well trained.” Moving Stances are used in advanced drills and actual combat but are all derived from the “Yee” Jee Keem Yeung Ma. All of the Moving Stances have the same properties built up during “Mother” stance training—raised pelvic position, inward bent knees, low center of gravity and proper body positioning to facilitate a smooth flow of *Chi (qi)*, the Internal Energy.

The stance itself resembles an hour-glass with the distance between the heels greater than the width of the shoulders. The toes are turned inward to 45° angles. The waist sinks but the pelvis should be rocked forward, connecting the upper and lower halves of the body, which are imagined to be two interlinking pyramids with their intersection at the knees. One of the “Seventeen Musts” says, “*Yiu Ma Yiu Hup*” meaning “The waist and stance must be united.” Another proverb, “*Ying Sing Gum Top, Lick Jing Sum*,” tells us to “Form a pyramid with the weight centered.” The lower pyramid has the heels, toes and outsides of the feet as its base and has its apex at the *Don Teen*; the area located about three inches below the navel, which is the source as well as the storage area of the Chi. The upper pyramid is inverted, its base crossing the upper chest with the shoulders as vertices. Its apex is located on the floor directly below the center of the body. This pyramidal structure gives the trainee a lower center of gravity with the control point at the knees, comparable to the way a pencil is held closer to the tip for better control when writing. This Pyramidal structure intersecting at the knees helps the trainee develop the qualities of Rooting Power and “Sinking.” The elbow and shoulder of the retracted hand not in use should relax and sink. The proverb “*Kuen*

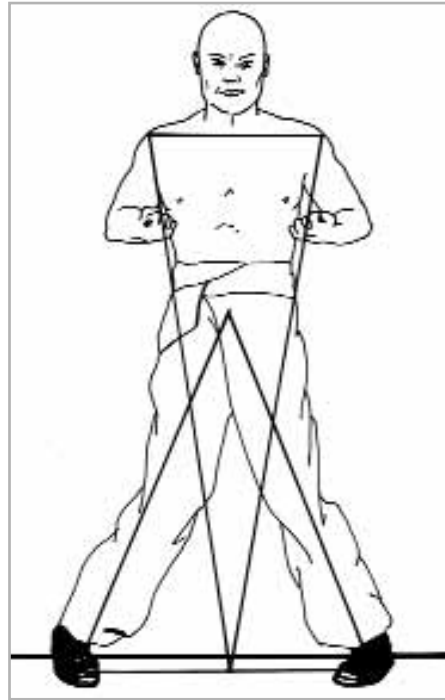


Illustration 3—YJKYM with superimposed pyramids.

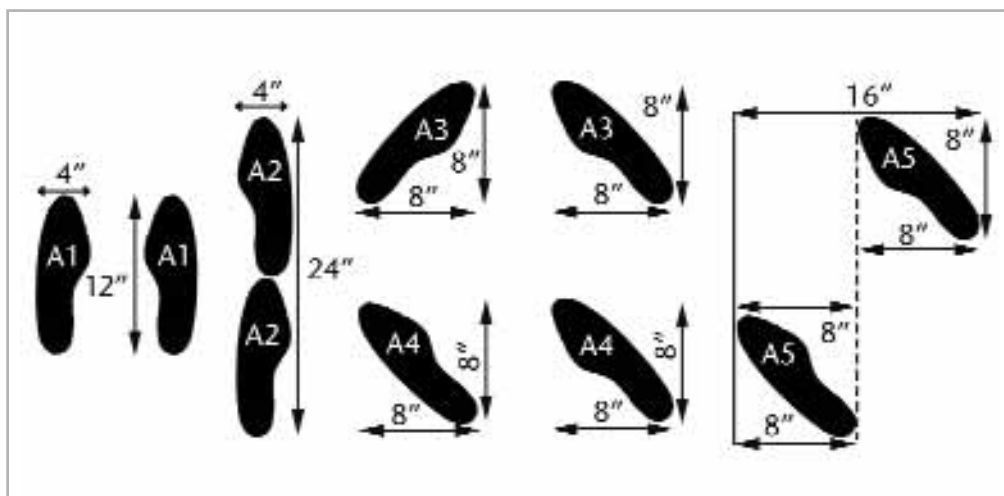


Diagram A—“Yee Jee Keem Yeung Ma” Resistance to Forward/Sideward Pressure.

Chau Yue Lot, But Teep Tai” means “The fists are held next to the ribs, but do not touch the body”; The fist is clenched, wrist held near the one finger distance from the ribs, with the fist extending out past the body. The toes are flexed inward to grip the ground, the width between them not exceeding the width of the shoulders. The chest should be sunken and the upper back pushed out with the belly relaxed, allowing expansion of the Don Teen. The shoulders, elbows and waist should also be sunken and relaxed. The spine, head and neck must be straight with the eyes looking straight ahead with complete peripheral vision. Spiritually, the trainee must be energetic, optimistic and fearless, yet remain controlled and levelheaded. And as will be true in all finished Wing Chun Ma Boh stance positions, you should not be able to see your feet when you are in “Yee” Jee Keem Yeung Ma. From the time you first bend your knees to open the stance until the stance is complete, you should not see your feet when you look down. If you do, either the pelvis is out of position or the knees aren’t bent enough. The other characteristics of “Yee” Jee Keem Yeung Ma mentioned above will also be common to all Wing Chun Ma Boh as well.

When all the “Yee” Jee Keem Yeung Ma skills are sufficiently developed, the foundation is laid for “Body Unity”—complete coordination of upper body, waist and stance working together to maximize speed and power without jeopardizing Structure or Timing. One example of the

Body Unity principle in action is the *Choh Ma* stance pivot—the first Moving Stance learned at Siu Leem Tau level. In order to better understand how this motion works, one can imagine an hourglass with its base half slightly larger than the top portion. As long as the neck of the glass is solid and unbroken, the top half will spin in exact correspondence with the bottom when the bottom is held and twisted, due to its unity of structure. The two halves will move together, regardless of how sharply the glass is spun. But if the neck were to break or was somehow softened, perhaps by melting, the mushy connection between the upper and lower portions of the glass would either twist out of shape or collapse if the unit was spun. Likewise, the knees, which correspond to the neck of the glass, must be held firm due to properly “cradled” pelvic position. This will allow all torquing power created in the legs to be spun up from the ground and channeled into the upper pyramid.

Because the lower pyramid is wider than the top one, any torque created in the legs will be compounded at the shoulders in a manner similar to the meshing of two gears. As can be seen in Diagram B, if gear A is exactly twice the diameter of B, then for every revolution of A, B has to go around twice. Because of the perfect linking of the two during rotation, B is forced to travel at twice the speed of A.

This concept of maximizing power and creating additional torque through Structure is common to all Wing Chun stances born of the “Yee” Jee Keem Yeung Ma. It is therefore advisable that the “Mother” stance be practiced and perfected by all Wing Chun stylists before progressing on to advanced footwork.

More can be learned about the relationship between “Yee” Jee Keem Yeung Ma and the Moving Stances by reading the *Ma Boh* essay found later in this volume.

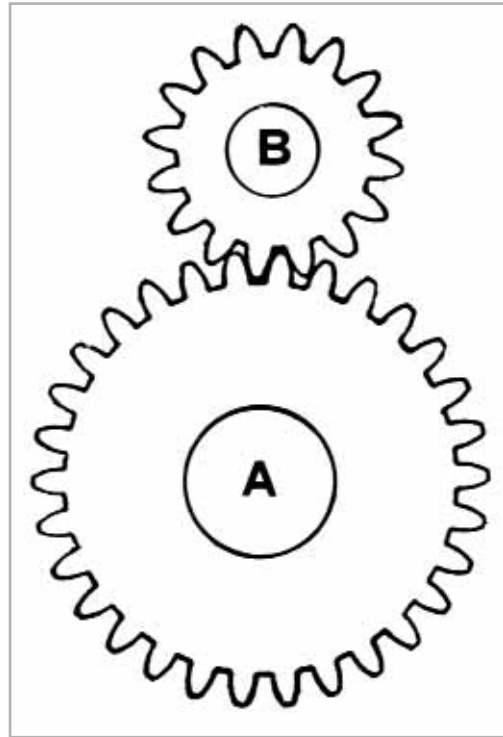


Diagram B—Gearing Ratio

小 念 頭

小	念	頭	為	首	練	功	莫	強	求
體	弱	力	先	修	壞	習	不	可	留
二	字	拈	羊	馬	練	氣	丹	田	擅
平	行	力	無	他	腳	趾	對	地	拿
氣	由	丹	田	放	發	勁	才	有	方
沉	蹕	兼	卸	膊	守	中	獲	兩	旁
招	式	一	零	八	實	用	不	虛	假
化	用	萬	千	千	講	實	不	溝	華
內	練	一	口	氣	外	練	筋	骨	肌
推	膀	伏	護	圈	越	練	越	神	奇
式	式	要	清	爽	時	間	性	要	講
一	日	練	一	躺	練	多	亦	無	妨

Siu Leem Tau

Siu Leem Tau Wai Sau
Siu Leem Tau comes first

Tai Yeuk Lick Seen Sau
A weak body must start
with strength improvement

“Yee” Jee Keem Yeung Ma
“Yee” Jee Keem Yeung Ma

Ping Hahng Lick Moh Ta
For good strong balance

Hay Yau Don Teen Foang
To release Chi from the
Don Teen

Chum Jahng Geem Say Bock
Sink the elbows and drop
the shoulders

Jiu Sick Yut Ling Bot
One hundred and eight
Motions

Fa Yoang Man Cheen Cheen
Thousands of variations

Loy Leen Yut Hau Hay
Internally developing Chi

Tan Boang Fook Woo Huen
Tan, Boang, Fook, Woo and
Huen

Sick Sick Yiu Ching Soang
Each movement must be clear
and crisp

Yut Yut Leen Yut Toang
Practice once a day

Leen Goang Mock Kyeung Kau
Do not force progress in training

Wai Jop But Hoh Lau
Do not keep any bad habits

Leen Hay Don Teen Ja
Train the Chi by controlling
the *Don Teen*

Gyeuk Jee Doy Day La
Grip the ground with the toes

Fot Ging Choy Yau Foang
Will enable proper release of power

Sau Joong Woo Leung Poang
Guard the center to protect both
flanks

Sut Yoang But Hoy Ga
All practical and real

Goang Sut But Goang Da
aiming for practicality, not beauty

Ngoy Leen Gun Gwot Gay
Externally training tendons, bones
and muscles

Yuet Leen Yuet Sun Kay
Their wonder grows with
practice

See Gan Sing Yiu Goang
Timing must be observed

Leen Doh Yick Moh Foang
More will do no harm

THE THREE “FAMILIES” OF BLOCKING



As a core concept of the system, it should be noted that there are three basic “families” of blocking in Wing Chun, all of which have their roots in the basic Tan Sau, Boang Sau or Fook Sau motions.

Tan family blocks use the thumb side of the arm and wrist and sometimes the back of the hand. Tan family blocks include Biu Joang Sau, Ngoy Jut Sau, Ding Sau and others.

Boang family blocks use the outside edge of the forearm to deflect oncoming blows. Boang family blocks include Biu Sau, Fock Sau, Gahng Sau, Jom Sau and others.

Fook family blocks use the palm and/or fingers to control and include Pock Sau, Kau Sau, Gum Sau and others.

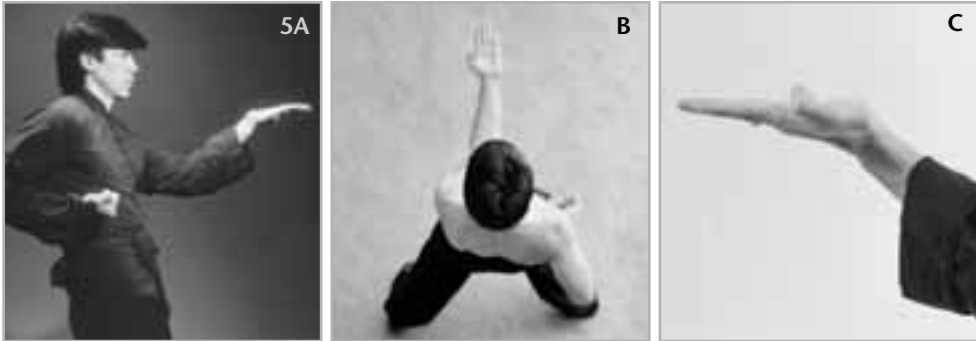
In more advanced stages of Wing Chun training, the “Three Family” concept is applied to the defending motions of the leg in very much the same manner as the hands. As most Wing Chun hand techniques have corresponding leg motions, it can be said that all such motions are built on the same foundation of three main groups—Tan, Boang and Fook. One way to determine which family a leg block belongs to is to consider which area of the leg makes contact with the oncoming kick and in which direction the block moves. Another way of telling which blocking group a leg motion belongs to is by comparison to its corresponding hand motion. If that counterpart hand technique is a member of the Tan family, for example, so is that leg technique. Thus, Ngoy Jut Gyeuk is a Tan family motion, while Gahng Gyeuk is from the Boang family and Pock Gyeuk belongs to the Fook family.

Tan family leg defenses are all based on the Tan Gyeuk motion, which is itself rooted in the Tan Sau principle. Tan Gyeuk and all Tan family leg motions use the outside of the knee, shin or ankle to block outward. Boang family leg defenses use the front of the shin to deflect upward and inward. Fook family leg motions use the inside of the knee, shin, ankle or foot to bounce-off or press downward and inward.

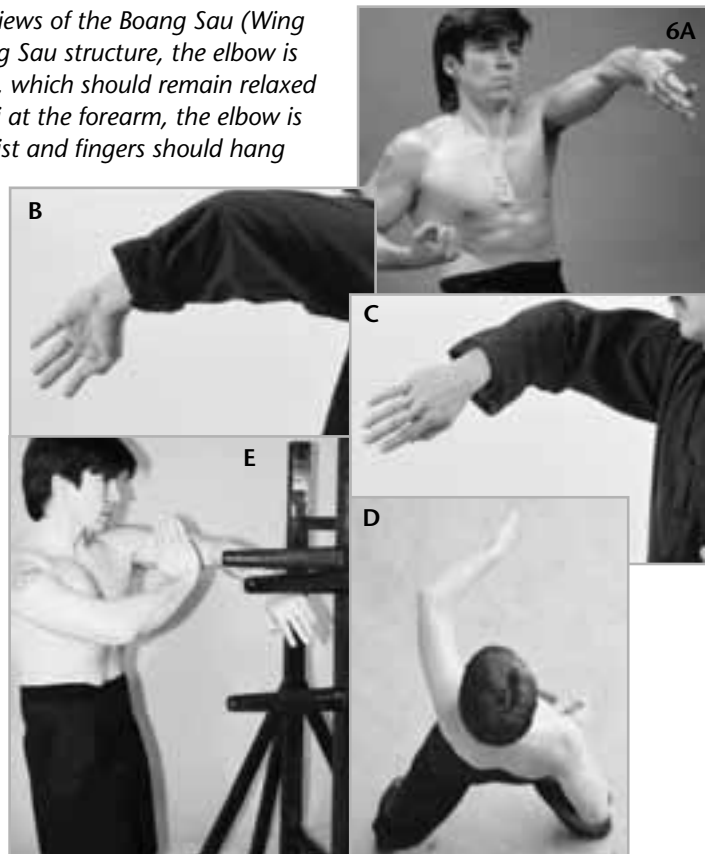
All blocks, hand or leg, can be categorized under one of these three families and it is for this reason that the saying goes, “*Wing Chun Som Dook—Tan Boang Fook*,” which translates to mean, “The three poisons of Wing Chun are Tan, Boang and Fook.”

Photos 5A, B, and C—Three perspectives of the Tan Sau motion. Note the level palm, bent wrist and central 135° elbow position of this Yin blocking motion. The thumb should be tucked to help guide the Chi to the outer wrist. The elbow sinks and the shoulder should remain relaxed. The wrist should be bent to level the palm. In application, the Tan motion drills forward and does not move outward unless the entire body turns, in which case Tan remains referenced to the

Self-Centerline, 45° off the Centerline Plane. This gives it the appearance of splitting from the middle of the body when it in fact moves in unison with and forward along the Self-Centerline, as do most Yin motions.



Photos 6A–E show five views of the Boang Sau (Wing Arm Deflection). In Boang Sau structure, the elbow is higher than the shoulder, which should remain relaxed and sunken. To focus Chi at the forearm, the elbow is bent at 135° and the wrist and fingers should hang loosely with the wrist driving forwards into the Centerline at or below shoulder level—never above. Boang Sau can be executed in a few different ways, depending on the placement of the Boang arm prior to deflecting and the angle of the oncoming Attack Line. In most cases, the Boang Sau motion is used as a wedge, contacting the opponent's arm with the 45° complementary angle created by its 135° elbow structure and





supplemented by a circular “jackknifing” motion of the arm that resembles a reverse Inside Whip motion. When used as a block, as in the Lop Sau Cycle, Boang Sau must be immediately followed by a counterattack or some other structural change. A Wing Chun proverb about this idea says, “Boang Sau Muck Ting Lau, Fon Sau Ying Gun Chau”—“The Wing Arm Deflection must not remain—a whipping motion must closely follow.” You can check for correct Applied Structure and positioning of Boang Sau by closing one eye while you hold the blocking position. When you look at your opponent, your wrist should block his throat

from your line of vision (see photo 6F). This will ensure that the “ramp” created by the Wing Arm will deflect the punch to an angle sufficient to prevent contact. This is similar to the way Pock Sau or other blocks that focus on the Centerline deflect punches just far enough outside that they would pass the shoulder if they continued forward.

In some instances, Boang Sau is used as a “Yin-Powered Yang Motion” to diffuse the power of the opponent’s grab or to guide his arm downward and off-center when he applies excess force to the Wing Chun man’s Bridge. This is accomplished by yielding to the force of the grab or press with a downward twisting motion, which dissolves most of that force in a manner similar to an air-braking system, and directs the remaining force back to the opponent. In another “hidden” application of the Boang Sau principle, a downward-moving, elbow-up diagonal “under-cut” punch can be created by forming a fist at the end of the Boang arm, which is powered by the elbow. There are many other ways to use Boang Sau technique and principle that can be seen in Volume II of this series: *Explosive Self-Defense Techniques*.

Photos 7A, B, and C—Three views of the Fook Sau position. Note: the thumb and index finger are extended and pinched together lightly while the other three fingers are closed with the hand turned slightly downward. The wrist is on the Centerline and bent sharply inward. The 135° elbow is in and the rotation of the forearm should put the thumb side of the wrist bone facing upward. The inner forearm muscle should remain soft and relaxed.

The Three “Families” of Blocking



Photo 8—The idea of “three families” of blocking extends to the legs as well. The above photo illustrates the Tan Gyeuk motion—an outward shin/knee block used to stop kicks that come in from the outside. The entire name for the motion shown here is Tan Sau/Tan Gyeuk.

Photo 9—Boang Sau/Boang Gyeuk. This photo shows the correlation between the Wing Arm and its counterpart leg application, which uses the outer shin muscle area to deflect oncoming straight kicks.



Photo 10—Fook Sau/Fook Gyeuk. In this application of the Three Family idea to the legs, the knee is brought downward and inward to deflect kicks that come in from the inside. When the knee itself is used to block, the motion can also be called Fook Sut.

Yang Blocking Motions

For reasons that will become more clear to the reader as the basic concepts of the system are explained in further detail, I have chosen to introduce the basic blocking motions of Wing Chun according to their Yin/Yang structures. The first blocks to be illustrated will be the Yang, or strength oriented defensive motions. They are the simplest and therefore easiest to comprehend, as well as the most often used blocks of the system.



11A



B

Photos 11A and B—Two views of Pock Sau (Slapping Hand). Probably the most commonly used Fook family Yang block, the Pock Sau combines forward, inward or downward and twisting energy to deflect an oncoming blow. Again using the 135° elbow structure, the hand moves 45° inward along the Immovable Elbow Line as the wrist twists to add “Whirlpool Energy.” In application, the Pock Sau hand stays open and should reference to the Centerline, never passing the width of the shoulder. Most of its power is derived from the elbow. Unlike its open-handed structure in the Siu Leem Tau form, when the Pock Sau is applied in actual combat, Sticky Hands or Wooden Dummy training, the fingers should close around and stick to the opponent’s Bridge or the Dummy’s arm, but the thumb should not be used to grab. This teaches the student to trap only when he feels Bridge Contact rather than closing the hand indiscriminately, which could result in a premature closure of the hand prior to bridging.

Photos 12A and B—Two views of the Jom Sau (Chopping Hand) forward energy, twisting Boang family chop block. Like Tan, Jom Sau has an inward 135° elbow structure, but Jom Sau instead uses the inside of the wrist and/or forearm to deflect inward, downward and forward into the Centerline with a twisting action. The thumb is tucked and the palm is held firm and flat. On contact with an opposing Bridge, the hand rotates further yet, until reaches a 45° angle in relation to the floor as in photo 12B. With its forward-drilling deflection, Jom Sau can be compared to an “upside-down Boang Sau.”



Photos 13A and 13B—Gum Sau, the “Pressing” or “Pinning” Hand, is another blocking motion from the Siu Leem Tau form with a structure that is usually altered slightly in actual application. In order to apply a combination of Whirlpool Energy and elbow power to the technique, the hand is twisted as it is pressed downward with the forearm angled at 45° from the floor and the elbow is up and bent in 135° structure. This elbow-up position allows the power of the shoulder and the bodyweight to travel directly to the palm, which twists down to the Centerline as if it were screwing on or unscrewing the lid on a large jar. Like Pock Sau, this Fook family Yang block should be practiced with an open hand, but in actual application should stick to the opponent’s Bridge or the Dummy’s arm on contact, without using the thumb.



Photos 14A and B—Two views of the Biu Sau, or “Thrusting Hand” motion. Biu Sau, unlike the other Yang blocks of Wing Chun, originates from the opposite side of the Centerline. It starts from a chambered position under the triceps muscle inside that line, shooting forward, upward and outward to derive a type of “bounce off” power from the outward snap of the wrist from its previous

*“loaded-up” position. Note the slight arc of the wrist in photo 14, which levels the palm to help redirect the energy forward and downward rather than allowing it to dissipate overhead. As is the case with all Wing Chun defensive motions, *Biu Sau* can also double as a strike, but its primary application is as a *Boang Family* block, which in fact takes the place of the “*Cross-Boang Sau*”—a block never used in CRCA Wing Chun.*



Photos 15A–C—*Kau Sau*, which is a receiving motion (not to be confused with *Pock Sau*), begins at the Centerline and moves backward along the Elbow Line of the opposite side. This Yin-powered Yang block is executed by sharply twisting the wrist and whipping the hand toward the opposite shoulder with the fingers following an arcing path. Although *Kau Sau* may resemble the *Pock* motion and is in fact often confused with it, it is actually the exact opposite of *Pock Sau*, as it travels on exactly the same line that *Pock Sau* follows when viewed from above, but in the opposite direction. Like *Pock* and *Gum*, *Kau Sau* is a *Fook Family* block executed with an open hand in practice, but closes around the point of contact with the opponent's *Bridge* in actual application.



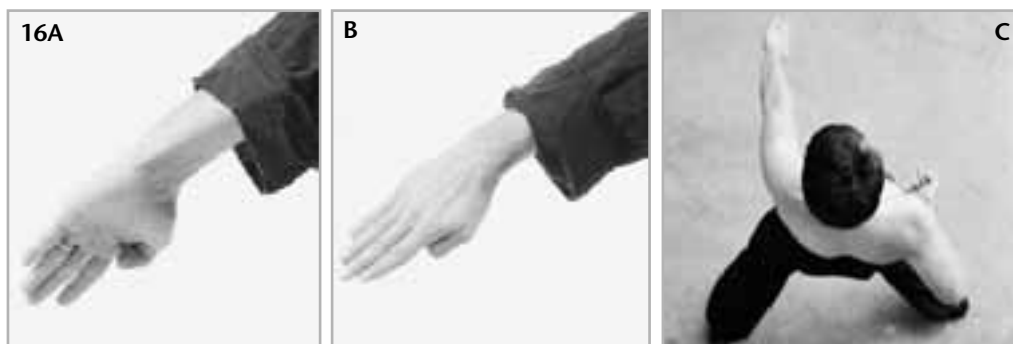
Like Ngoy Jut Sau, Kau Sau is most often applied as a “catch-up block” that chases the oncoming attack from a point inside the opponent’s hand position. This can occur when you have already hit him with a right straight, and he counterattacks with his own right hand from outside before you can retract your punch. If for some reason your left hand is unable to be used to stop that counterattack, perhaps due to its trapping or being trapped, the right hand can whip inward to catch up to the punch, borrowing power in the process. The arcing snap of the fingers adds speed to the Kau Sau as well as Juen Ging Whirlpool Energy. It can also be used as a “catch-up trap” by moving backwards towards your own body to trap or retrap the opponent’s non-attacking hand from behind when it is held in a guard position or if it is grabbing or trapping your other hand.

Yin Blocking Motions

Yin blocking motions are a bit more complex in nature than the previous Yang motions. This is in part due to their “receiving” nature, which is a concept that can seem foreign to most people in the context of combat.

As the reader will grow to understand, however, the fact that these motions latch onto the backward-moving half of the body when pivoting allows the Wing Chun fighter to both “borrow power” from the opponent as well as to use the other, forward-moving side of the body to simultaneously counterattack. This makes Yin blocking motions technically superior to Yang blocks, which commandeer all of the positive force of the forward side of the pivot that could instead be used to supplement the power of an attack.

Photos 16A–C—Gahng Sau—the low sweeping block. Although it is a Yin motion, Gahng Sau does not reference to the Self-Centerline at its completion. Like Biu Sau, it is a Boang family block that originates from the opposite side of the Centerline. But instead of drilling upward and forward into the Centerline, Gahng Sau chops downward, outward and forward. The thumb is tucked and the hand is angled 45° outward to give the block a cutting effect as it moves to meet the oncoming blow. Its power is supplemented by the inward circular snap that “loads up” the wrist prior to the inward sweep of the arm. The unload of this chambered hand position causes the outer wrist to come close to or to lightly brush the chest muscle on the opposite side midway through the inward circling motion of the arm. Although Gahng Sau sweeps downward and outward past the Centerline, it should not pass the width of the heel when in “Yee” Jee Keem Yeung Ma, as this would be an uneconomical over-extension of position.



Photos 17A–C—The Huen Sau (Circling Hand) motion. The pinched thumb and forefinger structure of the Fook Sau blended with the 135° elbow structure of Boang comprise this enveloping, hooking Yin motion which uses a raised elbow with the wrist staying referenced to the Self-Centerline. Power comes from a relaxed circle of the wrist followed by a sharp 45° outward snap of the pinched thumb and forefinger as the elbow raises. Although primarily used as a transitional motion between techniques or as a “retrap,” Huen Sau can also be considered a Fook family block, as is the case when the last three fingers are used as part of a hooking trap to the wrist, forearm or elbow of the opponent.

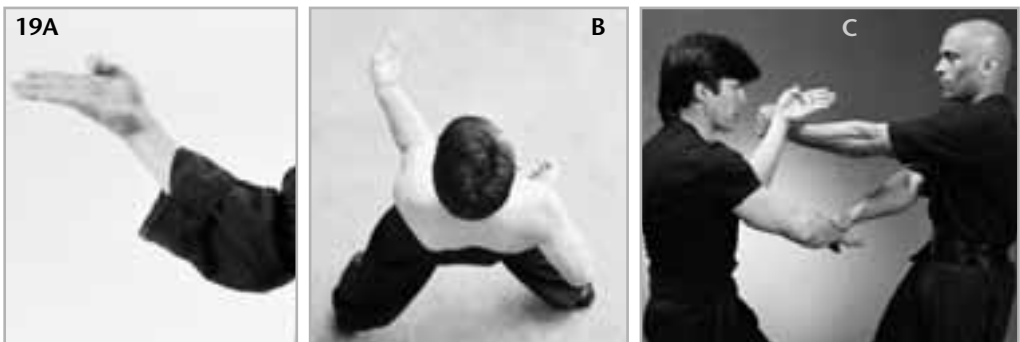


Photos 18A and B—Two views of Loy Jut Sau, the Inside “Jerking Hand”—So named because of its sharp “yanking” effect on the opponent’s arm, Jut Sau is a Fook family motion that uses a palm-down pull along the Immovable Elbow Line to “borrow power” from the opponent while pulling him forward and off-balance. As can be seen in photo A, the elbow of the Jut hand is pulled backward along the Elbow Line with the forearm passing near the ribs as the hand is brought inward, downward and backward with the fingers always pointing straight ahead and the palm held level. When there is no opponent, the Jut Sau should come to belt-level

with the hand flat and the wrist bent outwards, although in application it can be used at varying heights and angles with the hand closing around the opponent’s arm. Like all Wing Chun motions and concepts, the Jut principle can be combined with other techniques to add jerk or shock power to those movements.



Photos 19A and B—Ngoy Jut Sau (Outside Jerking Hand), as viewed from the inside and from above. This Tan family Yin block uses a 45° backward-snapping wrist action coupled with the natural “stickiness” of the back of the hand to “borrow power” from the opponent. Like Tan, Boang and Fook, Ngoy Jut uses 135° elbow structure, and like Kau Sau, it cuts back into an oncoming blow to “catch up” to an attacking hand that has penetrated the Wing Chun fighter’s defense by getting between that defensive hand and the intended target of the attack. This “catch-up” application of Ngoy Jut Sau can be seen in photo 19C, where Fighter A has used his own left Ngoy Jut Sau to block B’s second left punching attempt after having used his left Woo Sau to stop B’s first left punch. Note that the thumb is tucked and that the palm is angled at 45° in relation to the floor with the elbow held near the body.



Photos 20A, B and C—The Lon Sau (“Banister Hand”/L-Bar Arm) motion undergoes a slight structural change from the double version seen in Siu Leem Tau when it is applied singly, as a Boang family/Fook family Yin “Layover Trap” as seen in photo 20B, or as a cross grab as in photo 20C. When it first appears in the Siu Leem Tau form, double Lon Sau has no Yin/Yang Structure because it is executed without a pivot. But when the stance is pivoted, you can only do one Lon Sau at a time or you will rob yourself of power. The elbow and hand should remain level with the arm still bent at 90°, but instead of being held palm-down, the hand twists outward and away, adding “Whirlpool Energy” to the forearm and more closely approximating its true Applied Structure. The forearm remains square to the chest to allow you to use “Shoulder Line” power instead of deriving strength from the “Elbow Line.” These concepts will be explained further in later essays of this series.



When used as a right-to-left or left-to-right grab from the inside, Lon Sau is a counterpart to Lop Sau as Biu is to Boang or as Biu Joang Sau is to Biu. What I mean by this is that Lon Sau, when used as a cross grab, is used for the purpose of opening up a specific target for attack—a target that would otherwise be obstructed by your own Lop Sau cross grab that pulls the opponent toward your own hip. An example of this use of Lon Sau is seen in photo 20C, where the Wing Chun fighter “holds the line open” for his uppercut attack from beneath. Had he instead used Lop Sau, his

uppercut punch would have been blocked by his own pulldown of the opponent's trapped arm.

But Lon Sau has another, very specific use when grabbing his straight across arm from the inside (*photo 20D*). Using Lon Sau as a non-cross grab from inside to pull the opponent into a strike is usually safer than using Lop Sau. This is because if you use Lop Sau to pull his arm toward your hip as you would in a cross grab, he can “borrow” your pull power and leverage for his own counter-punch. But the horizontal leverage of Lon Sau from inside instead pulls him away from his main Attack Line, so at the very least, he cannot use your own pull against you.



Photos 21A and B—*Woo Sau, the Guarding Hand, is a Boang family Yin motion often used as a second line of defense. The thumb is tucked and the palm held firmly as the wrist snaps outward, bringing the fingers to a vertical position. The wrist and heel of the hand are referenced to the Self-Centerline with 135° elbow structure.*



Besides its primary defensive application, Woo Sau can also be used in a number of ways as a Tan family “Clamping Trap” to wrap the opponent's arm(s) or leg. These applications will be described in more detail in the *Fon Sau* essay later in this volume and will be seen in a number of

combat applications in Volume II of this series: *Explosive Self-Defense Techniques*.

Photos 22A–C—Two perspective views of the *Hahng Sau* motion. In principle, *Hahng Sau* is a *Boang* family “Long Bridge” motion in which the hands travel directly from shoulder level to the low line without bending the elbows. As the hands drop, the fingers are brought backward as high as possible to create wrist snap, adding power to the motion when it is used as an emergency block to stop a low punch or kick. This is necessary due to the fact that the elbow, normally the main source of power for most hand techniques, cannot be used. This snap of the wrist can also supplement the power of *Hahng Sau* when its principle is combined with *Hau Chahng Jyeung* structure to block a heavy strike or kick coming in from behind. The thumb is tucked to prepare the arm and hand for contact and the elbow is locked out. Note that the arms are not central. Besides keeping an extremely powerful strike or kick delivered from an opponent behind you from making contact with your body, this non-central Reference allows the outer forearm to be used to guide the opponent’s arm or leg outward past the hip in a *Yin* motion similar to *Gahng Sau*, but in a more passive role, redirecting the opponent’s forward energy with a wide sweep rather than cutting into it to deflect. This is known as a *Gwot Sau* (“Wiping Hand”) application and can be seen in some of the combat techniques in Volume II of this series: *Explosive Self-Defense Techniques*.

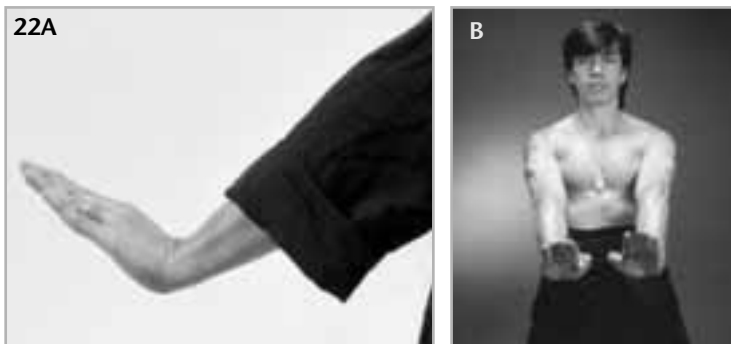


Photo 23A—*Pau Sau*, also called *Pau Jyeung* and *Tock Sau* (*Lifting Palm/Hand*), is a palm-up trap or strike with the fingers pulled back to expose the palm heel and to stretch the wrist and forearm. *Pau Sau* is purposely practiced with a structure that seems technically incorrect for a good reason. Like most Wing Chun defensive motions, *Pau Jyeung* can also be applied as a strike. As is seen in photo 35B in the *Palm Strikes* essay of this volume, the proper height level for a com-

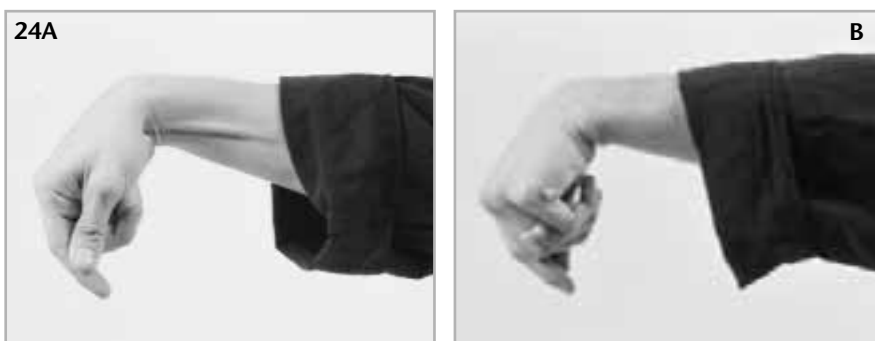
plete vertical downward rotation of the palm would be below chest-level if the heel of the hand was to be the striking surface. However, in *Siu Leem Tau*, the *Pau Sau* motion is executed at shoulder-level. Besides concealing an upward forearm strike, this seemingly incorrect structure is designed to promote “Raising Power”—power gained by arching the spine to raise the body while blocking or striking. The weight and *Chi* are sunken and loaded-up like a coiled spring throughout the first part of the form (which can take up to an hour to perform), but are released upward through *Pau Sau* because the downward twisted position of the palm encourages the student to raise the weight and *Chi* with an arch of the spine and chest as the motion will feel uncomfortable if he does not. This is similar to the way a person will naturally raise up to the toes when certain upward armlocks are applied, in an attempt to relieve the pressure.

In its defensive application, *Pau Sau* is used as a palm-up *Fook* family grab to the forearm or triceps to pull the opponent into a strike, or to help “turn the steering wheel” when applying throws that rely on circular energy to lift or unbalance the opponent.

When applied together with *Jut Sau* as the striking half of the *Jeep Sau* elbow break (photo 23B), *Pau Sau* has no true Yin/Yang structure. But when it is used as an upward grab from beneath the arm of the opponent, it is normally executed on the opposite Elbow Line of the backwards-moving Yin side of the body to pull the opponent into a simultaneous strike, or to help spin his body to set up a throw.

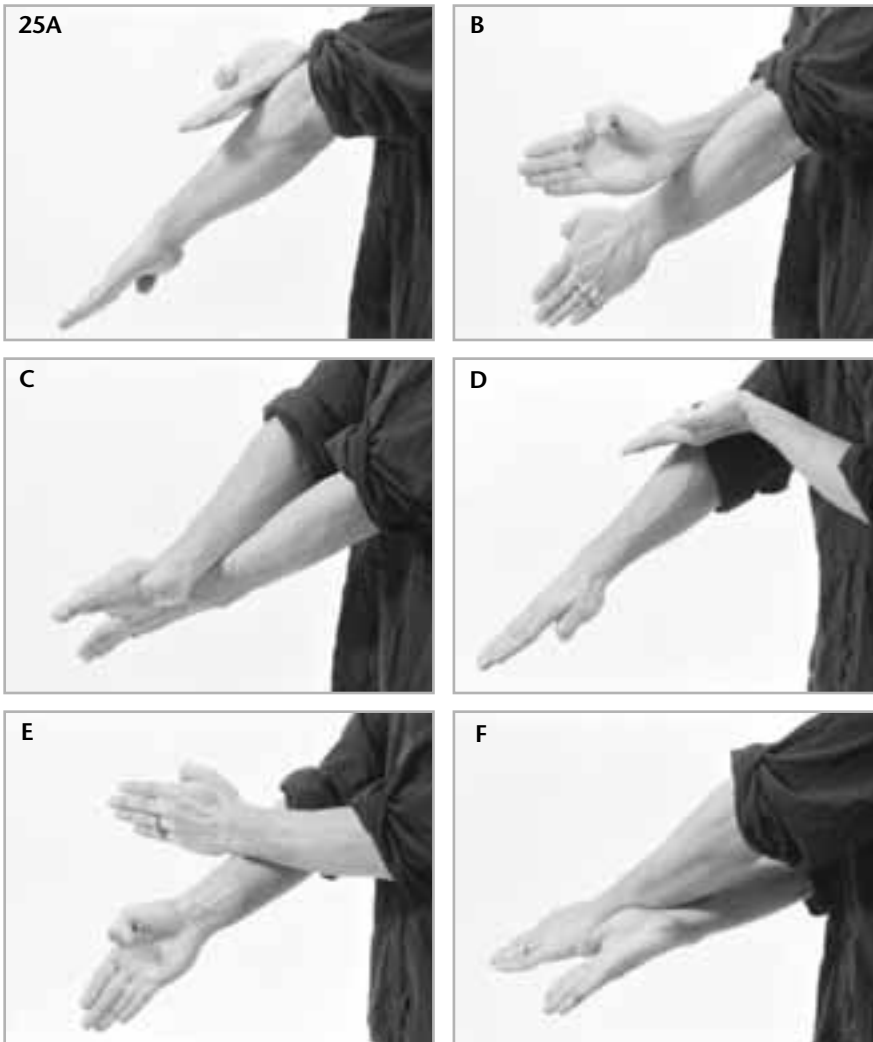


Photos 24A and B—An inside and outside view of Ding Sau (“J” Hand) which is also called Tai Sau and Hay Sau (Raising Hand). In place of the elbow, which is normally the main source of power, the shoulder, the pinched index finger and thumb resembling the Fook structure, the closing of three fingers, and the sharply bent wrist accentuate the upward snapping action of the arm in this Tan family motion. When executed with direct upward focus, Ding Sau has no true Yin/Yang structure, and so can be executed from either hand when pivoting. When it is applied as an outward-moving wrist snap to block a strike coming in from the outside, Ding Sau is a Yin motion that does not reference to the Self-Centerline. Instead, the hand moves out past the shoulder with the elbow staying in close to the body. And like all other Wing Chun defenses, Ding Sau can also be used as an attack with similar properties to the Fun Sau horizontal cross chop.



Photos 25A–F—The Tuet Sau (Freeing Hand) motion shown from two angles. Photo A shows the initial placement of the right hand pointing downward, contacting the left Bridge. As the right palm begins to twist downward and scrape down the Bridge, the left elbow begins to retract with the left hand also beginning a palm-up twist (photo B). In photo C, the inner wrists of both hands have reached full twist and are in contact. Photos D, E and F show the same motion on the left side. When used to clear the opponent’s grab, the wrist of the grabbed hand is twisted (or not twisted) in order to expose the thumb of the grabbing hand to a chopping attack. If the opponent does not release the grab, the Boang family twisting scrape of the Tuet Sau wrist and forearm may break his thumb.

The Three “Families” of Blocking



“YUT” JEE CHOONG KUEN





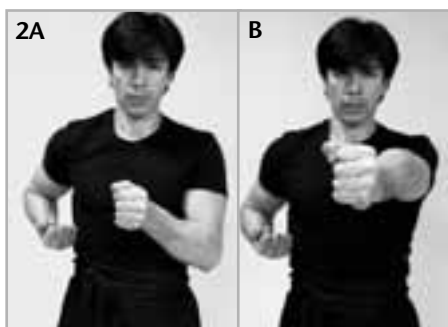
Photo 26—
*“Yut” Jee
Choong Kuen.*



Illustration 4—
*“Yut,” the Chinese
character meaning
“The Sun.”*

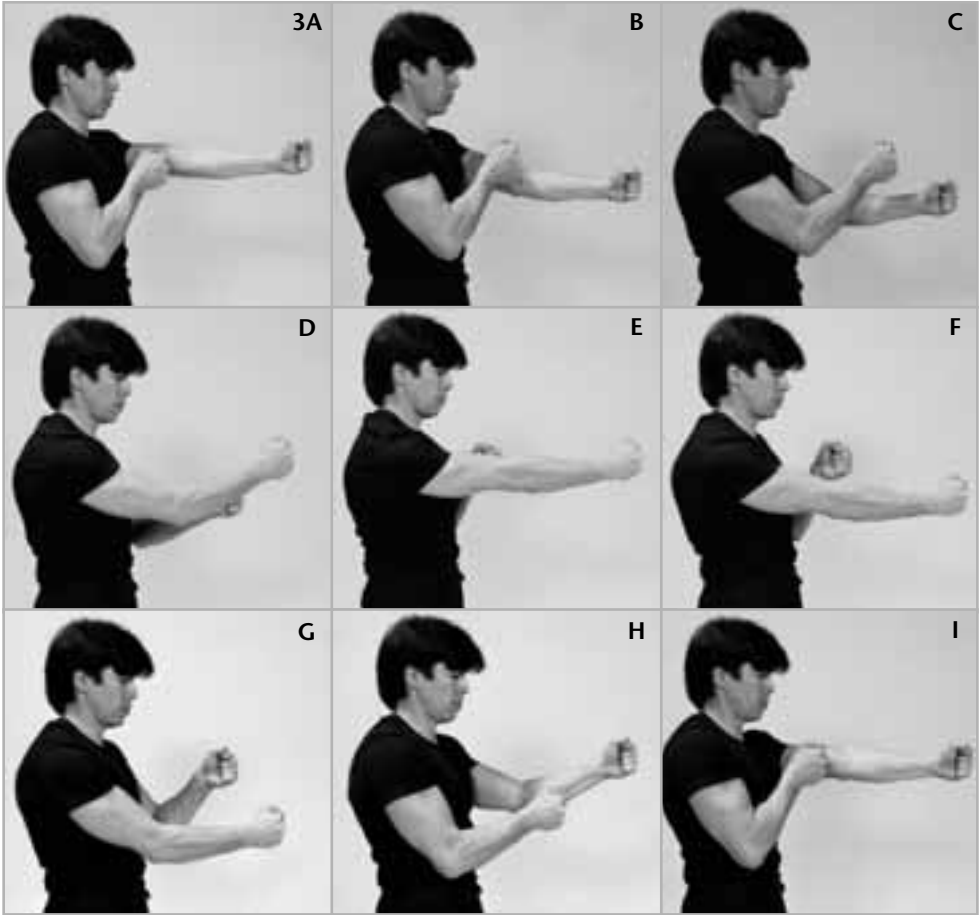
“Yut” Jee Choong Kuen, or “[Sun] Character Vertical Fist” is the basic punch of Wing Chun. Named for the resemblance of its front face to the Chinese ideogram that signifies “The Sun” seen in Illustration 4, the “Yut” Jee Choong Kuen is the root of all the punching attacks of the system.

In its most basic form executed from the basic “Yee” Jee Keem Yeung Ma position, the punch is executed from the middle of the chest with the front face of the fist facing straight ahead. This follows one of the “Seventeen Musts”—“*Kuen Yau Sum Fot*”—“A punch comes from the heart.” This positioning of the fist also creates a load-up that chambers the fist to its maximum flexion in two directions. Throughout the course of the punch, from chamber to full extension, the front face of the fist should remain totally square to a wall in front of you. Before the punch actually begins, the wrist is sharply bent outward and downward, and the hand should not touch the body. Instead, there should be one fist’s distance between the middle chest and the inner wrist of the chambered fist, which looks as if it is chambering a bow and arrow. This is referred to by the Wing Chun proverb “*Chui Ging Yee Cheong Goong, Fot Ging Yee Foang Jeen*” which means, “Storing energy is like drawing a bow, releasing energy is like letting the arrow fly.” The elbow pushes the fist like a piston out along the Centerline/Self-Centerline to complete lockout of the arm, with the wrist ending up arrow-straight. As long as the elbow is the source of power driving the fist forward, this final lockout will not hurt or damage the trainee’s arm. If, however, the punch is incorrectly executed with excessive downward fist/upward elbow lockout emphasis rather than straight forward, pain or injury can occur.



**Fig. 2—The Chambering and
Release of “Yut” Jee Choong Kuen.**

Fig. 3—Leen Wan Kuen—Continuous Chain Punching.



In a more advanced version of the same punch, the hand is positioned a bit lower before initiation, at a point further back, but still on the Elbow Line. The fist is angled at 45° in relation to the ceiling and floor, with the forearm very near the ribs. This is actually just a matter of originating the punch from a position slightly more retracted from the Self-Centerline than that of the basic version. During the course of its execution, however, the path of the advanced punch will eventually overlap the last 75% of the path of the basic version. This slightly retracted position of origin allows the punch to gather a bit more elbow power as well as gives the punch a raising effect as it extends to full lockout while remaining very economical.

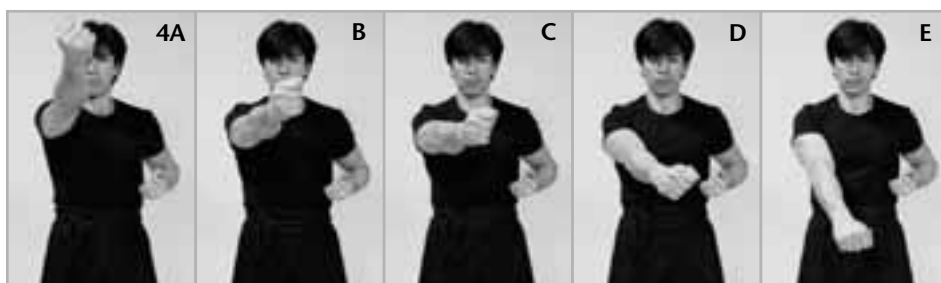
When punches are executed in a series, known as *Leen Wan Kuen* (Continuous Chain Punching), the chambered fist can be placed at any point between the fully retracted chamber described above and a point very near the wrist of the other fully-extended punch, traveling only inches to the target. The most important thing to remember is to drop the finished punch out of the way to clear the way for the next punch to come through in an absolutely straight line. This will keep the punch true and prevent injury to the arm. Thus, the retracting fist will follow an arcing path as it returns to the chambered position to prepare for the next strike in the chain, while the punch itself is arrow straight. The entire pattern of both fists' travel resembles a "D" turned on its side with the straight side up.

Despite this straight-line delivery, Wing Chun punches, contrary to appearance, are rarely completely straight in reality. All the punches of the system can be executed with a twisting motion to add "Drilling Power," or *Juen Ging*. In fact, all Wing Chun techniques—no matter how straight they appear to be, contain both a circle and a straight line to some degree. This concept will be explained in detail by the *Whirlpool Energy* essay found in Volume II of this series: *Explosive Self Defense Techniques*.

Wing Chun strikes are executed with bone structure and bone alignment in mind. The idea behind this is to let the lockout of the bones in a straight line support the punch instead of using muscular force to hold the Structure in place. This frees the muscles to supplement the outgoing power instead of having to tense up during the punch to keep the arm from collapsing under the force of a punch without structural support.

With this muscular relaxation, the joints of the shoulder, arm and hand are free to snap into alignment. The saying "*Gwot Jeet Fot Lick*" means, "Power is generated in the bone joints." The straight snap of the wrist from its chambered position adds power without taking more time or "telegraphing" the punch, as a wind-up of the hand would. This is one of many examples of how Wing Chun always tries to get the most for any time or energy expended like a smart shopper.

Fig. 4—*The Rotation Spectrum of Punches at Various Levels*



The angle of the fist most suitable for structural support during contact is determined by two factors 1) the height level of the punch and 2) the degree of extension of the arm. The higher the punch, the more the fist is rotated outward (see fig. 4) to a maximum of 45°. As the punch level moves progressively lower, the angle of the fist twists proportionately. The bottom of the punching spectrum is a palm-down thrust known as *Chop Kuen*. Also, as stated above, the degree of extension of the arm plays a part in determining the angle of fist rotation. Since some full-extension punches start from a position 180° opposite their ultimate angle of rotation, if the arm never achieves full lockout due to hitting the target before completion of the punch cycle, then the angle of the fist will reflect the height and degree of twist it had attained by that point in its path. This is why the *Chau Kuen* or “Drilling Punch” is palm-up. If it were taken to full extension, it would end up as *Chop Kuen* or, as in the case of Movements 60–61 and 69–70 of the *Chum Kiu* form, it might end up at a level slightly higher and less angled. Regardless of height or twist, a *Wing Chun* punch is rarely fully vertical or horizontal, but is almost always angled to some degree.

A simple experiment you can try in order to determine your own structurally ideal punch rotation is as follows:

Stand further than a full arm’s length from the wall. Fall against the wall in punch position. With your weight being supported by the punch, try every possible angle of rotation of the fist until you feel that your bone structure is aligned. You will know which position is right when you feel your weight being supported by the straight structure of the arm bones locked as a unit rather than by muscle tension. You could stand in the former for an extended period, while the latter position would prove to be exhausting after a short while. This test can be performed for all *Wing Chun* strikes at all height levels and degrees of twist.

There are altogether eight different types of punch in the system, each based on the “Yut” Jee Choong Kuen principle mixed with other “ideas” introduced in the *Siu Leem Tau* form and each having multiple varieties of execution and application. They are; Raising, Whip, Drilling, Hammering, One-knuckle, Knuckle-edge, Diagonal and Downward punches. Of these, all but the Hammering and Knuckle punches have the same striking surface—the entire front face of the fist. This distributes the force more evenly with the least possible strain in the wrist. To illustrate this point, by looking at fig. 1 of Diagram C, it can be seen that if the triangle (the fist) sits evenly balanced on the line (the arm), so then will the force of impact be evenly absorbed by the triangle, which compresses under the pressure but does not collapse inward, as does the improperly balanced triangle shown in fig. 2 of the diagram. Because the bones of

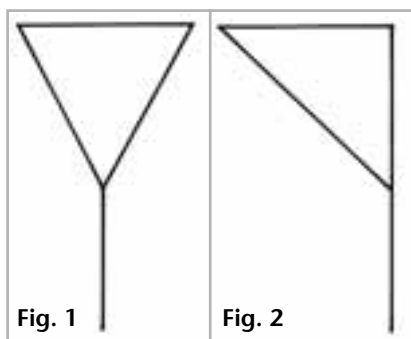


Diagram C—Fist triangle

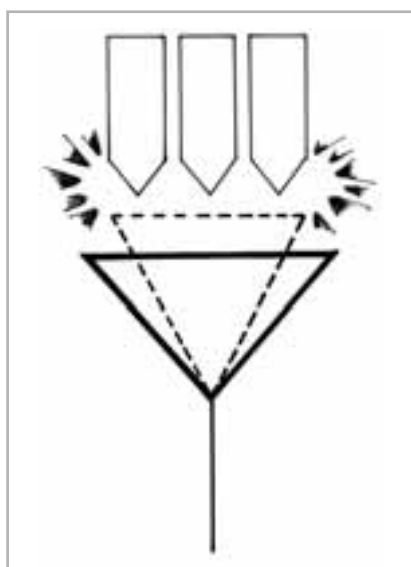


Diagram D—Fist Structure and Impact Absorption. This illustrates how a triangle (the fist) properly balanced on a straight line (the arm) will absorb impact evenly and compress symmetrically. An imbalanced fist structure (as was shown in fig. 2 of Diagram C) will collapse more easily on impact and relies on muscular tension for support.

the arm line up with the last three knuckles when the wrist is straight at the extension of the punch, the result of a Wing Chun punch will be three bruises corresponding with those last three knuckles. This has lead many people to the mistaken impression that the Wing Chun punch is actually delivered with an upward-bent wrist at the point of contact. The common misconception is that the wrist is snapped upward from a straight origin, landing bent upward, when in fact the converse is true—the wrist starts out bent and ends up straight at the point of contact. Punching incorrectly with improper wrist alignment can be injurious to the puncher and so should be avoided.

This most basic of all Wing Chun punches moves along the Self-Centerline from its origin to its endpoint on the opponent's Self-Centerline. There are four main reasons for punching down the center—1) Most of the vital organs of the body lie on or near the Self-Centerline. If you had a gun with only one bullet, the chances of killing the opponent would be much greater if the bullet were to hit anywhere along the Self-Centerline rather than off that line. If the Self-Centerline were not exposed to attack, then a shot fired into the opponent's core would be the next best thing. 2) A centrally-referenced punch travels the shortest distance to the target and is usually the quickest. Another of the "Seventeen Musts" says, "*Chuet Kuen Yiu Fai*"—"The fist must be fast." In Wing Chun, Speed = Power. As an example, consider a .22 caliber bullet. If thrown at the opponent, even forcefully, it would not likely do much serious damage. But when shot out of a gun, the tiny piece of lead becomes much more deadly. 3) Making contact with the opponent's Self-Centerline negates his ability to roll with the punch. If a punch lands anywhere off of the Self-Centerline of the opponent, he will more easily be able to evade its force. The further the

punch lands off the line, the easier it is for him to turn his shoulders and roll with the force. But if the punch lands square on the Self-Centerline, he is forced to absorb all of its impact. 4) Central punches "cover the line" and allow Inclusion and Exclusion. Besides attacking the vital organs of his opponent, the Wing Chun fighter must always be conscious of protecting his own Self-Centerline. Punching down the middle can do both. Using the forearm of the punching arm to deflect oncoming punches as it attacks is known as "*Kuen Siu Kuen*," which means "Punch parries punch." Using a single motion to defend and attack is another example of "*Leen Siu Dai Da*" (Economy of Time and Motion). Another proverb about striking says, "*Da Sau Jick See Siu Sau*"—"An attacking hand can also serve as a parrying hand."

To better understand the concept behind "Yut" Jee Choong Kuen impact, refer to Diagram E, which shows a nail standing on end. If a person were to sit on this nail, chances are it would fall over without actually puncturing that person unless they sit down extremely fast and absolutely straight. If, on the other hand, a wad of cotton were placed over and around the nail (Diagram F), suspending it in a standing position, the cotton would support the nail as the person sat on it. The cotton would compress under the person's weight, allowing the nail to penetrate. The small bones of the hand act in a similar manner, supporting the knuckles, which protrude further into the target as the rest of the fist compresses on impact as shown previously in Diagram D.

As punches are *Yeung* (Yang), or hard in nature, they should be directed toward *Yum* (Yin), or soft target areas of the body. To avoid injury, open-handed strikes are used for the harder areas of the head and body. This is not to say that Wing Chun punches are never directed to the head, only that some caution must be exercised not to strike an area

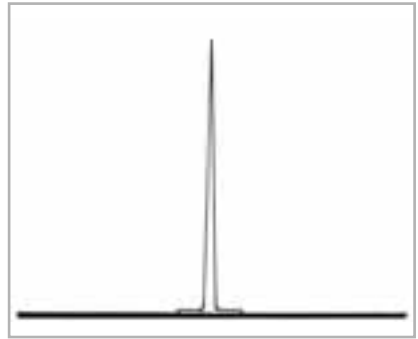


Diagram E—An unsupported nail standing on end.

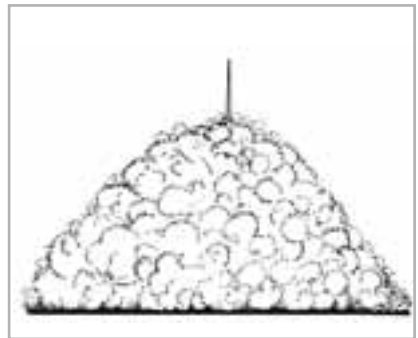


Diagram F—The same nail, supported by a surrounding mass of cotton. This cotton will compress under pressure, holding the nail up as it slides down, finally leaving the nail exposed yet braced.

stronger than the fist itself. This is why the hand must be conditioned through sandbag practice and *Teet Sa Jyeung*, or “Iron Palm” training, to enable the fist to withstand the impact generated by the power it is capable of carrying. If the fist is unable to accept the impact that the trainee can potentially create, an unsafe condition exists, not unlike that of a stereo system with an amplifier that is power-rated higher than its speakers are capable of handling. As long as the volume is kept low, no damage will occur. But if the full potential power of the amplifier is suddenly switched on, the speakers will suffer severe damage as a result of the imbalance of potential power and actual capacity.

Training with a wall-mounted sandbag can help the student prepare the hands for contact effectively. When punching this type of bag, the arm should not be completely straightened at the point of contact. This will allow a smooth release of power into the bag. Sandbag and Iron Palm training methods will be explained further in Volume III of this series: *Mook Yan Joang: Wooden Dummy Form, Drills and Applications*.

Wing Chun punches should be as relaxed as possible until the moment of impact when the fist is squeezed as power is released smoothly into the target. Keeping the arm muscles tight during a punch can be likened to wearing a seatbelt during a head-on collision. If the driver is belted in, he will not be ejected forward when the car hits obstacle, but will be held fast by the safety belt. In a similar manner, if the arm muscles are kept tense during a punch, the power will remain “seat-belted” in the arm rather than being free to “fly out of the car.”

When the punch connects, the fist stops at target, but the power continues forward inside target, as there is nothing holding it back. If target moves backward as a result of the impact, the fist will continue moving forward with it until the target stops and all remaining power has been

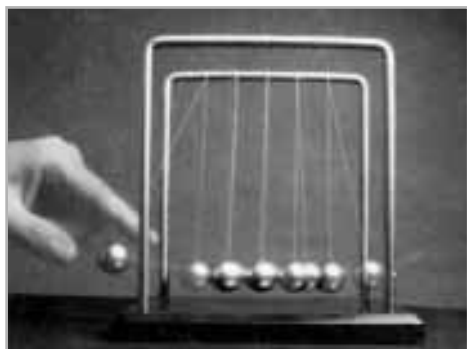


Photo 27—*Newton's Cradle*

released into it. This type of power is much like an arrow shooting into the target, whereas a muscularly tense punch can be compared to running up to the target with an arrow and sticking it in. No matter how fast you run or how hard you thrust the arrow, you can never match the clean, unobstructed energy of the spring-loaded free-flying projectile. The same concept of complete power transference from a moving object to a stationary object can be seen in the “Newton’s Cradle”—a simple gadget usually seen on desktops as

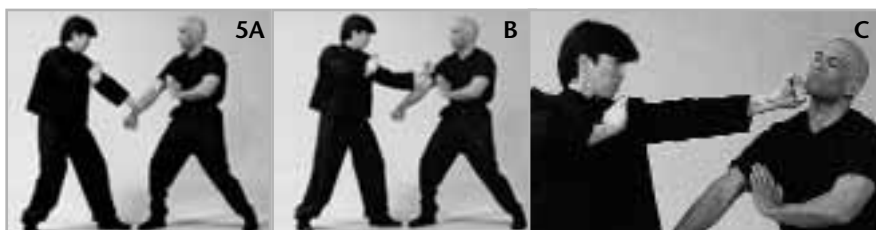
form of executive amusement shown in Photo 27. As the outside ball is dropped, it gains momentum and speed until it reaches the point of contact with the second ball. On impact, it completely stops as its momentum is completely transferred through the balls in the center and out to the end ball, which swings out as the momentum initiated by impact of the first ball reaches it. As there is no further obstacle to stop that ball, it keeps going until it reaches the end of its arc, and its momentum dissipates. The power transference of “Yut” Jee Choong Kuen works in much the same way—the fist stops, yet the power keeps going because there is no resistance holding it back.

The same principle of locking out the elbow in punching applies equally to the knee when kicking. If there is no contact with a target, or if the target moves back under the force of the blow, the joint will lock out. But if contact is made, the foot will stop at the point of contact with the knee bent, allowing the power to flow smoothly through the leg and simultaneously helping to control the balance if the kick meets strong resistance. As stated earlier, there are eight basic variations of Wing Chun punches based on the “Yut” Jee Choong Kuen principle. Each is a blend of that “idea” with the structure of one or more defensive motions found within the forms the system.

1) **Raising Punch—Tai Kuen:** The first punching variation is an extremely direct high-line punch that originates from the low line directly after a low block or strike. This will usually occur after the opponent has attacked the low-line and the attacking hand is blocked by Gum Sau, Chum Sau, Hahng Sau or any other low-line defense hand. Without retraction of that hand, the Wing Chun fighter shoots the hand straight from its blocking position directly to the target. When a punch of this type is thrown from a position with the arm fully locked-out on the low-line to a high-line target without bending the arm to “load up” between motions, it is known as a *Cheong Kiu* (“Long Bridge”) technique. The Long Bridge principle, which has its roots in the *Ding Sau*, or “J-Hand” motion found in Part II of *Siu Leem Tau*, is examined in detail in the *Long Bridge Principle* essay found later in this volume.

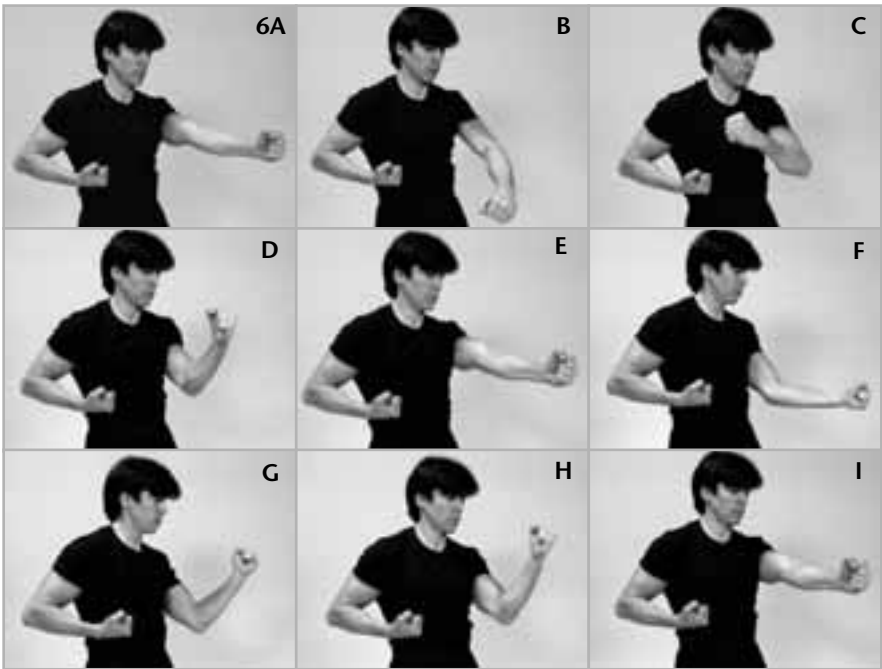
The Long Bridge Raising Punch is used when the practitioner’s arm is at full extension on the low-line after a block or strike. Using shoulder and wrist power, the fist travels in a straight line from where it is to the intended target area without retracting or bending. For a better understanding of this punch, see its practical application in Volume II of this series: *Explosive Self-Defense Techniques*.

Fig. 5—In this application of the Raising Punch principle, Fighter A stops B's Chop Kuen attack with Gum Sau—(photo A). He then immediately shoots the left hand straight up without bending his arm between the two motions (photos B, C).



2) **Whip Punch—Fon Kuen:** Whip punches have their roots in the central *Kwun Sau* motion of the *Hoy Sick* sequence that begins each hand form and the *Chum Sau* Sinking Hand motion that follows the triple *Gahng/Jom Sau* sequence in the *Biu Jee* form. There are two main varieties of *Fon Kuen* introduced at *Siu Leem Tau* level—*Loy Fon Kuen* (Inside Whip Punch) and *Ngoy Fon Kuen* (Outside Whip Punch). They are mainly used when the intended attacking line is occupied by the opponent's arm or in some cases, your own hand or arm. At the start of the punch, the hand is relaxed and begins to drop under the obstruction in a small circular path, directing the fist back to the original target area by going inside or outside whatever arm was obstructing the attack line to begin with. At the end of the circle, a straight punch is resumed with renewed energy derived from the “whip” of the hand and a last-minute squeeze of the fist. This type of power is called *Bau Ja Ging*, which means “Whipping Energy” or “Explode Power” and will be analyzed further in Volume II of this series: *Explosive Self-Defense Techniques in the Study of Power* essay.

*Fig. 6 A–I, J–P—The Cycle of Inside and Outside Whip. In the photo series above, the cycle begins from a fully extended arm position (photo A). In photos B and C, the fist is lowered and begins to face inward toward the right shoulder. Photo D shows the upward/inward circular path taken by the Inside Whip Punch (*Loy Fon Kuen*), which is completed in photos E to full lockout of the elbow with the knuckles on the Centerline. Then the cycle of Outside Whip (*Ngoy Fon Kuen*) begins. Photo F shows the palm of the punching hand being turned up as the entire forearm begins to circle downward and outward with a stationary elbow as the pivotal point. The circular path of the hand then begins to cut inward (photo G and H) and the punch ends up in its original Centerline-referenced position (photo I). If continued, the repetition of Inside and Outside Whip will create a “figure eight”*

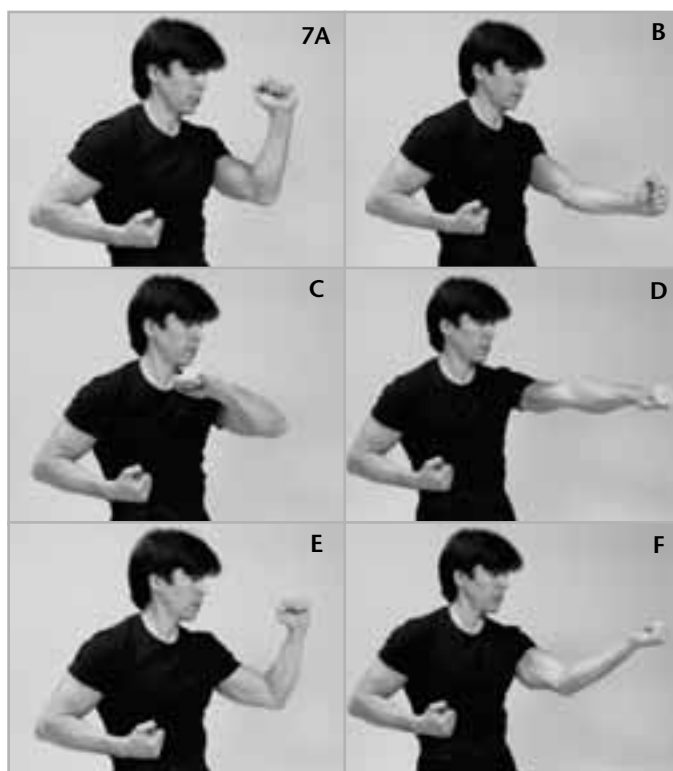


pattern with the apexes of the punches at each crossing of the Centerline. Photos J–P show the Inside Whip Punch in application after two Pock Sau slap blocks clear the line.



3) **Hammer Punch—Chuo Kuen:** This punch has its origin in the Double Jom Sau motion of the Siu Leem Tau form. The striking surface is the bottom of the fist. The thumb is held on top of the fist pressing on the index finger to brace the fingers during the punch. Hammer Punches can be substituted for horizontal inward and outward chops, as well as any upward or downward chopping attack.

Fig. 7—The Chuo Kuen (Hammer Fist), shown in its various forms; Downward (A and B), Outward/Horizontal (C and D) and Inward (E and F).



4) **One-knuckle—Foong Ngon Kuen:** The “Phoenix-eye Punch” is a variation of the “Yut” Jee Choong Kuen with the index knuckle extended and braced by the thumb. The striking surface is the entire front face of the fist, but on impact the index knuckle is embedded deeper into the target than the other knuckles, as is the case when the Foong Ngon Kuen is directed to the eye cavity. It can be executed from any angle when blended with other blocking or striking principles. At times, it can also be used as a nerve-shocking dig to sensitive areas of the body, or an adductive close-quarters strike with the sharply bent first knuckle of the thumb.

Photo 28—Foong Ngon Kuen. One knuckle of the fist can be extended and braced by the thumb to add a piercing point to any punch, whose striking surface will remain unchanged, but with the index knuckle being embedded deeper than the others.



5) Knuckle-edge—Gyeong Jee Kuen: The “Ginger Fist” is so named because it has a scalloped edge that resembles that of an uncut ginger root (photo 29). Its striking surface is the edge of the knuckles of the four fingers with the thumb bracing the index finger. It is a half-formed fist, which is an intermediate position between the Biu Jee Huen Sau motion and a closed fist. This punch is used to reach areas that may be difficult to hit with a standard punch, as there may only be a narrow opening to fit the fist through. For example, if the throat is the intended target area but the opponent’s chin is lowered, leaving an opening too small to allow for the width of a straight punch, the Gyeong Jee Kuen principle can be mixed with that of Chau Kuen to create a flat, palm-up punch to fit into the limited space. This is another strike that can be used as an adductive close-quarters strike from the clinch or in ground-fighting. Gyeong Jee Kuen is also the sixth of ten strikes of the Iron Palm sequence, which will be covered in a later essay in this series.



Photo 29—The “Ginger Fist,” named for its resemblance to an uncut ginger root, uses its scalloped edge to strike soft areas of the neck and body with a stabbing effect.

Fig. 8—The horizontal whipping version of Gyeong Jee Kuen.





Fig. 9—The palm-up version of Gyeong Jee Kuen.

6) Drilling Punch—Chau Kuen:

This punch is named for its twisting action as it is extended. It is also called *Juen Kuen* (“Drilling Punch”). There are three types of Drilling Punches—upward, forward and upward/forward. The upward version (photo 30A) is similar to the uppercut punch used by boxers, while the second version (photo 30B), also known as *Joong Loh Kuen* (“Mid-level Punch”), is delivered with a bent elbow and the palm facing upward at the moment of impact, with power that is focused forward rather than directly upward. The upward Chau Kuen principle is a mixture of the Pau Sau and, like all the eight varieties of Wing Chun punches, the “Yut” Jee Choong Kuen idea. The forward version blends the principles and structures of Tan Sau and “Yut” Jee Choong Kuen.

When the fist of a fully extended chin-high punch is held palm-up at a 45° angle in relation to the floor, the resulting version of the Drilling Punch is known as *Jeen Kuen*, or “Arrow Punch.”



Photo 30A—The upward version of the Chau Kuen Drilling Punch.



Photo 30B—The forward version of Chau Kuen.

7) Diagonal Punch—Doy Gock Kuen: The Diagonal Punch has two main variations—Inside and Outside. The Inside Diagonal Punch (*Loy Doy Gock Kuen*), commonly referred to in CRCA Wing Chun as “The Snakebite Punch,” has its roots in a blend of the Pock Sau Slap Block and “Yut” Jee Choong Kuen structures. It resembles a hook punch, but it is actually a straight punch that is used more like a Cross in boxing, as it is delivered to the Centerline while the body remains turned 45° in relation to that line. This happens when the Wing Chun fighter is in a “T”

relationship to the opponent and needs to execute a straight punch from the rear hand that travels across the chest towards the Centerline. This “T” relationship is created when the shoulders do not pivot out with the punch, but instead remain turned inward to retain a block or trap while the other hand strikes through the opening above or below that block or trap. Another instance when an Inside Diagonal Punch may be used is when the body is only able to whip back to a 45° reference to the Centerline from a 90° relation to that line. This may occur after a double “Long Bridge” grab on the opponent’s leading arm from an Open relationship, keeping only the front grab while punching with the rear. As the punch travels diagonally inward in relation to the body, it is called Loy—inside, Doy Gock—diagonal, Kuen—the fist. When executed as it is in the Biu Jee form, Loy Doy Gock Kuen is also called *Wan Kuen* (to circle into a punch).

The Loy Doy Gock Kuen motion blends “Yut” Jee Choong Kuen principle with the diagonally moving structure of Pock Sau.

Fig. 10—Loy Doy Gock Kuen—The Inside Diagonal Punch.



Outside Diagonal Punch (Ngoy Doy Gock Kuen) is a splitting punch that “excludes” (deflects the opponent’s arm outward) with a wedging action. It ends up on the Centerline but instead of traveling from the outside in to the Centerline like a normal “Yut” Jee Choong Kuen, it instead originates from the opposite shoulder side of the line and travels across the chest to the middle to meet the oncoming punch on the Centerline. In this respect, it is a “Yin-Powered Yang motion” that resembles a Backfist strike, but its final striking surface is the front of the fist instead of the back of the hand.

This punch finds its roots in the Biu Jee Sau motion combined with the “Yut” Jee Choong Kuen idea.

More practical application of Diagonal Punch principles can also be found in Volumes II and III of this series.

Fig. 11—
*Two views
of the Ngoy
Doy Gock Kuen
travels from
the opposite
side of the
line outward
towards its
final point
of impact on
the Centerline.*



Fig. 12—Practical application of the Ngoy Doy Gock Kuen—the “Excluding Punch.”—After stopping the opponent’s lead jab (photo A), Fighter A uses the outward-splitting action of the Ngoy Doy Gock Kuen to meet the second punch on the Centerline (photo B), and then to exclude it with a shearing action as it makes contact (photo C).



8) **Downward Punch—Chop Kuen:** The Chop Kuen strike twists downward to maintain proper bone alignment at full extension on the low line and to add drilling power to the punch, giving it a “corkscrew” effect. Twisting the fist into the target on impact makes the punch more damaging. Other Wing Chun punches can be done the same way, adding a last-moment twist that helps the punch power penetrate deeper into the body, or can tear the flesh of the face.

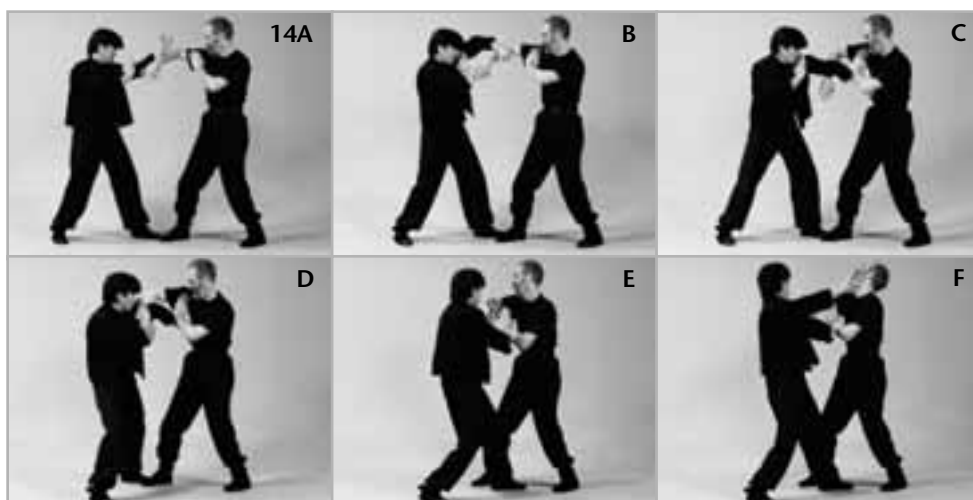
Chop Kuen works well to “leak in” from a position either above or below the opponent’s hand from Bridge Contact. It closely resembles the *Seiken Chudan-Tsuki* punch of Japanese Karate in that it is executed palm-down but, unlike its Japanese counterpart, the last three knuckles absorb the majority of the impact.

The Chop Kuen motion is a blend of “Yut” Jee Choong Kuen and the “Sup” Jee Sau (“X” Hand) structures and principles. It can also be observed as a brief interim position between Motions 82 and 83 of the Siu Leem Tau form, where the fist is closed after the Chahng Dai Jyeung and Huen Sau sequence.

Fig. 13—Chop Kuen, the Downward “Undercut” Punch.



Fig. 14—Practical Application of Chop Kuen and Loy Fon Kuen. When A's punch is blocked by B's Boang Sau (photo A), Fighter A "leaks in" by first raising his own elbow to match the angle of B's block (photo B), then sliding his own left Chop Kuen through the gap between B's arms (photo C). Then, stepping out to the side (photo D), Fighter A "takes the triangle" by circling his left foot to the point of B's weakness as he applies a circling Pock Da Loy Fon Kuen (photos E and F) trap and strike to finish him off.



Each of the eight major types of punch is specially designed for attacking a specific zone, but there are almost infinite ways of using them individually or in combination. They are all blends of different principles but all have the "Yut" Jee Choong Kuen principle in common. It is for this reason that the basic punch found in Siu Leem Tau must be practiced and perfected.

EIGHT OPEN PALM HAND STRIKES



Fig. 15—In this sequence beginning with photo A, the raising action of the hand in chain striking with the palm is illustrated. The first Jing Jyeung, executed with the left Palm, begins to drop out of the way of the next strike. As it extends forward from the “Origin” position (photo B), the right palm begins to raise as the elbow pistons it out to a vertical position with the middle finger on the Centerline (photo C). Photo D shows the finished right palm dropping to clear the way for the left to begin a new chain strike. As the left palm extends, the right hand simultaneously begins to retract, going beneath the right following a half oval path until it reaches Woo Sau position (photo E). Photo F shows an additional right Vertical Palm Strike execution.



There are eight major types of open palm hand strikes used in the Wing Chun system. The Jing Jyeung (Vertical Palm strike) shown previously in fig. 15 is generally used above throat-level and its striking surface is primarily the U-shaped area around the palm heel, although the entire front face of the palm and fingers will make contact with the target as well. Photos 31A and B show the counterturn of the Fun Sau (Horizontal Outward Chop), a Yin-powered Yang strike whose striking surface is the outer edge of the palm heel, which falls on the Centerline. This horizontal palm attack is most often directed to the throat or neck, but is at times used to attack the ribs or other parts of the body. Normally used in defense, Fock Sau and Chum Sau can also be used as direct upward or downward versions of the Fun Sau chop.

EIGHT OPEN PALM HAND STRIKES

Photos 31A–D—Three views of the Fun Sau Horizontal Chop with Self- and Applied Structure. Fun Sau is known as a “Yin-powered Yang Strike” due to the use of a counterturn for power.



Photo 32—Chahng Jyeung

Photo 33—Gum Jyeung
Palm Edge Strike



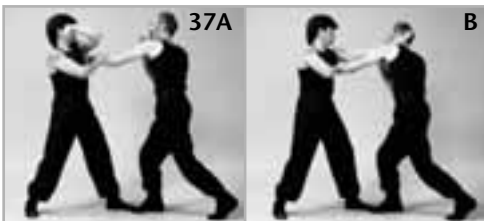
Photo 34—Chahng Dai Jyeung,
the low “Spade Palm” attack

Photo 35A—The high
version of Pau Jyeung



Photo 35B—The low
version of Pau Jyeung

Photo 36—Biu Jee, the
“Thrusting Fingers” strike



**Photo 37A
and B**—Tan Sau,
normally thought
of as a block, used
here in striking
application

The Chahng Jyeung (“Spade-Palm” strike) in photo 32 uses a 45°, rotated hand position to expose the outer palm edge while maintaining proper skeletal alignment for structural support during impact. In the Gum Jyeung and Chahng Dai Jyeung low-line palm strikes seen in photos 33 and 34, the outside or inside of the palm heel can be used for attacking from a fully extended arm position below waist-level. The next major form of palm attack is the Pau Jyeung (Lifting Palm strike) shown at two levels in photos 35A and B; the high-level version seen in the Siu Leem Tau form, which hides an upward forearm strike to the jaw as it develops Raising Power, and the low-line strike used in actual application which operates on the same principle as the Jing Jyeung but in reverse. The fully downward-rotated position of the hand exposes the entire surface of the palm heel while keeping the fingers retracted to prevent them from being jammed into the target on impact as would occur if the hand were in Jing Jyeung Structure during an attack at this level.

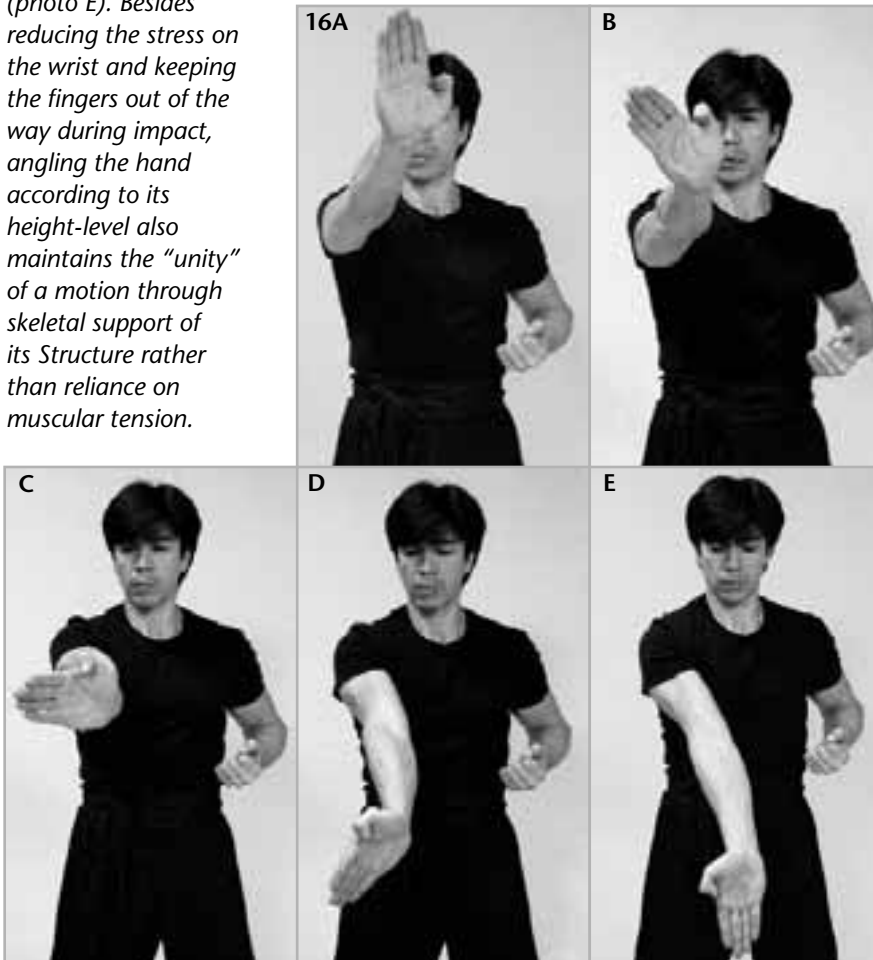
Also often used as a defensive hand, the Biu Jee Sau (photo 36) can be a deadly spearing attack to the eyes or throat. A proverb about Biu Jee says, “*Teet Jee Yut Chuet Ba Yuet Tau*”—“Iron fingers can strike a vital point at once.

The fingers of Biu Jee Sau are in line with the wrist for bone alignment in striking, unlike the defensive Biu Sau. Prior to execution, the hand is chambered in Loy Jut Sau structure under the tricep muscle of the opposite arm. This placement enables the Biu Jee hand to come in from a shrouded, difficult to see position. Starting the Biu Jee Sau from a palm-up chamber and twisting the hand on its way out to a palm-down extension is another way to add strength and solidity to finger strikes.

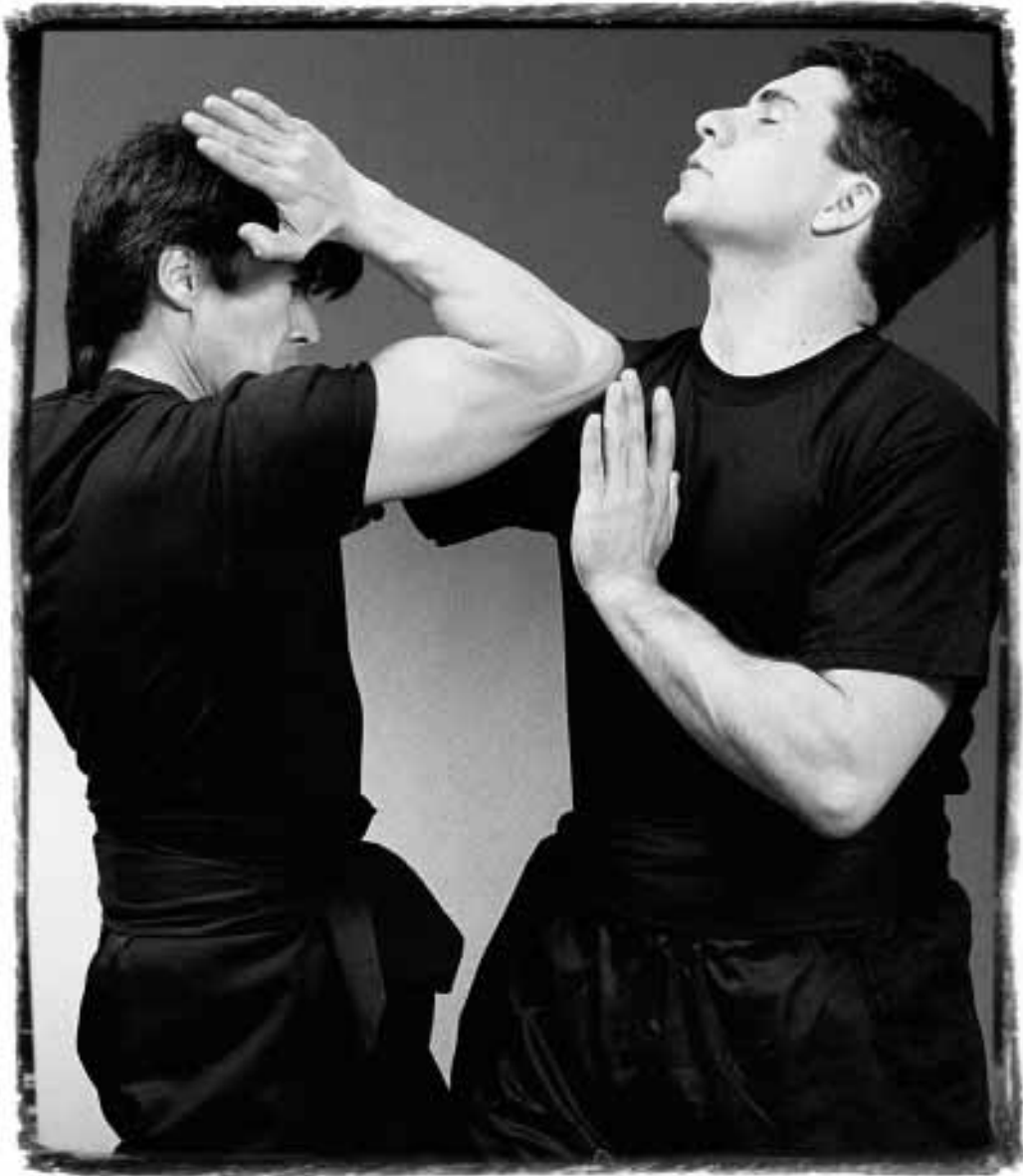
As will be seen later, combined with Wahng Gyeuk Side Kick structure, the Biu Jee Sau idea forms the root of the *Biu Gyeuk* (Piercing Toe Kick) concept—one of the eight kicks of Wing Chun.

Tan Sau, the eighth CRCA Wing Chun Palm Strike is another hand technique normally thought of as strictly a defensive motion. But when it is delivered with a circular whip of the wrist that creates so much speed that the hand actually “sizzles” through the air, Tan Sau can also be a devastating Iron Palm strike (photo 37A and B). Although there is no Backfist strike in classical Wing Chun, Tan Sau can be used in a similar manner to strike with the back of the hand to the side or back of the neck, ribs, or other vulnerable parts of the body.

Fig. 16—Bone Alignment in the Palm Striking Spectrum. In order to maintain proper Structure and bone alignment for proper release of power in palm strikes at different levels, a pattern of hand and arm rotation is used which is similar to that of the fist in punches directed to various levels. In photo A, the Jing Jyeung (Vertical Palm Strike), which is used for high-level palm attack is shown. Photo B illustrates the slight degree of rotation made by the wrist in the Chahng Jyeung (“Spade Palm” Strike) to maintain structural alignment and to expose the edge of the palm heel. As the palm striking spectrum descends, the fingers are rotated downward to keep the palm heel exposed so that the fingers are not jammed during the strike due to incorrect hand and wrist alignment. The Chahng Dai Jyeung (Low “Spade Palm”) angles out 45° (photo D), while the Pau Jyeung motion uses full rotation to keep the arm and hand properly aligned for impact (photo E). Besides reducing the stress on the wrist and keeping the fingers out of the way during impact, angling the hand according to its height-level also maintains the “unity” of a motion through skeletal support of its Structure rather than reliance on muscular tension.



ELBOW STRIKES



One of many concepts introduced by the Chum Kiu form is that of Fighting Range. Most of the techniques of the form are designed for use at “mid-range,” meaning a distance between two fighters that enables both hands and feet to be used effectively. Within the mid-range, there is a certain amount of flexibility in terms of what type of technique is used, depending on *Wai Jee* (Reference—Body Angulation and Positioning). For example, within a certain spectrum of the mid-range, the fighter with the longer arms might be able to comfortably strike his opponent with a Jing Jyeung Vertical Palm, while that opponent would need a longer Attack Pyramid such as “Yut” Jee Choong Kuen to reach the first fighter. Thus, it can be seen that a fighter needs to choose his attacking technique carefully, considering not only the Centerline Relationship but also the Fighting Range.

As the mid-range approaches close range, certain hand attacks can become more difficult to use effectively. This is the range at which the Wing Chun fighter employs elbow striking to compensate for those hand strikes negated by the close proximity of the two fighters. Like a golfer chooses his club depending on the lie of the ball, the distance and the wind factor, the Wing Chun fighter depends on choosing the correct technique for whatever the Fighting Range and other variables. Every one of the system’s attacking motions is specifically designed for use within a certain spectrum of Fighting Ranges and is extremely effective within that spectrum, but may be useless outside its intended range of usage. In order to be flexible in exercising the correct option, it is vital to any fighter to have attacking techniques suitable for use at all ranges. Choosing the correct motion for the situation at hand can be compared to choosing the correct weapon for battle. A bow and arrow might be extremely effective from 10 to 20 feet away from the target but useless at 100 yards; a hand grenade might be perfect at 20 yards but, if used at too close a range, would kill the user as well as the enemy. Likewise, a straight punch might be ideal within certain range, but an elbow strike can be used in many situations where the hand is unable to effectively punch, due to its positioning or being blocked, trapped or deflected by the opponent.

Eight Elbow Strikes

Within the Wing Chun system, there are eight major types of elbow striking. They are:

- 1) Hay Jahng (Raising Front Elbow Strike)
- 2) Gwai Jahng (Downward-arcing Front Elbow Strike)
- 3) Soang Jahng (Outward Horizontal Back Elbow Strike)
- 4) Pai Jahng (Inward Horizontal Front Elbow Strike)

- 5) Sau Jahng (Retracting Back Elbow Strike)
- 6) Chum Jahng (Sinking Elbow Strike)
- 7) Ding Jahng (Butting Elbow)
- 8) Pau Jahng (Upward Inner Elbow Strike)

Fig. 17—The “Five Elbows” Exercise.



The first five of these motions are drilled in the “Five Elbows” exercise shown in fig. 17, which is taught to the student at Chum Kiu level. This exercise develops the student’s ability to focus power into his elbow by keeping the shoulders relaxed and using Body Unity to whip the

strikes up, down, back, across and in with Choh Ma footwork. Most of these elbow strikes uses either the front face of the elbow (forearm side) or the back elbow (triceps side) to focus the combined power of the entire body into a small, bony area and all are extremely devastating when applied properly.

Photos 38A–C—After a successful Lop/Fun Sau trapping attack (photo A), Fighter A retracts the left chopping hand to become a Huen Sau hook (photo B), which he uses to scoop the line open for his Hay Jahng attack up the middle (photo C).

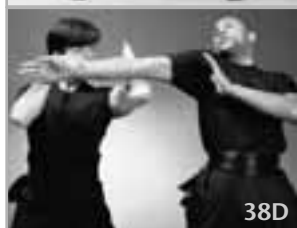


Photo 38D—Hay Jahng used as an elbow break

Hay Jahng—Rooted in the Ding Sau motion of the Siu Leem Tau form (also called *Hay Sau*), the Hay Jahng Raising Elbow strike is most often used to come up inside the opponent's guard from beneath to attack the chin or elbow. Power comes from the legs and shoulders, as well as from an almost imperceptible upward arch of the chest and spine.



Photo 39A—Gwai Jahng used to attack the sternum

Gwai Jahng—With an action that resembles swimming, the Gwai Jahng elbow strike begins with a diagonal whip of the hand from a point near the ear in an overhead arc. At the end of this whipping motion, the wrist of the elbowing arm collapses inward near the sternum as the elbow ends up off-center in front of the shoulder. The quick inward collapse of the arm creates a shortened-lever effect that is similar

to the last-moment crack of a whip or snap of a towel. As the hand cuts down and across the body at a 45° angle with a fast and relaxed whip, the fingers can be heard to “sizzle” through the air. This initial downward-arcing whip of the hand just prior to collapse can even be used as a finger fan strike to the eyes that makes contact a split-second before the elbow is brought down on the opponent’s sternum. Due to its extreme speed, bone alignment and concentration of force into a very small area (the elbow point), Gwai Jahng is one of Wing Chun’s most devastating blows. Like Chum Jahng, Gwai Jahng can also be used as an “attacking defense” using the point of the elbow to stop another elbow attack by the opponent. In another emergency defensive application known in CRCA Wing Chun as a “Nosecone” cover-up, Gwai Jahng can be held up over the jaw, nose and mouth to stop a headbutting, elbowing or punching attack. This cover-up, which still allows you to see over the top of your elbow as it protects your face, can be used to defend against punches or kicks directed to the face when you are on the floor.

Fig. 18—Gwai Jahng Application. When the opponent has blocked Fighter A’s Pock Da attempt with his own right Pock Sau (photos A and B), Fighter A step/slides in and retracts his blocked left hand to open the line for a Gwai Jahng attack to the sternum (photos C and D).

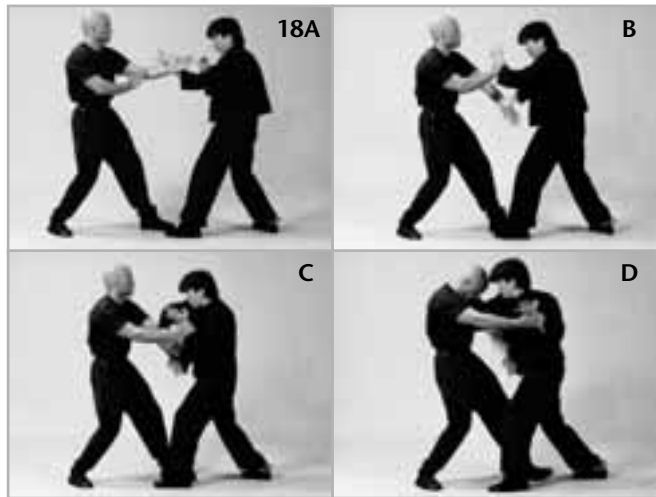
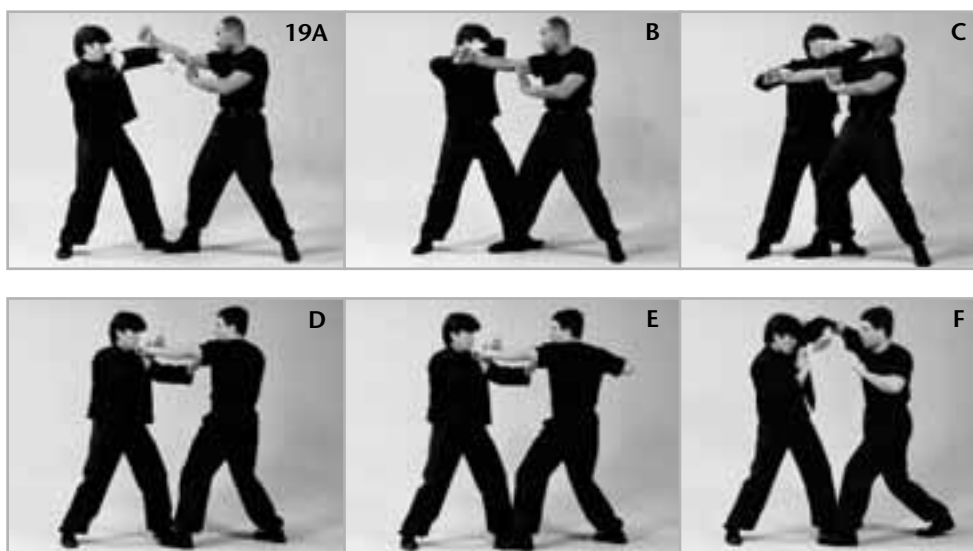


Photo 39B—Gwai Jahng forms the root of the rear choke

In another combat application, two overlapping Gwai Jahng structures also forms the structure for a rear choke. The first Gwai Jahng wraps around the opponent’s neck, clamping

the inner elbow onto the Adam's Apple with the point of the elbow directly beneath his chin, and the hand grasping the bicep of your own opposite arm. Then the other Gwai Jahng hand moves behind and “cradles” the back of his head. Finally, in an action that cuts off the flow of both air and blood to the head, the two elbow points are squeezed together.

Fig. 19—Soang Jahng used as an attack (A–C), and as a block vs. the Hook (D–F).



Soang Jahng—The Outward Horizontal Back Elbow Strike is used in extremely close range combat situations to attack the head or body of the opponent in stand-up fighting and can also be used in groundfighting to attack the legs as well. For example, if you were kneeling or standing and your opponent was on his back with his legs wrapped tightly around your thighs or waist to hold you at bay, multiple Soang Jahng attacks to his inner thighs could be employed to release his hold on you.

In defense, Soang Jahng is another block that also attacks. From a right Closed relationship with the opponent, if you used a left slap/right punch Pock Da attack to the face, and your opponent immediately threw a looping left rear hook at you while your arm was still extended, a quick withdrawal of the punching arm into a 45° upward-angled Soang Jahng could be used to block that hook with a punishing elbow strike to the inner forearm.



Photo 40A—The Pai Jahng Hacking Elbow used to strike on the low line.

Photo 40B—Pai Jahng used with a head and neck trap and thumb to the eye.

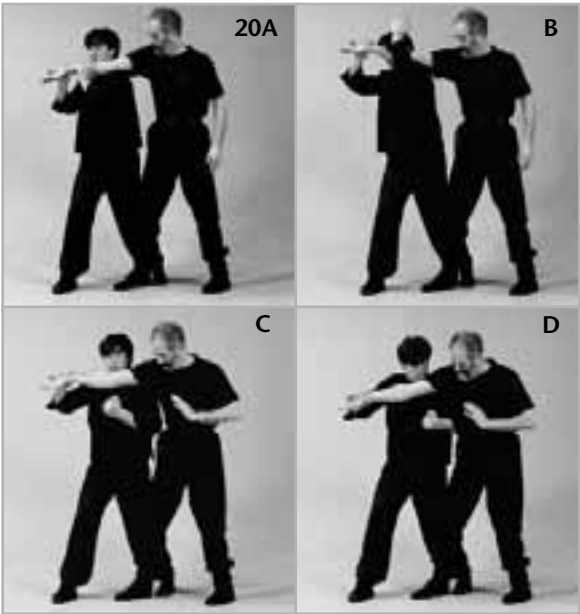


Photo 40C—Fighter A pulls the opponent off-balance and into a Hacking Elbow strike using a reverse Woo Sau Wrap.

Pai Jahng—The Inward Horizontal “Hacking Elbow” attack is used to attack various points on the opponent’s head or body using either the point of the elbow or the forearm, depending on its application.

Fig. 20—Sau Jahng in application, used here after an “over-the-shoulder” armbreak.

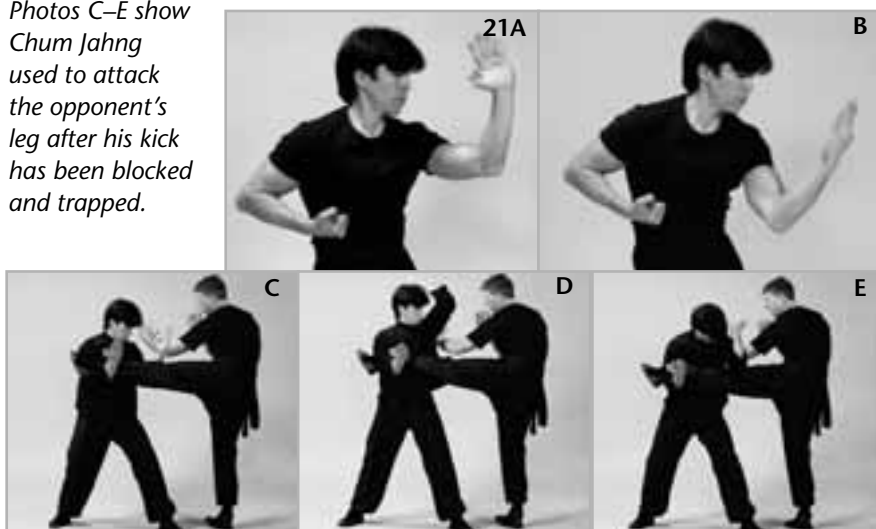
Sau Jahng—This is a direct backward strike, most often used when the opponent is directly behind you at very close range, such as occurs when he has you in a “bearhug” or rear choke, or as in fig. 20, where the opponent has Fighter A’s “Dead Side.”



This backward-cutting “Attacking Defense” can be also be used to stop Round Kicking or Shovel Hook attacks directed toward the kidneys with the rear part of the elbow point.

Fig. 21—*Chum Jahng, the Sinking Elbow, can be used for attack or defense.*

Photos C–E show Chum Jahng used to attack the opponent’s leg after his kick has been blocked and trapped.



The sixth elbow strike, *Chum Jahng*, or “Sinking Elbow,” can be included here as one of the eight main elbow attacks, although its primary function is defensive. But, like all Wing Chun techniques, *Chum Jahng* can double as an attack to the head, neck, spine or body. Even when used as a block, *Chum Jahng* is actually more of an attack that drives the elbow point directly downwards into the opponent’s attacking arm or leg.

When any of the above mentioned elbow strikes is applied with the same arm as a *Lop Sau*, *Kau Sau* or *Gum Sau* hand trap, the resulting one-handed trapping/elbow attack is known as *Ding Jahng*, or “Butting Elbow,” and pulls the opponent into an advancing stab of the elbow point.

Finally, when the arm is shot upward and forward to strike the underside of the opponent’s jaw with the inner elbow, it is known as *Pau Jahng*, or “Lifting Elbow.” This attack is most commonly used as an immediate follow-up strike from a bent-arm position after a neck trap/headbutt.

The Elbow Attacking principle also introduces the student to the idea of using the knees to strike when the Fighting Range becomes too close

for conventional kicking. As will be explained in more detail under the *Knee Attack* heading of *Kicking and Leg Blocking* essay found later in this volume, knee striking is another “idea” hidden in the elbow motions of the Chum Kiu and Biu Jee forms.

EIGHT ADDITIONAL STRIKES





Photo 41A—Headbutt with a flesh-grabbing Pon Geng Sau neck trap.

Photo 41B—Headbutt with “Cross-up” Grab.



Photo 41C—Headbutt with Kwok Sau spread.

Headbutt—Rooted in the forward ducking half of the *Chum Sun* Sinking Body motion at the end of the *Biu Jee* form, the Headbutt is a devastating addition to the Wing Chun fighter's close range arsenal, and when applied properly is very difficult to defend against. It is often used with some form of trapping—the *Pon Geng Sau* Neck Trap, a *Lon/Lop Sau* double “Cross-up” grab, or a *Kwok Sau* double spreading Hook trap. It is also a very quick and effective way to counter-attack when both of your own arms are tied up by the opponent's grab or other trap.

The striking surface should be the top of the forehead, near the point where the natural hairline begins. It is also very important to note that the opponent's head should not be pulled forwards into the headbutt, but instead the attacker's head should move forward and downward to meet the target. This will prevent the opponent's head from arriving at a point lower than yours, which could cause you to strike your middle forehead or face against the top of his head.

You do not have to worry about injuring yourself when you headbutt, provided your head is lower than his, and is moving faster than his. Like a playing card stuck into a tree by the velocity of a tornado, the head that moves faster cuts into the head that is slower or held stationary by a trap.



Photo 42—The Ngahn Woon Forearm Strike

Ngahn Woon—Like the Headbutt, the Ngahn Woon forearm strike is rooted in the *Biu Jee* form, where the arm is kept fully locked out with the hand on the Centerline as the wrist is sharply snapped vertically

and horizontally. This motion develops *Woon Ging*—“Wrist Power.” Forearm Strikes are primarily directed to the head and neck, but can also be used against the elbow joint to break the arm.

When applied to the throat or temple, the *Ngahn Woon Forearm Strike* can be one of the deadliest strikes in the Wing Chun man’s arsenal.

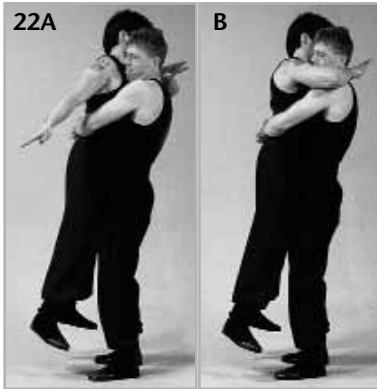


Fig. 22—Fook Sau Adductive Strike.

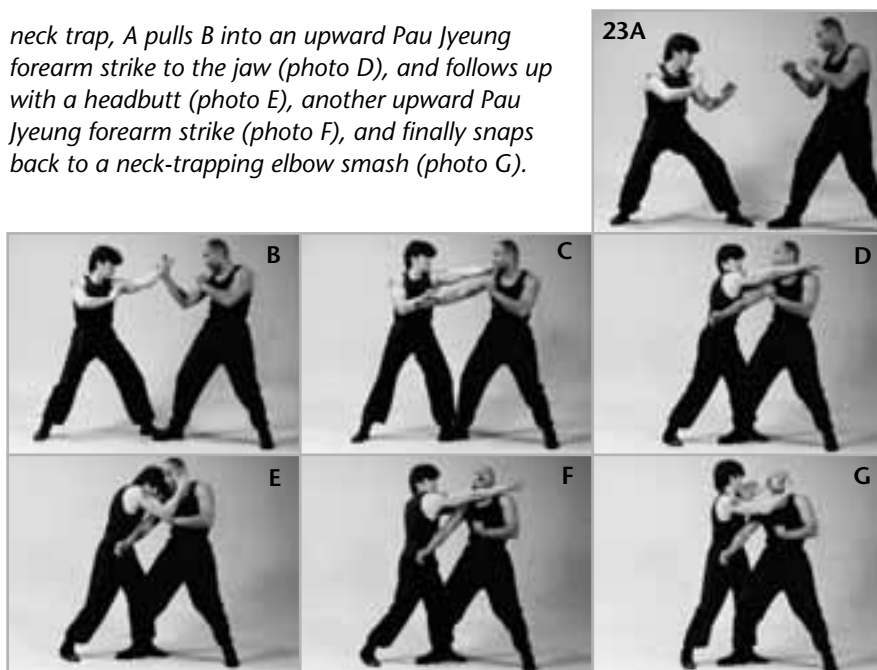
Fook Sau Adductive Inner Wrist Strike—At times, when you are too close to the opponent to generate pivoting or pushoff power from the legs and waist, it is possible to use adductive striking (strikes that move towards your own body) to capitalize on the use of gravity to get more bodyweight behind a strike. This can occur when you are in a clinch, lifted off your feet

or in a groundfighting situation. Besides its primary defensive applications, Fook Sau can also double as an adductive strike to the back of the neck or to the temple. This type of extremely close-range strike could be used when you are on your back being choked or when the opponent has picked you up with a front bearhug. In the case of being choked, a sharp adductive Fook Sau strike to the inner elbow joint can be used to collapse the choking arm, bringing the opponent’s head and neck down to within the striking range of additional follow-ups.

In another striking application, Fook Sau can be used to recover from an overextension of the arm, as can occur when your strike misses. For example, if you throw a lead Fun Sau horizontal cross chop at the opponent from a Closed relationship and he ducks out the chop, you can quickly convert that missed chop into an adductive Fook Sau strike to his throat. This is a literal interpretation of movements 29 and 30 of the Chum Kiu form, where the Fun Sau chop is immediately whipped inward and downward into Fook Sau.

Fig. 23—The Pau Sau Upward Forearm Strike. From an Open relationship, Fighter A launches the jab, which is countered by the opponent’s right Pock Sau (figs 23A, B). Fighter A then Takeover Traps B’s right arm as he delivers the Tan Da Chahng Jyeung to the neck (photo C). Converting the strike to a Pon Geng Sau

neck trap, A pulls B into an upward Pau Jyeung forearm strike to the jaw (photo D), and follows up with a headbutt (photo E), another upward Pau Jyeung forearm strike (photo F), and finally snaps back to a neck-trapping elbow smash (photo G).



Pau Sau Upward Forearm Strike—Hidden in the Pau Jyeung motion of the Siu Leem Tau form, where it seems to be a palm strike, the upward forearm attack is one of the most devastating follow-up motions of the system. Usually executed together with the Pon Geng Sau neck trap or some other form of trapping, Pau Sau uses the upward straightening snap of the elbow from a bent-arm position to attack the underside of the jaw, the face of a bent-over opponent, or the elbow joint of a locked out arm. The combat sequence illustrated in fig. 23 shows this upward-snapping forearm attack used twice.

Tahng Jee “Spring Fingers” Attack—This is a whipping strike (again from the Biu Jee form) that uses the action of the fingers shooting open together with a forward jab or whip of the hand. To execute Tahng Jee, press the fingers against the thumb, with the ball of the thumb on the pinky fingernail to spring load them for the outward-opening snap. The spring-loaded opening of the fingers as they slip off the thumb can be used as a snapping finger fan when your punch is blocked just short of the face. Tahng Jee can be combined with Tan Sau, Ngahn Woon, Fock Sau and other structures to create whipping finger strikes from all angles. A spring-loaded snap open of the hand can also quickly prepare the hand for a follow-up finger jab after your punch scores. When his head snaps

back after contact, the hand doesn't move forward, but the fingers snap open to Biu Jee structure. By the time his head returns to its upright position, it runs into the sharp edges of the now-open Biu Jee hand.

Shoulder Strikes—There are two types of shoulder attack in Wing Chun: Front Shoulder and Side Shoulder, both hidden in the Hau Chahng Jyeung and Cheen Gum Sau motions of the Siu Leem Tau form, and seen in slightly less disguised forms in both the Chum Kiu and Wooden Dummy sets. The sharp downward snap of the arm and hand, together with the final reference of the striking arm and hand to one's own body creates a dynamic “shoulder punch” used at extremely close range. These strikes, when applied properly, can trap the opponent's structure by destroying his balance, or through pain.



Photo 43—The Juen Bock Front Shoulder Strike.

6) Front Shoulder Strike—As can be seen in photo 42, shoulder strikes can be used to break the elbow of the opponent in certain situations, and can even be directed to the face or body.

Photo 44—The Syeung Bock Side Shoulder Strike.

7) Side Shoulder Strike—Most commonly used as a “Leakover” to slide in over the opponent's finished block or strike, the side shoulder strike is usually directed to the opponent's chest and works well in conjunction with the eighth additional strike—the *Kau Yiu* hip check.

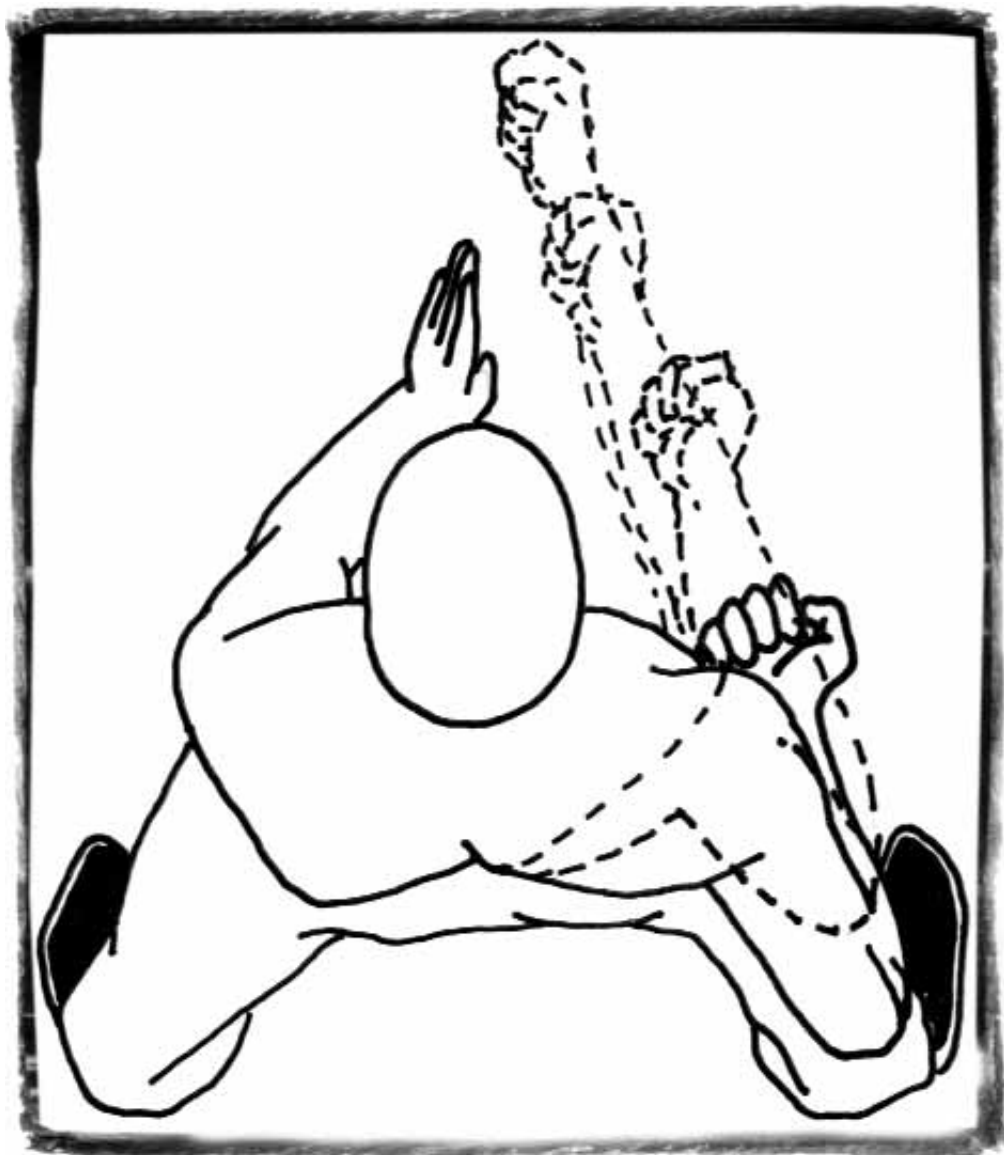


Photo 45—Kau Yiu, used as a Hip Check.

8) Hip Strike—Used mainly in conjunction with a shoulder strike as a Hip Check, the *Kau Yiu* motion uses a sideward snap of the hip as the leg steps in, or descends from a kick or leg block. For example, in Chee Sau combat, the high Fook Sau hand can slip over the opponent's Boang Sau and then snap to a

palm-down Gum Jyeung position near the Self-Centerline to create a side shoulder strike to his chest as the same-side foot steps in deep between his feet with the hip striking his groin area. The Kau Yiu Hip Check is also used to knock the opponent back after blocking his Side Kick with an excluding Ngoy Jut Gyeuk lower calf exclusion. As the blocking leg starts to descend, the hip and shoulder are snapped against the opponent's hip and back, knocking him backwards and exposing his "Dead Side" to further counterattack.

ELBOW POSITION



One of the most important concepts introduced by and developed in Siu Leem Tau is that of the “Immovable Elbow.” This is not to say that the elbow is fixed in any one spot, unable to move. Like a train on a track, the elbow is free to move, but only along its track, which is immobile. The Immovable Elbow (*But Doang Jahng*) principle teaches us that there is an ideal path, or “Elbow Line” which the hand and arm follow as they are extended forward from the body. This line allows for maximum structural support from the alignment of the arm bones during a block, strike or pull. It also gives the fighter a wider margin of timing in which to execute a block. In addition, proper elbow position automatically creates a “Cutting Angle” of 45° that deflects oncoming force instead of using force in an attempt to push away or knock down a powerful blow.

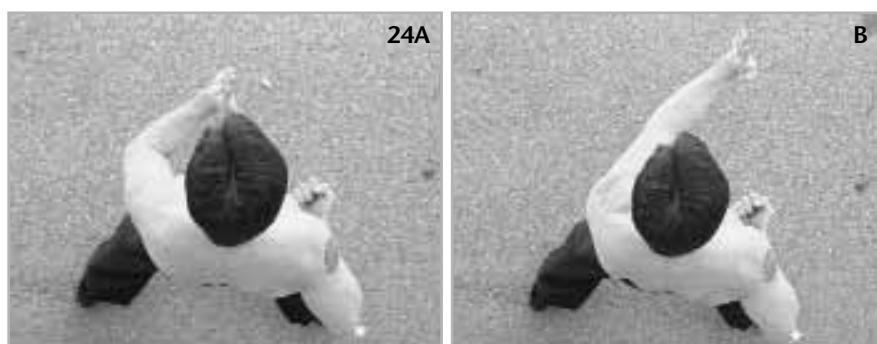
The Elbow Line is first seen in the Tan Sau motion in Part I of the Siu Leem Tau form. As the Tan extends, the fingers always point at the Self-Centerline with the elbow lightly brushing the body on its way out, pushing the Tan hand forward until the elbow is approximately one fist’s distance from the body. The path traced by the middle finger, forearm and elbow is known as the “Immovable Elbow Line” and will become an instinctive pattern of elbow motion after continued practice of the slow portion of the form.

When viewed from above, the Wing Chun fighting position resembles an Isosceles triangle extended from the body with the forearms forming the two equal sides. This triangle structure is used to deflect blows inward or outward. All of the forward-energy, deflective hand motions of the system are based on the idea of tilting and extending this triangle so that one of its sides is presented to the oncoming blow at the proper angle to deflect the force. The inside outside, top or bottom of either arm can be used to best suit the situation. In the case of a single blocking motion, it is not necessary or even possible to support the structure of the imaginary triangle with the other hand. Instead, the elbow of the blocking arm acts as the side of a pyramid that relies little on its opposite equal side for support, but instead draws support by its base. The closer the point of contact of strike and block to the blocker’s body, the closer the elbow is held to the body. This is similar in theory to an actual pyramid in that the taller the pyramid, the wider the base necessary to give it stability. Likewise, the elbow is in a more strengthened position when it is held near the body when meeting with oncoming force. If the elbow is held too far out in a position off the Elbow Line, this incorrect structure is nicknamed *Fay Jahng*, or “Flying Elbow.” When a block or strike is executed with the *Fay Jahng* error, its structure is much more easily collapsed under pressure due to lack of support from bone alignment. Conversely, if the elbow is kept too far in (*Geep Jahng* or “Clamping

Elbow”), it will hinder the freedom of motion needed for good blocking structure. Correct elbow position, called *Mai Jahng*, is the proper balance of inward, outward and forward elbow motion that is vital optimum usage of the Elbow Line, which changes level depending on the Horizontal Centerline. This concept will be discussed further in Volume II of this series: *Explosive Self-Defense Techniques*.

The Elbow Line path traced by Tan and Fook in Siu Leem Tau teaches that the elbow is the source of power for these motions, pushing them forward along that line. The Woo Sau motion also follows the Elbow Line as it is retracted with elbow power, yet still has forward wrist energy. The type of strength exerted by the elbow when applying these motions in combat while remaining flexible is called *Jahng Dai Lick* (“Elbow Strength”). The strong and flexible elbow is useful in many applications involving quick, short-range whipping motions as well as short thrusting motions deriving most of their power from the elbow.

Fig. 24—*Pock Sau*. The 45° outward/ upward/forward motion of *Pock Sau* illustrates the Elbow Line.

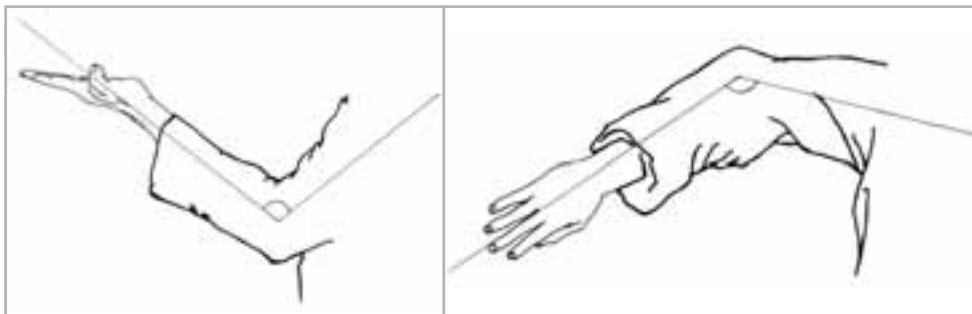


As mentioned earlier, the concept of Elbow Line can help the Wing Chun fighter block more effectively in a variety of ways, beginning with building “structural speed” in technique and increasing the amount of time of a block’s effectiveness. Structural speed does not mean how fast a motion can be performed—such as how fast a person can run the 100 meter dash—but rather the streamlining and design of the technique that person uses in order to shorten the time of running. For example, if the runner bends over and touches the ground, then raises the knee to chest level before each stride, he is said to be “structurally slow” even if he could do it so fast that he still wins the race. This is because the design of

his stride is poor and could be reworked so as to become more efficient and economical, resulting in a faster time in relation to himself and his own previous time. Likewise, in Wing Chun we attempt to cut down the time it takes to effectively block or strike by using structural speed, as illustrated by the Pock Sau motion. As can be seen in figs. 24A and B, the Pock Sau travels not sideways as would appear at first glance, but forward and outward along the Elbow Line, never extending beyond the width of the shoulder. This is for a simple reason. In following this path, the hand is set on a 45° collision course with the oncoming blow. At any point of its extension or the extension of the blow, the palm is in direct obstruction of the opponent's Attack Line. To illustrate the difference between this angled, deflective block and a completely sideward slap, a simple experiment can be performed using a flashlight to simulate the Elbow Line. Have a partner slowly start a basic "Yut" Jee Choong Kuen punch down the Centerline aimed at your chest. At first, hold the flashlight so that it points directly across your chest in roughly the same 90° line that a sideward slap would follow. You will see that during the first one half to two thirds of the strike, the beam of light never intersects with the oncoming blow. By the time it does touch, the blow is already dangerously close to the body. If a sideward slap is used to block, it must work within that short time frame and must not be even the slightest bit late or early as it will miss the "window" of timing. Now, start the exercise again, this time pointing the light forward along the 45° Elbow Line. You will see that from the very start, the oncoming punch is illuminated and some part of the opponent's arm will remain lit up throughout its extension. This tells you that a block executed on this line will run directly into the punch regardless of the degree either is extended. This means more time within which the block can be effective as well as eliminating the possibility of being too early—even if the block arrived before the punch could move, the punching hand would still be trapped. And although it is always possible to be too late with a block, the chances of it being late are decreased when it follows the Elbow Line, since the block will be equally effective at its full extension or closer to your own body within the timeframe of the punch before making contact. With a 90° block, however, it is possible to be too early, even if the block is initiated slightly after the punch starts, because of the need for the block to meet the punch at a specific point of intersection—if the block moves faster than the punch, it will pass that point too soon and the punch will continue forward unhindered after the block goes by. In addition, the sideward slap relies almost entirely on arm and chest muscle strength to force the strike outside, while the outward/forward motion is supported by alignment of the bone structure of the arm with elbow strength directly behind the block. This leaves the muscles more

relaxed and therefore ready to flow into the next motion more quickly and smoothly. This leads to the next advantage of using the Immovable Elbow Line to block—The “Blend of Hard and Soft”

Illustration 5—The 135° elbow structure of Tan and Boang.



Another advantage of using the Immovable Elbow Line is its deflective ability to diffuse oncoming force. This is another aspect of the “Cutting Angle” principle, which says that when blocking an oncoming force, 45° is the best angle to deflect that force. This is why many Wing Chun blocks present a 135° elbow structure to the opponent. The remaining 45° of complimentary angle tend to deflect oncoming force rather than “meeting it head-on” with a 90° force-against-force (“Hard”) block that will only work if the block is more forceful than the strike, or a 0° (“Soft”) motion which runs parallel with the Attack Line and has no deflective power whatsoever. As is common in the Wing Chun system, the intermediate motion compromising between extremes is opted for. This “middle of the road” policy, which appears constantly throughout the system, reflects the conservative nature of the style. The Wing Chun fighter never takes unnecessary uncalculated risks but instead “plays it safe” by using motions he knows will work rather than techniques that *might* work. More can be learned about the use of the 45° blocking angle created by the Elbow Line by reading the *Cutting Angle* essay in Volume II of this series: *Explosive Self-Defense Techniques*.

The next major advantage created by the use of the Elbow Line in blocking is known as the “Built-in Trapping Effect.”

As it simultaneously improves structural speed and Cutting Angle, use of the Elbow Line also builds the seeds of trapping into blocks and strikes. Again using the Pock Sau block as an example, one can see that by slapping forward along the Elbow Line and sticking to the arm that

was slapped, the opponent's arm will be effectively jammed into the Centerline. This creates a situation known as "Centerline Advantage" working in conjunction with "Trapping"—a relationship that allows the trapper to simultaneously strike while remaining out of the opponent's striking range. In other words, you can hit him, but he can't hit you. In this way, a block that travels along the Elbow Line can structurally trap the hand it is sent out to intercept.

To more clearly illustrate the Built-in Trapping Effect caused by proper use of the Elbow Line, try the following experiment:

Have your partner extend a single straight punch from "Yee" Jee Keem Yeung Ma position holding his left arm locked out at the elbow with the muscles tensed to approximate the resistance that the arm would have if it were in motion. Stand in front of him and place your own right Pock Sau on his punching arm near the wrist. First, push his arm sideways in the path that 90° block would take. You will see that only his arm will be controlled as you swing it back and forth across the Centerline. But if instead you focus the Pock Sau inward toward his "core" (the "Motherline"), you will be able to knock him backward off his stance, even if he greatly outweighs you. This is due to the fact that blocking on the Immovable Elbow Line enables you to latch onto and therefore to control his center of gravity through strategic bone alignment.

All in all, it seems that the concept of the Immovable Elbow Line is another not-so-little "idea" of the Siu Leem Tau.

MA BOH—EIGHT TYPES OF WING CHUN FOOTWORK



Through the Chum Kiu form, the Wing Chun student is formally introduced to some of the footwork (*Ma Boh*) that was learned at Siu Leem Tau level. There are five basic Moving Stances in the system, all of which can be “adjusted” to fit various situations and/or blended together to form three additional “Combination Stances” which apply principles of both elements to the resulting hybrid stance motion. It is primarily these Combination Stances that are used in actual combat, although there are times when the basic Moving Stances can be employed in a fight situation. As the old Wing Chun proverb goes, “*Boh Choy Sun Juen Ying Yee Mau*,” meaning: “Footwork follows the turning of the body like a cat.” Another says, “*Gyeuk Chee Cheh Luen, Sau Chee Jeen*,” which means: “The feet are like wheels, the hands like arrows.”

All Moving Stances, also known as *Jau Ma*, are based on principles and Structure learned through practice of the “Yee” Jee Keem Yeung Ma—the basic Middle Horse Stance in which the entire Siu Leem Tau form is performed. In the basic stance as well as all Moving Stances, the pelvis remains tilted upward to aid linking of the upper body and legs at the waist, the knees are bent and turned slightly inward and the spine is straight. These and other innate qualities, gained through spending long periods in the “Yee” Jee Keem Yeung Ma, are common to all five basic Moving Stances as well as all combination fighting stances. More can be learned about the basic stance and its principles in detail by reading the “Yee” Jee Keem Yeung Ma essay earlier in this volume. The details within that essay must be fully comprehended before the reader can assess the following information.



Photo 46—The Choh Ma
“Sitting Horse” position

Five Basic Moving Stances

As stated above, there are five different basic Moving Stances that must be mastered before advanced combination footwork can be applied. They are:

Choh Ma—Stance Pivot

Toh Ma—Pushoff Step/Slide

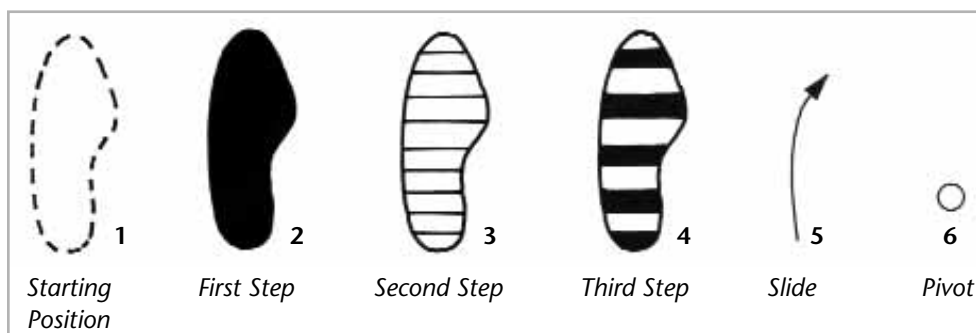
Syeung Ma—Advancing Stepthrough

Toy Ma—Retreating Stepthrough

Som Gock Ma—Triangle Step

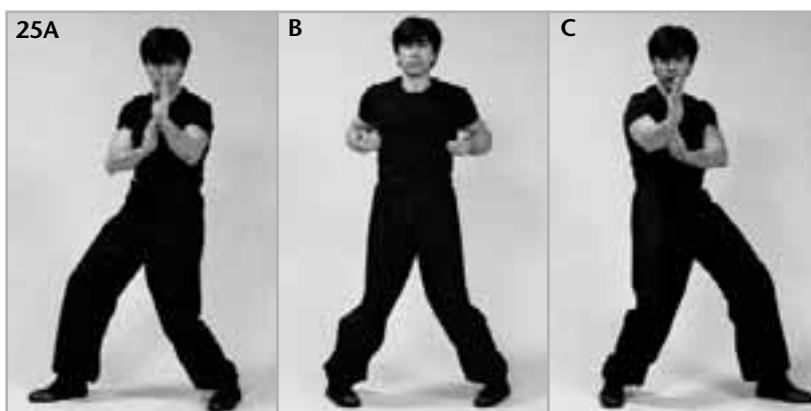
These stances, in various applications, will be seen throughout this series of three volumes with detailed instructions on how and why they work, and when to use them in the individual applications shown. The following is a close look at each, with careful attention paid to explaining the subtleties of execution and Self-Timing, as well as Yin/Yang balance, Structure and Reference. A few basic examples of various applications for each will also be given along with the strategy behind their usage in those examples.

Diagram G—Footwork Legend.



Referring to the legend above, the following symbols will be used to represent the various steps of the Moving Stances in this essay, and will continue to be used throughout the rest of the series in the same way; a dotted footstep outline (1) indicates the starting position of the feet before the footwork begins. A solid black footstep (2) represents the first step of the actual sequence being examined. The second step of a sequence is pictured by a solid footstep outline with thin horizontal lines running through (3) and the third step of a sequence is represented by a solid footstep outline with thick horizontal bar, running through (4). An arrow (5) is used to indicate that whatever step it points to is a sliding step where the foot glides smoothly across the floor rather than actually being lifted as it steps. A curved arrow indicates an arced slide and a straight arrow a straight slide. The final symbol used in illustrating footwork patterns is a small white circle (6) within any of the three possible footsteps of a sequence. This circle indicates that the foot pivots on the heel during the first, second or third “syllable” of footwork.

Fig. 25—Choh Ma—The “Sitting Horse” Stance. Photos A and C illustrate the right and left stance pivot from the “Yee” Jee Keem Yeung Ma position (photo B).



Choh Ma

Literally translated, *Choh Ma* means “Sitting Horse Stance.” The reason for this name is, like most Wing Chun terms, to give the trainee a basic idea of the idea behind the motion. It is also called *Juen Ma* (“Turning Horse”). The Choh Ma motion involves a sharp pivot of the body on the heels, with power originating in the legs and, through Body Unity, compounding into torquing power spun up to the upper body. An old proverb of Wing Chun says, “*Juen Ma Huen Joong Kau, Fot Ging Jee Yuen Yau*,” meaning: “Turning the stance with circular motion allows superior generation of power.”



Diagram H—Choh Ma Footprint.

Choh Ma footwork is formally introduced to the student by Movement 4 of the Chum Kiu form, although it should already be familiar to him by that time as the Choh Ma stance pivot was a part of his Siu Leem Tau level training. The term “Choh Ma” can refer to either the actual motion of turning the stance or the “seated” position the trainee assumes after that motion. The weight distribution

of the Choh Ma position is approximately 60/40, with more weight being supported by the leg which forms the base of the stance. Thus, the terms “Light Leg” and “Heavy Leg” are used to differentiate the base leg from the non-supporting leg. All Moving Stances have a Light and Heavy Leg at some point in their Structures, although sometimes the two legs alternate

roles rapidly within the execution of one Moving Stance. The knees stay bent throughout the pivot. The saying “*Sut Dai Ma*” tells us that “The knees guide the stance.” The heels are the pivot points, with the balls of the feet lightly brushing the floor like windshield wipers as the stance is turned. The faster the toes move, the more torque is generated. Another Wing Chun training proverb says, “*Lick Yau Gun Sahng*”—“Strength originates in the heels.”

Another reason for pivoting on the heels is to add length to Yang motions while making Yin motions receive or pull the opponent further in. A simple experiment to illustrate this point can be done as follows: Have your partner stand in “Yee” Jee Keem Yeung Ma position. Stand directly in front of him in the same middle horse stance with your own “Yut” Jee Choong Kuen extended and just touching his chin. Now pivot (incorrectly) on the balls of the feet. You will see that this action changes your center of gravity and causes you to swing out eccentrically. This shortens the punch and brings your fist back away from his chin. Then, from the same initial position, pivot on the heels instead. You will see that your punch will actually be lengthened and that it will penetrate through the target by the additional length given by the pivot. Similarly, when a grab or any other Yin motion is executed on the backwards-moving side of the body, pivoting on the heels will pull him in deeper because the shoulder that is powering the movement is actually moving backwards as the Yang side moves forwards. This is another example of how Wing Chun always tries to get the most for any time or energy expended like a smart shopper uses money.

The pivoted Choh Ma position also forms the basic structure of the Wing Chun ready position (*Bai Joang*) used in actual combat. As explained earlier in the “Yee” Jee Keem Yeung Ma essay, the 45° angle of the feet blends the wide base of sideward resistance with the narrow forward base. This blend of forward and sideward resistance gives equal support to both the chest and the shoulder for Yin/Yang attacks and/or defenses, and strengthens your stance in its weakest direction.

A simple experiment that relates back to Diagram A on page 34 will illustrate this point. Begin with a partner standing with his feet apart at shoulder width. Both feet should point absolutely straight ahead as in A1 of the diagram. Stand to his side and put your hand on his shoulder. Start to push him sideways, against the width of his feet. You will find it very difficult to knock him off balance—you may even be able to lift one of your feet completely off the ground, so that his shoulder is supporting your weight. Next, stand in front of him instead. Place one finger against the center of his chest. You will now easily be able to push him off his stance. Thus, it can be seen that this position gives him 24" of total

“shoulder strength” (resistance to a sideward push), but very little (8”) “chest strength.” Now, continue with the experiment by having your partner again stand with his feet apart shoulder width, but this time both feet are on one line with the toe of the rear foot pointing directly at the heel of the front foot as in A2. Now you will see that he will be able to resist a very strong push to his chest, but only one finger on either shoulder is needed to push him over sideways in either direction. So the second placement of the feet gives 24” of total chest strength, but almost no shoulder strength (only 4”).



Photo 47—*The Bai Joang Ready Position, seen from two angles.*

To understand the dynamics of Bai Joang in terms of resistance, have your partner now stand over a line on the floor in Choh Ma position. The toe of the leading Light Leg will be on one side of the line, and the heel of the rear Heavy Leg will be on the other side as in A5. From this position, and with you standing in such a way that your own “core” also falls on this line, push against his chest again, and then his shoulder. You will find that your partner now has an equal amount of resistance in both the shoulder and the chest, instead of having nearly all in one and almost none in the other.

The balance of chest and shoulder strength afforded by the 45° blend of the two extremes will in turn add shoulder support to Yin techniques, and chest support to Yang motions. In other words, had your partner executed a punch from the first position, the force of his own strike hitting a somewhat solid target would have knocked him backwards off his stance. And if he had tried to use Tan Sau to block a strike coming straight at his nose from the second position, the contact between the arms would probably have knocked him over sideways. But from the Bai Joang position, the punch, or any Yang technique, would have sufficient chest support behind it. And the Tan Sau (or any Yin motion) would be supported by the shoulder strength of the position. If a Tan Da (simultaneous Tan/Punch) were executed, both techniques would be equally supported, and in fact could even help support each other by “borrowing” the opponent’s power and momentum.

Pivoting the stance creates torquing power which can be channeled into any block or strike. Because the entire body spins, this power can be applied to either arm, or both at the same time. In other words, the same

single stance pivot can power both a block and a strike or any combination of block(s) and strike(s) provided they both go in the same general sideward direction on the “Power Arc” and that their Structures are compatible in terms of Yin and Yang, as will be explained later in this essay.

Stance turning is built primarily on the “Pyramid Theory” introduced at Siu Leem Tau level during “Yee” Jee Keem Yeung Ma practice. This theory states that the stance is visualized as being made up of two intersecting pyramids, one of which is inverted. The trainee imagines the lower half of the body to be a pyramid having its base formed by the border of the outsides of the feet at both sides, and by the imaginary lines drawn from toes to toes and heel to heel at the front and back. This pyramid extends upward and has its apex at the Don Teen. The second of the two pyramids is inverted and its base corresponds with the shoulders, chest and upper back while its apex is at the point on the floor directly below the center of the body.

The point of intersection of the two pyramids is at the knees, forming an “hourglass” shape. This point of intersection must be firm in order to allow proper transfer of power, created in the lower pyramid, to spin up from the ground through the upper pyramid and into the arms. The lower pyramid is shorter and wider than the upper one. This is for stability and to generate additional torque through a process similar to gearing ratio as shown earlier.

In order to better understand the Pyramid Concept as it pertains to Choh Ma, one can imagine an hourglass with its base wider than its upper half. If the bottom portion of the glass was held in the hand and spun, naturally the upper half would spin with it. This is because of the “unity” of the glass—the fact that the intersection is firm between the upper and lower sections. This is similar to the way stance turning works. As long as the knees and pelvis are properly positioned, the connection will be strong and any torque generated by the stance pivot will be transferred directly to the upper body, where it is further compounded by the elasticity of the bone joints, tendons and muscles. If however, the knees and pelvis are in improper alignment, all or most of the power from the stance turn will dissolve at the connection point, never to be allowed to rise to the upper pyramid. This can be compared to having a very soft connection in the hourglass, as if the glass were melted or broken at that point. If the lower portion of that glass were spun, the upper half might fall over or only partially twist before collapsing, due to the unstable connection between the upper and lower halves.

The reason the lower pyramid is wider than the top is primarily for stability, avoiding “top-heaviness,” but also to help create more torquing power through a decreasing gearing ratio. This is similar in theory to the way two meshing gears of different sizes turn at different speeds. If, for example gear

B in Diagram B of the “Yee” *Jee Keem Yeung Ma* essay is exactly twice the diameter of A and they mesh together, for every single rotation of B, A has to make two revolutions. Therefore its outer surface speed is exactly twice that of B, even though the core of each is turning at exactly the same speed. In the same way, although the Motherline turns at an equal speed in both the upper and lower stance pyramids, their surface speeds are not necessarily equal. The wider lower pyramid will turn at x rate of surface speed, but the upper pyramid will turn at x plus due to its smaller size and elasticized twist, provided the connection of the two pyramids is solid. This is one of the many ways that Wing Chun creates a larger compound power from smaller individual elements added together. In this case, torque created in the lower pyramid is transferred up through the knees to the upper pyramid where it is increased through the structural design of the motion—a smaller “gear” being driven by a larger one. This will only be possible if the knees are kept bent and the pelvis is cradled upward during the pivot to link the upper and lower pyramids, creating “Body Unity.”

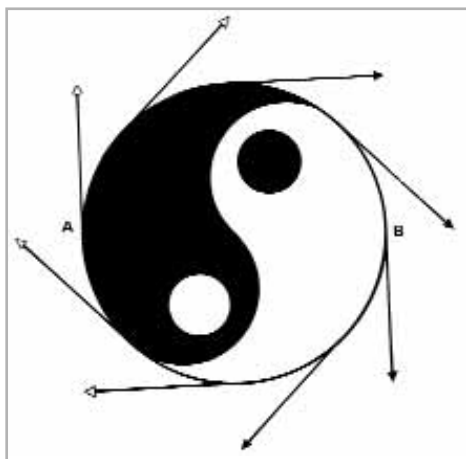


Diagram I—*The Yin/Yang Torque Created By a Spinning Circle.*

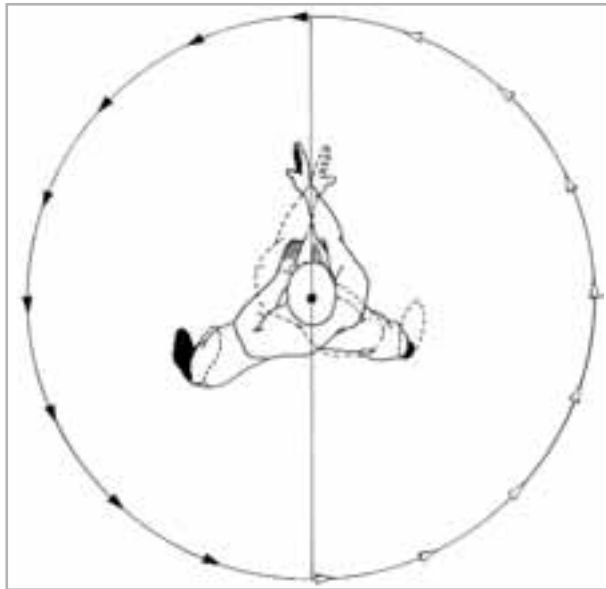
Yin and Yang Motions—

Turning the stance also introduces the student to the idea that one torquing motion, creates a form of twisting power (*Juen Ging*) that spins out from every point on the circle either clockwise or counter-clockwise. This means that when the stance is pivoted, the torquing power created by that pivot is evenly distributed to all points of the waist and around the chest and back. One shoulder moves forward with the exact same amount of momentum as the shoulder that is retracted by the same pivoting motion. Looking at Diagram I, it can be seen that although the spinning

circle issues torque evenly along its perimeter, Points A and B are moving in exactly opposite directions. Since the body does not form a perfect circle, the only points through which the horizontal torquing energy created by the Choh Ma can be channeled are the arms, shoulders, hips and legs. This leads to the concept of “Yin and Yang Motions.” Those motions that capitalize on centrifugal force by catching the momentum of the torque on

the side of the forward-moving shoulder are known as “Yang” or “Positive” motions, as they have a pushing or impacting effect on the opponent. Motions made on the retracting side are known as “Yin” or “Negative” and have just the opposite effect on the opponent, pulling him in or “borrowing power” (*Jyeh Lick*) as they latch on to the “returning” power of the backward portion of the Power Arc with centripetal force. This Yin and Yang distribution of torquing power is one of the reasons that Complex Motions are structurally possible in Wing Chun. As long as the student combines Yin and Yang motions on their respective corresponding sides he can create a wide variety of Complex Blocks, Attacks and Double Motions, all capitalizing on single stance pivots to power multiple simultaneous hand and/or leg techniques. A chart identifying Yin and Yang motions can be found later in this volume, where the “positive” or “negative” Structures of various individual techniques are combined to form many different Complex Motions.

Diagram J—
The Ascending and Descending Torque Created by the Stance Pivot. When the stance is pivoted as in Choh Ma, torquing power is distributed evenly around the body but, like the spinning circle in Diagram I, one side of the body moves forward while the other moves backward with equal speed and power. Those motions



on the backward-moving “descending” half of the Power Arc are known as “Yin,” or “negative” movements. Motions that catch onto the momentum of the forward-moving “ascending” half of the Power Arc are called “Yeung,” or “positive” movements. More about the Power Arc will be shown in Diagram HH in Volume II of this series.

Reference—The concept of “Reference,” which in this context means the focus of an individual motion to a given point in space, is introduced to the student through the Choh Ma footwork. Though it is more clearly explained at Chum Kiu level, its foundation is actually laid in the Siu Leem Tau form. When the student learns the Syeung Kuen (Double Punch) motion of Siu Leem Tau, he is taught that both sets of knuckles line up vertically on the Centerline during the strike, rather than having one fist stacked directly over the other. This leads him to the realization that even in a single punch, the “Reference” of the punch to the Self-Centerline should be the knuckle points on that line and not just the middle of the fist. This is similar to setting the sighting mechanism on a target pistol. You must ensure that the bullet goes exactly where the sights are referenced in order to be absolutely accurate. So then must all your hand techniques be “trued-up” to the Self-Centerline. When this basic concept of Reference is understood, the student can then begin to execute the techniques of Siu Leem Tau, which were previously practiced in the stationary “Yee” Jee Keem Yeung Ma position, with various other forms of footwork beneath them. For example, the same single straight punch mentioned above can be executed with Choh Ma footwork, which adds torque and slightly changes the angle of the punch but, because the punch is a Yang motion, *does not change the Reference*. In other words, when you turn with a punch, the knuckles of the punching hand should fall in exactly the same point in space that they would have if you had not moved from the “Yee” Jee Keem Yeung Ma—the Centerline. Coincidentally, this is also the same point in space that the knuckles of the opposite hand would occupy if you were to turn and punch again on the other side. When practicing punches or other Yang motions with Choh Ma footwork in the mirror, cover the area in your reflection that the block or strike should reference to. Treat your image as the opponent.

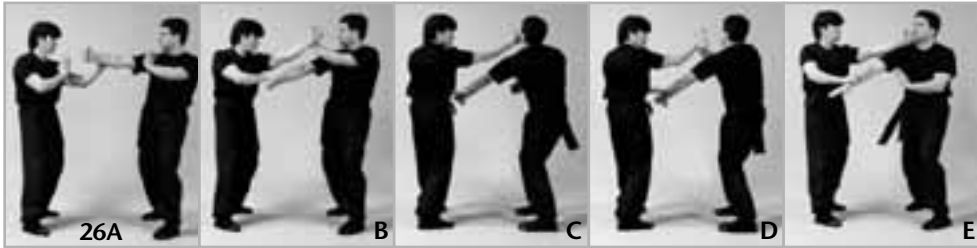
The “Concept of Reference” works closely with that of Facing, which will be described later in this essay under the heading of *Seen Wai*, and will be examined in more detail in Volume II of this series.

Photo 48—The Syeung Kuen (The Double Vertical Punch) of Siu Leem Tau introduces the student to the basic concept of “Reference” through its placement of the knuckles on the Centerline.



Fig. 26—Practical Application of Choh Ma. As the opponent uses his right hand to punch, Fighter A counters that motion by using his own left Pock Sau Slap Block (photo A). In photo

B, Fighter A switches the trapping duty with a Lop/punch combination, which is blocked by B's Woo Sau. A then uses a Choh Ma stance turn to the left, powering a second Lop/punch motion (photo C). If instead, B had used another Woo Sau to block (photo D) Fighter A then quickly converts his right hand into the Grab of a third Lop/punch attack seen in photo E.



There are times when the Wing Chun fighter needs to return to “Yee” Jee Keem Yeung Ma from the Choh Ma position, such as when he must quickly turn back 90° from a Forward Stance as a result of a radical change of the line by the opponent, or if a half-turn is needed to power a motion when the Wing Chun man does not wish to radically change the line with that motion. This turning back of the stance from side to center is called *Jing Ma*, and is seen in Movement 29 of the Chum Kiu form. Although the stance pivot stops in the center, the hand can continue outward with power derived from the half-turn. This illustrates the fact that even when the stance stops moving, the power keeps going.

Fig. 27—Jing Ma Application. *In another example of the Choh Ma footwork in combat application, Fighter A uses a short Jing Ma stance pivot to turn back to “Yee” Jee Keem Yeung Ma position from a Forward Stance. In photo A, Fighter B has successfully defended against A's Biu Jee Sau attack. Fighter A then uses a Forward Bracing step to support his Lop/punch attack. As he already “has the line,” A then uses a short inward half-turn to power the Huen Da Chau Kuen attack to the ribs without giving up the Advantage of Facing (photo C).*

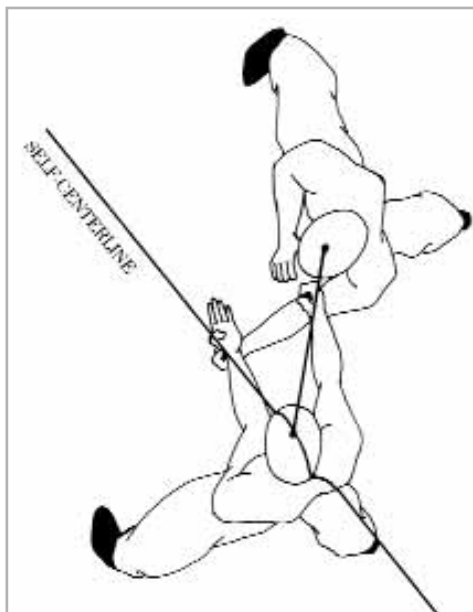


All Moving Stances rely on correct referencing of the techniques they support. As will be seen in the analyses of each individual Moving Stance, the concept of Reference remains the same regardless of which stance is used: the technique will always reference to the Centerline and/or Self-Centerline in one way or another. The Wing Chun fighter always focuses the energy and power of a technique to the center while simultaneously referencing the center to the opponent. This can be compared to referencing the bullet to the sights through accurate setting and the referencing the gun to the target (aim). If either the sights (Self Structure) are inaccurate or the aim (Applied Structure) is poor, the shot will miss. Similarly, if the Wing Chun man's technique is improperly structured in terms of Reference to the Self-Centerline; or the technique itself is wrongly referenced to the opponent in terms of Angle Structure, the result is a sub-standard execution that may not succeed. But if instead he can bring together proper referencing in both the Self- and Applied Structures, he will then be able to correctly align power, focus and Angle Structure to maximize the effectiveness of the technique at hand.

It should be noted that when any Yin/Yang Complex Motion is executed, the Yin motion will always reference to the Self-Centerline, while the Yang motion references to the Centerline itself. This is shown in the diagram below, where the Self-Centerline is seen to be approximately 45° skew from the Applied Centerline.

Diagram K—As seen here, the Applied Centerline and the Self-Centerline are not always necessarily the same. When the stance is pivoted, the Self-Centerline moves with the body, staying referenced to the center. The Centerline itself does not change as a result of the turn but instead remains targeted on the opponent's Motherline.

Once mastered, the Choh Ma pivot can be combined with other Moving Stances to create separate "Combination Stances," such as Inside and Outside Facing (Loy/Ngoy



Seen Wai), Bracing (Chong Ma) and others. These Combination Stances, which are used in actual combat, rely heavily on the Choh Ma principle for power and balance. For this reason it can be said that if the “Yee” Jee Keem Yeung Ma is the Mother stance, the Choh Ma footwork is the father of all Ma Boh Moving Stances.

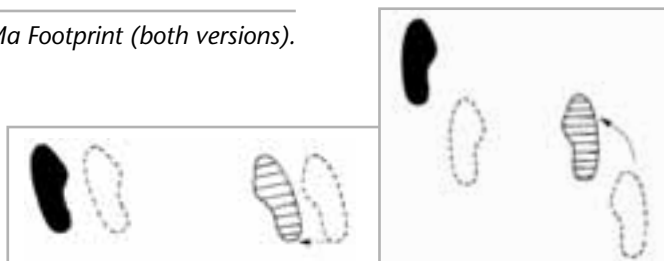
Fig. 28—The Sideward and Forward-Moving Toh Ma. The step/slide advance can take the Wing Chun fighter in a sideward direction as shown in photos A–C or a forward direction as in photos D–F. Beginning in the left Choh Ma pivoted position (photo A), the Light Leg is laterally stepped out to the heel (photo B) and the Heavy Leg then slides in to compensate for the initial step (photo C). In photo D, the Wing Chun man is in a left-leading Forward Stance. To begin the forward step slide advance, the leading left foot steps approximately six inches directly forward to the heel (photo E). Photo F shows the sliding step recovery that compensates for the additional space between the feet created by the first step.



Toh Ma

The next Moving Stance the student learns is known as *Toh Ma* or “Sliding Horse.” The Toh Ma footwork is the most common basic Moving Stance to be applied in actual combat. It is generally used to supplement the power of a technique when the opponent is already in range, such as after you have successfully scored a strike and are launching a follow-up motion. It can also be used to help “close the gap” as it can be applied in a forward direction, or it can supplement the power of a block or strike executed from a turned position when you do not want to return back to the other side with that motion. Toh Ma can move the fighter in any forward or sideward direction, but never *directly* backwards. Other forms of Ma Boh are used for angular retreat. The Toh Ma motion is performed by lifting the front foot and pushing hard off the back foot, stepping the Light Leg out in a forward, sideward or diagonal direction away from the Heavy Leg (increasing the distance between the feet by anywhere from one inch to over a foot), and then smoothly sliding the Heavy Leg in exactly the same distance and direction as the first step to recover the original position. The first push-off/step of the Light Leg is known as the “Adjustment Step,” as it can be directed toward whichever angle necessary while the momentum gained from the push-off from the Heavy Leg is transferred into the first-syllable hand motion. The idea of an Adjustment Step is common to many Wing Chun Moving Stances but is introduced to the student by the Toh Ma footwork. In other words, the perfect distance between the feet, (established by opening the stance with pivots on the heels and balls of the feet as in the Hoy Ma sequence and then pivoting one foot again on its heel until it matches the 45° angle of the Heavy Leg), can be considered “Home Base.” Any time that this “Home Base” distance is altered through any form of footwork or kicking, the Wing Chun fighter must always “return to Home Base” by sliding the rear foot up by the appropriate distance. That distance would be the amount the Adjustment Step or kick traveled from “Home Base” stance width—no more and no less. This will prevent the new stance from becoming increasingly too wide or too shallow with each successive step.

Diagram L—Toh Ma Footprint (both versions).



As there are two “syllables” in the Toh Ma motion, power is first gathered by the pushoff/step and then released with the slide in much the same way a baseball pitcher will raise the front leg, then put it down and forward before releasing the ball with a slide of the rear foot on the mound. For reasons of economy of motion and time, when a one-count technique is executed with Toh Ma footwork, that technique is usually timed to coincide with the first step, allowing the thrust of the pushoff from the Heavy Leg and the momentum of the weight lifting off the ground to be transferred into the hand, which would then make contact with the target a split-second before the stepping foot hit the ground. In a two-syllable technique such as a one-two punch, the first punch is executed with the pushoff/Adjustment Step while the second is synchronized with the slide. This allows all of the forward momentum gathered from the pushoff step, the first punch and the slide to be released into the second strike. Keep in mind that the left punch of a one-two combination does not always coincide with the motion of the left foot. In other words, from a left leading Forward Stance, either punch can extend in time with the left step while the other goes with the slide—Front-Rear or Rear-Front. In fact, any hand technique(s) can be substituted for either of the punches described here. This introduces the idea of “Modularity” as relates to Wing Chun footwork—any footwork plugs into any hand technique as long as Yin/Yang Structure is observed.

As stated before, Toh Ma footwork is commonly used in actual combat under a wide variety of circumstances besides the obvious “gap-closing” applications. Usually, after a fighter has scored a successful attack, he will want to follow up with a second and/or third strike on the same line. For example, if the Wing Chun man gets in with a right Fun Sau outward horizontal chop from a left leading fighting position, he might use the Toh Ma footwork to supplement the power of his follow-up Pock Da Chahng Jyeung strike with the left hand without changing the line or angle since he already “has the line.” By taking a short step/slide, he is able to generate substantially more power without sacrificing his position by turning or using some other form of footwork that changes the line. In another instance, if the Wing Chun fighter has used a stance turn to supplement the power of a blocking hand and is required to immediately re-defend that line against a quick follow up attack by the opponent, he may only have time and space to use a short Toh Ma to support the second defense hand instead of a pivot. Or he might strategically choose that footwork to gain or keep an advantageous Facing and/or Centerline relationship with the opponent. Many such applications of Toh Ma footwork will be illustrated in Vol. II of this series.

Like the Choh Ma footwork, the Toh Ma can be combined with other Moving Stances to create other hybrid stances. For example, the Choh Ma and Toh Ma can be blended in different ways to create the Loy Seen

Wai and Ngoy Seen Wai footwork described under the *Combination Stances* heading of this essay.

Yin/Yang Structure—Unlike the Choh Ma, the Toh Ma does not always have Yin/Yang restrictions on what technique can be executed on which side. In other words, a Complex Attack such as Tan Da, which can only be performed in one structurally sound way (with the Tan hand on the Yin side) with Choh Ma footwork, can be executed with the Tan hand on either side when supported by a forward-moving Toh Ma. As the forward momentum of the stance is directed toward the exact center, there is no “ascending” or “descending” Power Arc such as is created by Choh Ma. This is why it is structurally sound to execute two Dai Boang Sau Low Wing Arm Deflections as in Movement 76 of the Chum Kiu form. With the sideward-moving Toh Ma, however, the Yin/Yang restrictions do apply in a manner similar to the Choh Ma, with the Light Leg corresponding to Yin and the Heavy Leg to Yang. For example, in Movement 57 of the Chum Kiu form—the Toh Ma Boang Sau (Step/Slide/Wing Arm Deflection)—the Boang Sau motion can only be performed on the side of the Heavy Leg as Boang is a Yang motion. It could, however, be executed in time with either the stepping or the sliding syllable depending on how it is being used.

Reference—Toh Ma Reference remains consistent, regardless of whether the forward, sideward or diagonal version is used. In the forward-moving Toh Ma, whichever hand is serving the Yin function should move in correlation with the Self-Centerline, which implies that in most cases, the Yin hand will be a defense whose Blocking Line should angle off 45° from the Centerline. The Yang hand, which may be a block or strike, should reference directly to the Centerline. The same rules apply to the sideward and diagonally-moving Toh Ma: any motion made on the side of the Light Leg, being Yin in nature, should remain referenced to the Self-Centerline with its inherent Angle Structure remaining unchanged from its Siu Leem Tau Structure; any motion made on the side of the Heavy Leg is considered Yang in nature and will focus on the Centerline.

Fig. 29—In this practical application of the forward-moving Toh Ma, Fighter A stops B’s right jab using Boang Sau (photos A and B). A then steps directly forward to B’s Dead Side while capitalizing on the momentum of that motion with Toh Ma footwork and follows up with a Lop/Fun Sau Trap/Chop (photo C). Another small Step/Slide helps A maintain the Advantage of Facing as he continues his attack with Gum Da Chahng Jyeung followed by a Pon Geng Sau Neck Trap/Headbutt (photos D and E). This step also enables A to easily sweep out B’s right leg (photo F). In another variation, the first step of Toh Ma could support the Fun Sau chop, while the slide would coincide with the Retrap/Chahng Jyeung.

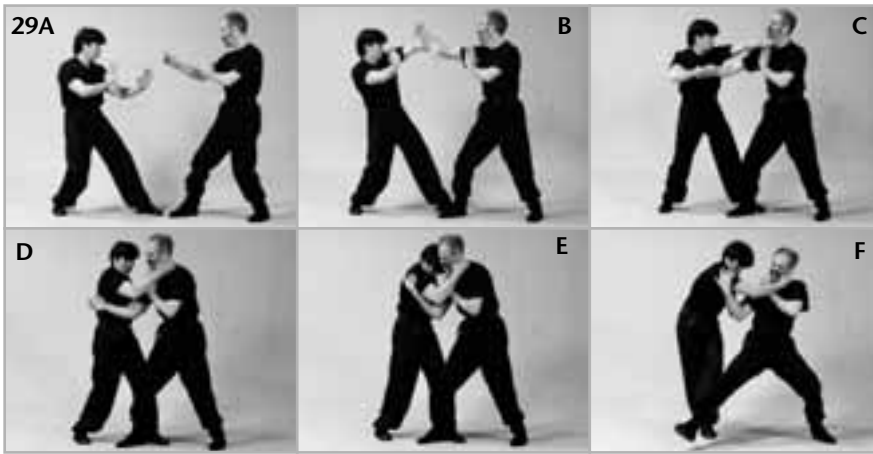
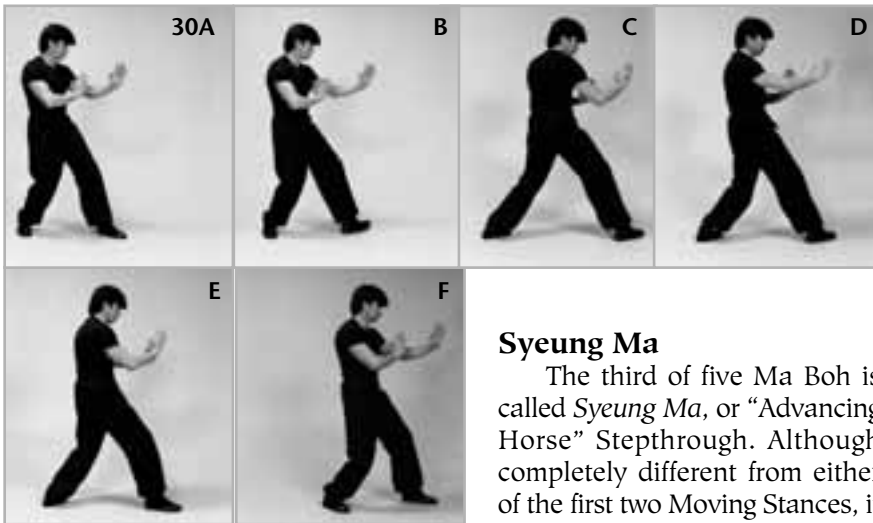


Fig. 30—The Syeung Ma Advancing Stepthrough. The Full Stepthrough version of this Moving Stance is seen from both sides in photos A through E. Beginning in a left-leading Forward Stance (photo A), the left foot is sharply pivoted 90° outward (photo B). The rear right foot then steps through (photo C) to a slightly wide Forward Stance. Photo D shows the compensating slide of the left foot. Another Syeung Ma advance from right to left lead is seen in photos E and F.



Syeung Ma

The third of five Ma Boh is called *Syeung Ma*, or “Advancing Horse” Stepthrough. Although completely different from either of the first two Moving Stances, it has the elements of the Adjusting

Step, Yin/Yang factor and Reference. There are three basic types of Syeung Ma: the Full Stepthrough, the Step from Rear to Center and the Step from

Center to Front. The last two variations are simply half versions of the first, each having sub-variations.

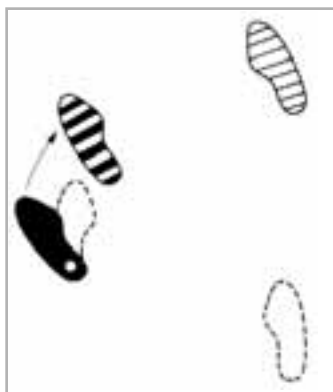


Diagram M—Syeung Ma Footprint.

The Full Stepthrough—The Full Stepthrough version of Syeung Ma is used when the Wing Chun man is in a Forward Stance as pictured in fig. 30A and E to change the leading leg from one side to the other, simultaneously advancing and powering a simple or complex technique in the upper pyramid. It can either propel a technique with direct forward focus on the Centerline or have a yielding effect, first giving in to the opponent's pull by “going with the flow,” then using the combined

momentum of the Syeung Ma and the pull to “borrow power” from the opponent and use it against him in a process known as *Jyeh Lick*.

The Syeung Ma is executed by at first pivoting the leading foot on its heel to a maximum of 90° from its previous position (photos B and E). This usually means going from a 45° reference to the Centerline to the opposite 45° from center. From here, the foot is used to push off in a manner similar to the pushoff used by Olympic speed skaters to gain forward momentum. This pivot of the leading foot can also be considered the Adjusting Step, as its degree of initial pivot may vary depending on where you want to end up. It must however, pivot at least to a point where the toes have cleared the way for the rear foot to step through, sliding lightly on the floor and coming close to, but not touching, the pivoted leading foot (photo C). There is also some allowance for adjustment in the stepthrough for a last-minute change of angle or distance. The final segment of the Syeung Ma is the compensatory sliding step (photos D and F), which works on the same principle as the sliding step in Toh Ma to return the stance to its original width and balance. Power is generated at first by the initial pivot of the front heel and shoulders, and then compounded by the stepthrough and speed skater-like pushoff from the pivoted foot. The final release of power comes with the slide, just as in Toh Ma. With practice, the Syeung Ma footwork can support the Structure of a technique with lightning speed.

When practicing the Syeung Ma footwork in succession, both feet remain slightly off-center to either side of the Centerline and never touch or cross that line throughout the entire motion; a line drawn from heel-to-

heel would instead intersect the Centerline at 45°, while the trainee's Motherline moves directly forward along the Centerline.

Yin/Yang Structure—Like the Choh Ma, Syeung Ma has an innate Yin/Yang balance, but like the Toh Ma, it has certain applications that can override the Yin/Yang Structure. Whether or not a technique supported by Syeung Ma has a Yin/Yang balance in terms of an ascending/descending Power Arc is entirely dependent on the technique itself, its count and its Self-Timing correspondence to the three “syllables” of the footwork.

The Yin and Yang energy in the Syeung Ma is as follows: 1) Lead foot pivots—Yin begins on the leading side as the shoulders pivot following the heel. 2) Rear foot steps through—the hand on the stepping through side becomes full Yang while the pivoting side remains Yin. 3) The foot which was formerly the leading foot is now the rear and it makes the final sliding step—during this brief moment both hands have neutral forward energy focused on the Centerline in much the same way that the forward version of Toh Ma is energized.

This means that in a simple one-count technique such as a punch, the technique should ordinarily be structured and self-timed to release in unison with the motion of the foot on the same side (stepthrough or slide, as they are both Yang) while in a two-count motion, those two counts may correspond with either the pivot and stepthrough, the stepthrough and sliding step, or all three.

When executing a single straight punch, the Wing Chun fighter has the option of timing that punch in three ways, depending on which hand punches. For example, if he has a left-leading Forward Stance and he plans to step through with the right foot to a right-leading Forward Stance, he could time a right punch to coincide with either the stepthrough or the slide—in effect, treating the stepthrough and slide exactly the same as the step/slide of Toh Ma. If he punches with the stepthrough, he will be capitalizing on the Yin/Yang balance of the initial pivot combined with the straight-line power of the stepthrough. If he opts to punch with the slide, he sacrifices a split second in time, but gathers even more power. Sometimes, however, it can be advantageous to slow the timing of a punch down, as “getting there too soon” can be just as bad as too late. If a left punch is used with the same right stepthrough, the only sound Yin/Yang Structure would be to time the punch with the sliding step, as the left side is Yin throughout the first two syllables of the Syeung Ma. If he were to punch with the left anytime during the pivot or stepthrough, the Yin/Yang torque created by those motions would actually take power and momentum out of the punch rather than strengthening it.

Fig. 31—Practical Application of the Full Stepthrough. In photo B, Fighter A uses a *Biu Sau Thrusting Hand* to stop the opponent's left punch. Then, using a full *Syeung Ma* stepthrough, he converts his left hand to a grab while simultaneously executing a right *Fun Sau Outward Horizontal Chop* (photos C and D) that unbalances his opponent.

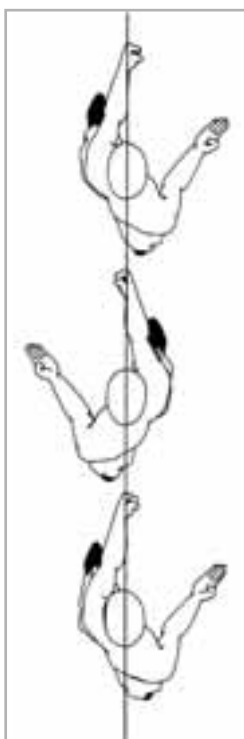


Diagram N—In a series of alternating *Syeung Ma Tan Da* motions without an opponent, the *Tan Sau* hand ends up referenced 45° off the Centerline on each side, although the punches are all focused directly to that line. Note that neither foot touches or crosses the Centerline at any point.

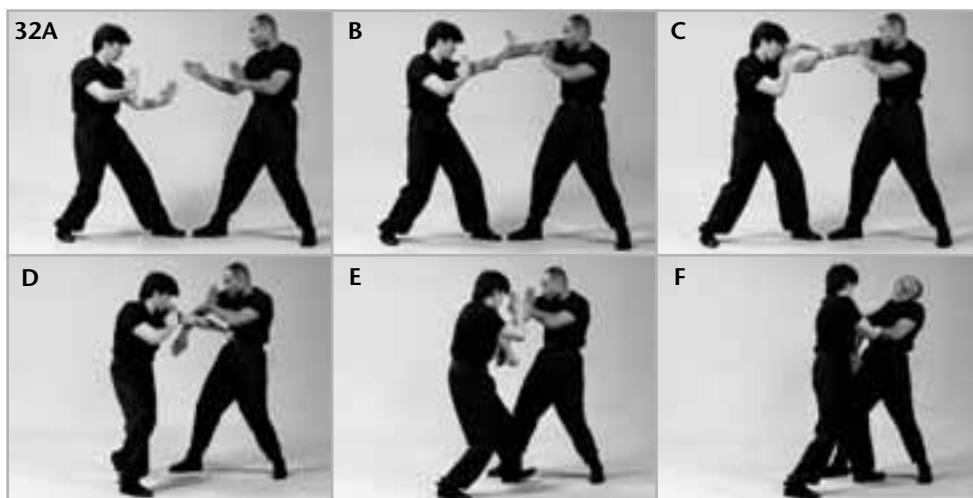
In a complex one-count motion such as *Tan Da*, if the Wing Chun fighter chooses to time it with the pivot and stepthrough, or to “spread out the timing” over all three syllables, he has various options of doing so. Depending on circumstances he could time the *Tan Sau* either with the pivot or the stepthrough, but it could only be executed with the Yin hand. The punch could then coincide with the stepthrough, stepthrough and slide or the slide alone, but only on the Yang side. Or, if he chooses to wait for the sliding step to begin the one-count technique at the last possible moment for tactical reasons, he can execute the *Tan Sau* from either hand while punching with the other as the sliding step portion of the *Syeung Ma* knows

no Yin or Yang in terms of a Power Arc, but instead has all its energy focused directly forward. Again, this is similar to the forward-moving version of Toh Ma, as either hand can serve the Yin or Yang function during that one brief moment.

In a two-count double Yang technique, such as a one-two double punch combination, the technique can only be timed in one way for maximum Body Unity. The first punch is timed with the stepthrough, the second with the slide. Because the technique consisted of two Yang motions, there was no opportunity to use the Yin, or returning power, created by the pivot and stepthrough. If, however, there had been a lead grab and pull-in applied with the first punch, the pivoting motion of the first two Syeung Ma syllables would have helped the Wing Chun fighter to Jyeh Lick—borrow the opponent's weight and momentum through the Yin grab and pull, and transfer that power through the pivot of the body, returning it to the opponent by adding it to the Yang power and momentum created by his own Syeung Ma stepthrough. During the sliding step syllable, which knows no torquing Yin or Yang, he also has the option to use a Complex Attack such as Pock Da or Gum Da rather than simply to punch without using the now-employed leading hand, because all energy is forward at this point and therefore allows any Complex Motion to be made without Yin/Yang restrictions.

Reference—Just as with the previous Ma Boh, in Syeung Ma, the Yang motion always refers to the Centerline and the Yin motion stays referenced to the Self-Centerline regardless of which hand serves what function. This means that if you were to execute a series of alternating Syeung Ma Tan Da motions without an opponent, the punches would all end up with the knuckles referenced on the same plane (the Centerline) but each Tan Sau would angle 45° off the Centerline, alternating from right to left with every Syeung Ma advance.

Fig. 32—*The Step from Rear to Center. At times, the Wing Chun fighter uses an abbreviated version of the full Syeung Ma to advance up to Choh Ma position from a Forward Stance. In a practical application of this footwork, Fighter B stops A's left jab (photos A and B). In a countering motion known as a "Leakage Attack," Fighter A raises his left elbow (photo C), which allows him to slip over B's right Boang Sau. Continuing his forward motion, A "leaks" over into a Chop Kuen downward punch with a sidestepping Rear-to-Center Syeung Ma that powers his punch (photo D). Photos E and F illustrate the follow-up circular Pock Da Loy Fon Kuen with a "Triangle-taking" arc step.*



The Step from Rear to Center—As stated earlier, the Syeung Ma can be executed in increments of one-half, the first being to step through with the right from a left-leading Forward Stance up to the point where the right foot lines up with the left exactly as it does in the Choh Ma position. This is used when a shorter coverage or distance is desired and is equivalent to half the stepthrough described earlier, but since that motion is cut off in the middle, certain structural changes in the paths and actions of the feet must be made.

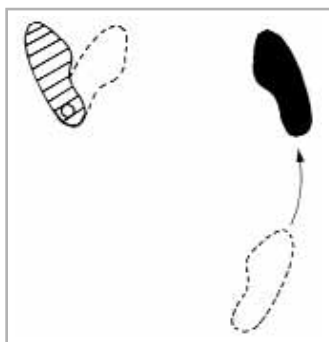


Diagram O—Rear to Center Footprint.

The first and main alteration of the Structure of the Rear-to-Center version from the complete Syeung Ma is in the path of the stepthrough. In combat application, the stepthrough of the latter follows the Centerline and passes closely by the heel of the leading foot. But in the Rear-to-Center Syeung Ma, the stepthrough foot goes to the point off the line that returns the trainee to Choh Ma seated position, feet evenly spaced to both sides of center and perpendicular to the Centerline.

The second difference between the two versions of the Syeung Ma is that there is no sliding step in the Rear-to-Center Syeung Ma. Thus, the final execution is as follows: 1) The leading left foot starts to pivot outward, 2) The rear right leg steps outward and forward to the same line as

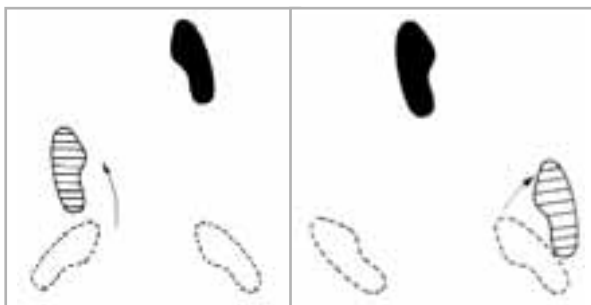
the left, 3) Both feet pivot, working together to release counter-clockwise torque as in a left Choh Ma but with more power derived from the step.

Yin/Yang Structure—It can be seen that while in the full stepthrough, the Light Leg (Yin) ends up as the Heavy Leg (Yang), in this version of Syeung Ma the Light Leg remains light from beginning to end. This implies that the same Yin/Yang restrictions of Choh Ma apply to the Rear-to-Center Syeung Ma; any Yang motion must be executed on the side of the Heavy Leg to capitalize on the forward segment of the Power Arc created by the pivoting portion of the stance, while any Yin motion must go with the Light Leg.

Reference—Although the placement of the feet is more like that of Choh Ma than like the full stepthrough Syeung Ma, this has no bearing on its Reference which, as in both, remains: Yang to the Centerline/Yin to the Self-Centerline.

The Step from Center to Front—At times, the Wing Chun man needs to step to a Forward Stance from a position with both feet on the same line. There are two ways of performing this abbreviated form of Syeung Ma: stepping from the “Yee” Jee Keem Yeung Ma position to a Forward Stance and stepping from Choh Ma to a Forward Stance. Which option is used depends greatly on the Centerline relationship and positions of the two fighters.

Diagram P—Center to Front Footprint (2 versions).

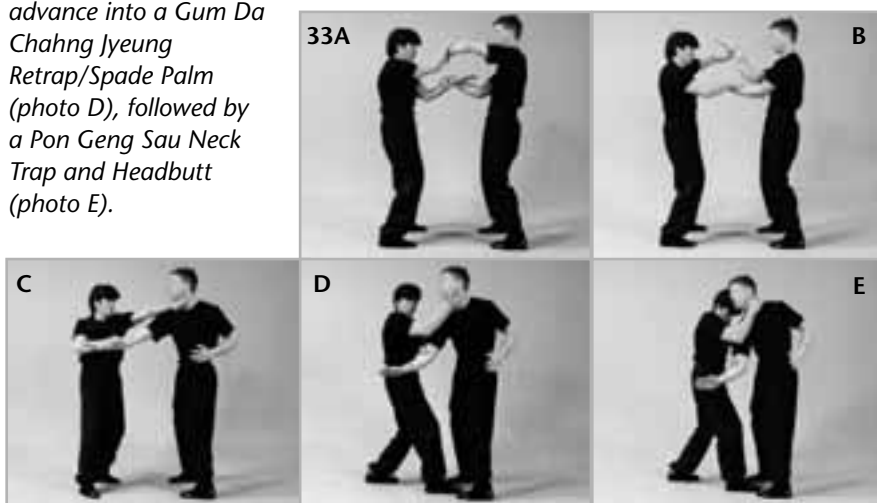


When training in Syeung Chee Sau, it is sometimes advantageous to advance swiftly as a technique is delivered with the added power and increased range that results from this form of Syeung Ma. For example, when both are facing each other straight on—both in “Yee” Jee Keem Yeung Ma position—such as is common during Syeung Chee Sau practice, if either steps from the center to a Forward Stance, his foot should step directly to the Centerline, between his partner's feet. In this case, he would derive power from a sliding step following the initial step in a manner similar to the Toh Ma footwork. Note that when using a step from “Yee” Jee Keem Yeung Ma to either a left- or right-leading Forward Stance, the Wing Chun fighter should not employ a pivot for power, as this would expose his own Dead Side to the opponent. Only if he

steps outside of the opponent's opposite foot should an inward pivot be employed. This may come directly from the Mother stance or after a pivot has been used, leaving the Wing Chun trainee in the Choh Ma position.

On those occasions when stepping from the “Yee” Jee Keem Yeung Ma position to a Forward Stance with its leading foot to the outside of the opponent's foot, power is gained through pivoting inward with both feet after the step. This type of Syeung Ma is seen in Movement 100 of the Wooden Dummy form as the Wing Chun man performs the Syeung Ma Dai Boang Sau motion, stepping outside the Dummy's leg as he turns in to face the Centerline.

Fig. 33—*The Step from Center to Front. From the Look Sau roll (photos A and B), Fighter A converts his low right Fook Sau into the grab of a Choh Ma Lop/Fun Sau Pivoting Trap/Chop (photo C). A then uses a Center to Front Syeung Ma step to advance into a Gum Da Chahng Jyeung Retrap/Spade Palm (photo D), followed by a Pon Geng Sau Neck Trap and Headbutt (photo E).*



Another form of stepping from Center to Front is employed when stepping out from the Choh Ma position to a Forward Stance. For example, in Sticky Hands practice, if the Wing Chun man executes a successful Choh Ma/strike from the “Yee” Jee Keem Yeung Ma position against an opponent also in the “Yee” Jee Keem Yeung Ma. This can add power and additional range to a trap and follow-up strike by stepping in with the technique as shown in fig. 33. This type of Center-to-Forward Syeung Ma works exactly the same as the first example of stepping to the center from “Yee” Jee Keem Yeung Ma except that the initial step can only be executed from the Light Leg and that the stepping foot remains turned

and bisected by the Centerline. In a more advanced application, if the Wing Chun fighter is in Choh Ma position and the opponent sidesteps to face his Dead Side, much of the opponent's power and Centerline Advantage can be neutralized by taking a step directly forward with the Light Leg and turning inward to face the opponent's new position.

Yin/Yang Structure—In both the step from “Yee” Jee Keem Yeung Ma and the step from Choh Ma to a central Forward Stance, the Yin/Yang Structure is the same as the forward-moving Toh Ma—no restrictions based on the Power Arc. However, in both the steps from “Yee” Jee Keem Yeung Ma to the outside and from Choh Ma to the outside, the Yin/Yang Structure remains dependent on which is the Light and Heavy Leg during the pivoting segment.

Reference—Regardless of which leg steps and whether it steps toward or away from the Centerline, the Yin/Yang Structure will still be the guideline for Reference: Yang to the Centerline, Yin to the Self-Centerline. Remember that even if there is no Yin/Yang Structure created by the footwork, the individual techniques executed by the hands can always be categorized as Yin or Yang by considering which side would power them if they were executed with Choh Ma footwork.

The last form of Syeung Ma is the footwork used to plant the foot after a kick, as in Movement 55 of the Chum Kiu form. Its Yin/Yang Structure and Reference work exactly as that of Toh Ma: if the kicking foot steps down in a sideward direction as in Movement 55, the descending leg will be Yin; if it plants forward, there will be no Yin/Yang restrictions on hand motions. This is illustrated by Movement 76 of the Chum Kiu form, where the stance is advanced with the upper body facing directly forward toward the kick's point of reference. Because the stance is moving directly forward with no torquing power, two Yang motions such as the Syeung Dai Boang Sau in the form, two Yin motions, or a combination of both can be executed with either or both hands as the sliding step is completed. In other words, the kick itself serves the same purpose that a stepthrough would serve by bringing the rear foot to the forward position.

Fig. 34—Another form of Syeung Ma occurs when the leg is brought down after a kick. In photo A, Fighter A pulls B into a Side Kick. Capitalizing on his own forward descending momentum, Fighter A then plants his left leg between B's feet as he delivers the Syeung Ma Pock Da (photo B).

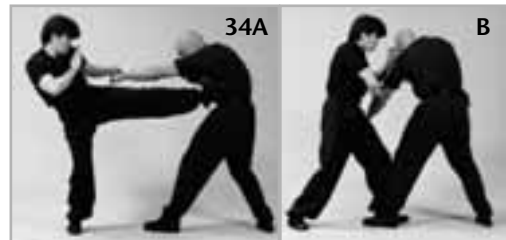


Fig. 35—Toy Ma—
The “Retreating
Horse” Stance.
Photos A–C give
a sideward perspec-
tive of the Full
Stepthrough version
as the leading left
leg slides backward
(photo B) and the right foot is pivoted inward at the completion of the motion
(photo C).



Toy Ma

The next basic Moving Stance after Syeung Ma is *Toy Ma*—the “Retreating Horse” footwork. Like Syeung Ma, it can be executed as one full stepthrough/pivot or in increments of one half: Forward to Center and Center to Rear. But unlike Syeung Ma, all Toy Ma footwork has an inherent Yin/Yang balance. In fact, all forms of Wing Chun retreat utilize a pivot of some sort to allow counterattack during retreat. This is because the non-pivoting Toh Ma motion cannot be directed backwards; therefore its sliding step principle cannot be used to support a non-pivoting retreat.

Toy Ma retreating footwork is used primarily to relieve pressure created by the forward movement of the opponent while adding power to your counter technique—its unique structure allows you to retreat with power derived from that retreat. The “Modularity” of Wing Chun footwork allows any Simple or Complex hand technique to be executed with full Toy Ma footwork, with Timing and Reference depending on Yin/Yang Structure

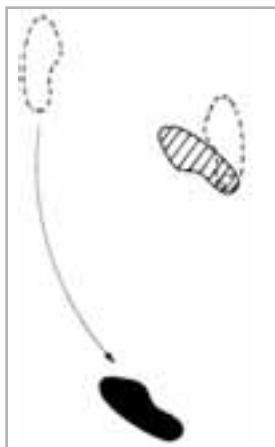


Diagram Q—Full Stepthrough Toy Ma Footprint.

The Full Stepthrough—If the Wing Chun fighter is in a left-leading Forward Stance and needs to quickly retreat, he can use a full stepthrough which takes the left foot backward and off-center until he is in a right-leading Forward Stance approximately two to three feet behind his original position (fig. 35, photos A through C). This angular retreat not only relieves pressure, giving him added time and distance in which to defend and/or attack, but also adds power to whatever

technique he uses by capitalizing on backward momentum, spinning it out and around to the front with centrifugal force.

Diagram R—Toy Ma Yin/Yang Structure. The Yin/Yang Structure of the Toy Ma. In the above drawing, the circular Yin/Yang balance created by the backward slide and pivot of the Toy Ma footwork is shown. The black arrows indicate “receiving” Yin power. The white arrows indicate Yang power. Note the fact that Yin turns to Yang at the Centerline and then back to Yin when the power again reaches the Centerline at the rear of the Power Arc.

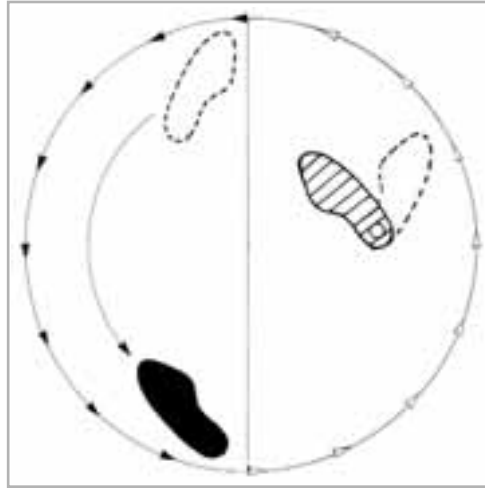


Fig. 36—Application of the Full Stepthrough. From a Closed relationship in close proximity to the opponent (photo A), Fighter A uses a full retreating stepthrough to add power to his Boang Sau defense while relieving the pressure created by B's advancing left jab (photo B).



The Toy Ma motion is executed by first sliding the lead foot backward at an angle of 45° or less, then pivoting the new lead foot (Light Leg) inward until it is parallel to the other. This creates a slinging, pivoting power similar to a door smoothly swinging on its hinges without stopping from a forward open position back to closed and on through past the jamb until it is open again to the rear. This power is at first centered on the side of the retreating leg, but through the ascending and descending Power Arc, which extends behind the fighter, that negative power can be slung around and shot back to the front in a quick change of Yin to Yang like a roller coaster making a hairpin turn (See Diagram R).

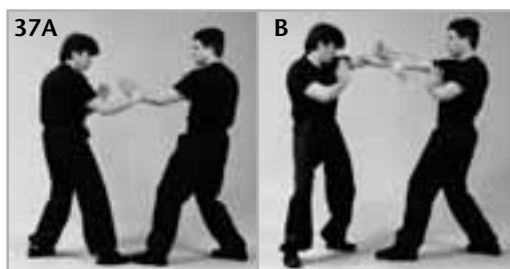


Fig. 37—Application of the Step from Forward to Center. From an Open relationship with his own right Pock Sau stopping B's left punch (photo A), Fighter A uses a Forward-to-Center Toy Ma retreat to power his left Boang Sau as he moves away from the force of the punch (photo B).

The Step from Forward to Center—If the Wing Chun fighter is in a Forward Stance and finds it necessary to move back to the Choh Ma position, he can use the Toy Ma to add speed and power to that motion. This may happen when the opponent's attack is extremely forceful and well focused/referenced so that the Wing Chun man has to temporarily “give way” before coming back up with return fire after the opponent “goes by.” This type of Toy Ma footwork is seen in many of the 108 Wooden Dummy motions such as Movements 6 and 9 of the first portion of the set. In fig. 37, the fighter on the right uses the step from Forward to Center to power his Boang Sau defense against his opponent's attack.

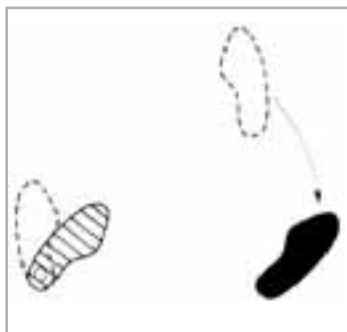


Diagram S—Forward to Center Footprint.

The Step from Center to Rear—Like other partial Toy Ma retreats, the Step from Center to Rear can relieve pressure while it adds power to an attack, defense or both. Fig. 38 illustrates how this short retreat can make the difference between getting hit or stopping an attack by relieving the pressure created by the opponent's advancing footwork in the Single Sticky Hand exercise.

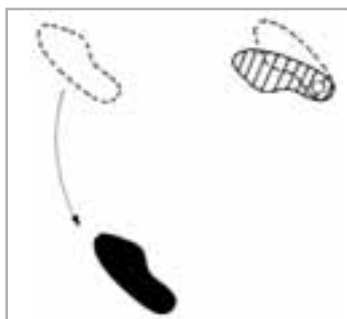
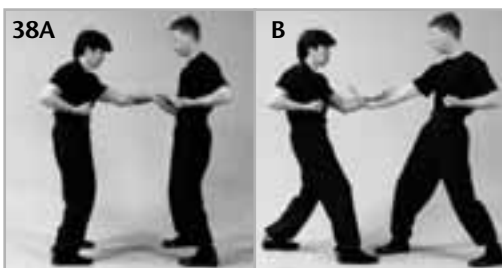


Diagram T—Center to Rear Footprint.

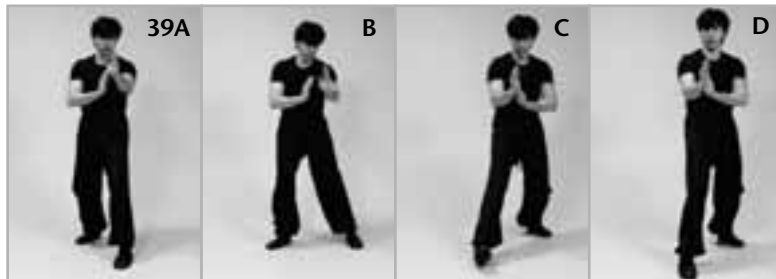
Fig. 38—Application of The Step from Center to Rear in Single Sticky Hand. In photo A, Partner B adds advancing Syeung Ma footwork to his Jing Jyeung Vertical Palm in order to penetrate A's defense in the Chee Don Sau drill. By using a shortened version of Toy Ma to step directly backwards, Partner A is able to use his left Jut Sau to stop that attack (photo B), giving himself more room and more torque with that footwork.



When executing a chain of Toy Ma retreats in training, it is important to note that both feet always stay on their own sides of the Centerline, never crossing over to the other side. This is to prevent giving up the Advantage of Facing to the imaginary opponent in front by bring the stepping foot so far back that it causes your “Dead Side” to be exposed to him. More about this concept will be explained later in the *Fon Sau* essay in this volume, as well as in Volume II of this series.

Som Gock Ma

Fig. 39—Som Gock Ma—The “Triangle” Stance, viewed from the Front.



Som Gock Ma, the “Triangle Horse,” is a three-part Ma Boh in which the feet trace a triangular pattern, hence the name. It consists of the Adjustment Step, the forward step and the sliding step. There are various ways of applying Som Gock Ma, both during drills practice and in actual combat. Som Gock Ma, in its classical form, is a backward/sideward slide of the leading Light Leg to Choh Ma position followed by forward-referenced Center-to-Front Syeung Ma which in effect switches the leading leg while slightly advancing the fighter's position. Use of Som Gock Ma allows the Wing Chun man to quickly advance after having “given ground” to relieve pressure and then to approach from the opposite side of the line with the return fire, usually gaining Advantage of Facing by stepping to face the opponent's Dead Side. The Som Gock Ma is executed by first sliding

the front foot back to the same line as the rear foot (photo B) to a 45° side-ward “speed skater’s” position, then pushing off and stepping forward to the center with the other foot to a slightly wide Forward Stance (photo C). The momentarily over-extended stance width is immediately corrected and compensated for by a “scoot” of the new rear foot (photos D). A series of repetitions of this footwork will change the fighter’s forward Reference by 45° each time, from one side of the Centerline to the other.



Diagram U—Som Gock Ma Footprint.

If any hand technique is performed in correct time with the three syllables of the footwork, not only will the fighter change the Centerline and Facing relationships, but he will also derive considerable power from that footwork.

Fig. 40—Practical Application of Som Gock Ma. In this combination, Fighter A employs a short backward step to relieve the pressure created by B’s advancing right cross, then quickly moves back up from an improved Angle of Facing. Although A has scored a successful right punch (photo A), Fighter B continues to advance with a second right cross, which creates pressure. Fighter A uses a short backward right step (photo B) with his Pock Sau defense to relieve that pressure by creating extra distance. After having successfully defended, A then instantly takes back the ground he gave up by keeping the left trap and advancing to an improved Angle of Facing with a right punch (photo C).

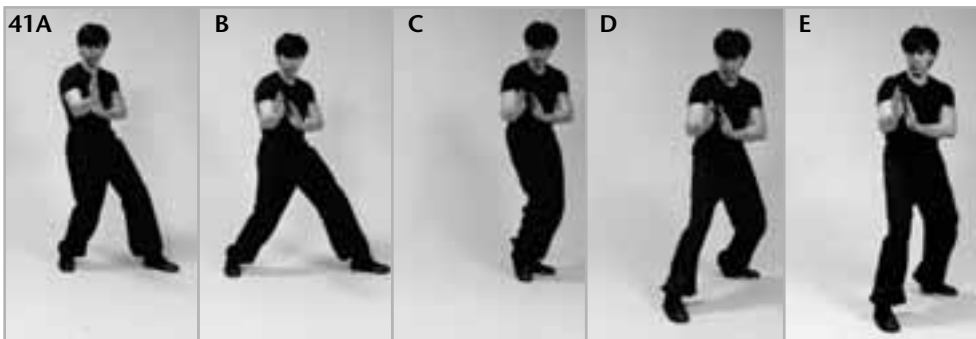


A simple exercise can be performed to illustrate how the Som Gock Ma can be used to supplement the power of a one-two punch from a left-leading Forward Stance.

Begin in a Forward Stance with the left leg forward and the right arm extended in punch position. As you slide the left leg back to line up with

the right, simultaneously retract the right hand in a downward and inward circling motion to begin an Inside Whip punch. As you push off the left foot, the Inside Whip Punch will continue and reach full extension just as the right foot reaches a spot just ahead of the space previously occupied by the left foot. The second (left) punch coincides exactly with the final release of power during the sliding step. Repeat this cycle on the other side by starting the next retraction for an Inside Whip punch with the left hand as the right leg moves backward to push-off position. When the left leg reaches a forward position, the left Inside Whip punch will snap to full extension in time with it. As the right foot slides, the right punch will extend. The cadence of the motion is: Slide the front foot back/begin the whip with the front hand, step the other foot forward/punch, slide/punch. This cycle can be repeated in a series, advancing the trainee's position further forward with each repetition.

Fig. 41—Seep Ma—The “Motion Intercepting” Stance. Beginning from left Choh Ma position (photo A), step outward and forward with the left Light Leg (photo B). Continue the motion by circling the Heavy Leg outward to the right in an arcing path (photos C and D). Complete the motion by sliding the left foot forward until the stance is once again balanced (photo E). At the completion of this angular advance, your Facing should be altered by 45°.



Seep Ma—When the second-syllable step of the footwork follows a semicircular path as it moves forward, the resulting Som Gock Ma variation is known as *Seep Ma* (Motion Intercepting Stance). The Chinese character *Seep* in this case implies “to interfere with the mobility of another by using footwork that cuts him off as he tries to move.” Because the first “syllable” of the Som Gock Ma and its variation *Seep Ma* (the initial backward slide or sidestep of the leading foot) is actually an Adjustment Step, it does not always necessarily have to go backwards or

sideways before the forward step/slide. That initial step can move in any direction—sideward, forward or diagonal. The first Adjustment Step will at times be executed with Bracing or Outside Facing structure so that whatever technique is executed in time with the step will attain the power, Body Unity and structural benefits of that footwork as it sets up the finishing backward, sideward or circle step/slide.

The main difference between Seep Ma and the basic Som Gock Ma is that the second “syllable” forward-moving leg of Seep Ma has a slightly curved path to help avoid snagging the foot on the opponent’s leading foot as it glides lightly along the floor. In the most basic version of Som Gock Ma, that gliding step goes forward and straight to the center, forming a triangle. But in both Seep Ma and Som Gock Ma, due to the flexibility of the Adjustment Step, the line can be radically changed, as can the Fighting Range and the Angle of Facing. As will be seen, Seep Ma is an extremely versatile motion with a wide array of applications to gain better Facing position, trap or check the stance, set up throws, defend against rear holds or chokes, and more.

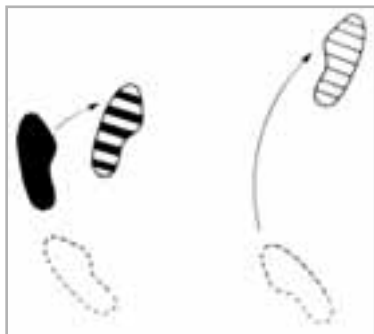


Diagram V—Seep Ma Footprint.

Fig. 42 can be compared with fig. 40 to show the difference between using the basic Som Gock Ma and its Seep Ma variation to come in from the outside angle to deal with two types of angular attack. The opponent’s footwork dictates the response footwork of the Wing Chun man. This is one form of what is called “Chasing” in Wing Chun (*Jui Ying*). “Chasing” in this case means responding to his

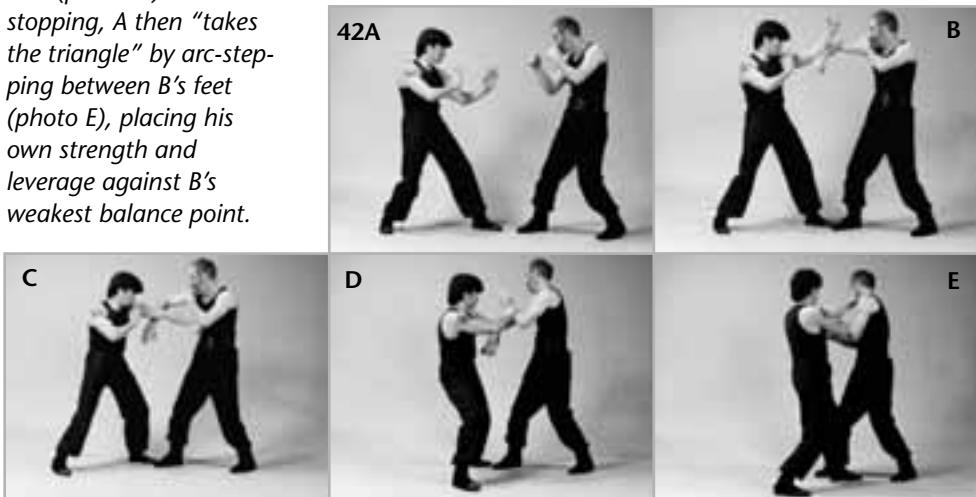
stance with an appropriate counter stance that maintains or regains Facing Advantage by cutting him off mid-motion. This can “break his timing” and give him the feeling that his steps are being mirrored as distance is closed and his options are cut. It can also help the Wing Chun fighter “take the triangle” as is seen here. “Taking the triangle” refers to imagining that the opponent’s two feet form the base of two imaginary triangles—one in front, and one behind. Pulling the opponent toward the tip of the frontal triangle or pushing him toward the tip of the rear one gives the Wing Chun fighter an added advantage of strength and leverage by placing his strength directly against the opponent’s weakness. When a person stands with both feet on the ground, the Wing Chun fighter can imagine that two imaginary triangles are created—one in front and one

behind the opponent. A line drawn between the opponent's feet forms the bases of these triangles, which are used to determine the optimum point to focus one's push or pull against the opponent's position.

To determine the rear triangle, imagine that the opponent's two heels form the 2 base vertices of an equilateral triangle. You can then visualize where the apex of that triangle would be, behind him and between his feet. As this point has the weakest resistance to a push, the Wing Chun fighter will step toward that point and also focus his technique's power toward it in order to maximize its effect. Similarly, the forward triangle can be imagined in front of the opponent and used as a focal point for motions that pull the opponent forward, making them more effective as their strength is directed to the point of least resistance.

Another way that Seep Ma footwork is used in Chee Sau and other combat drills is as a Guiding Hip Trap (*Dai Yiu*) that takes the triangle.

Fig. 42—Seep Ma Application. When Fighter B stops A's left jab with *Boang Sau* (photos A and B), A "leaks" over B's right arm and drives the *Chop Kuen* to the midsection (photo C), then begins the *Seep Ma* sidestep as he traps B's rear left arm (photo D). Without stopping, A then "takes the triangle" by arc-stepping between B's feet (photo E), placing his own strength and leverage against B's weakest balance point.



At times, the semi-circular step of *Seep Ma* is used to avoid an obstacle, such as the opponent's leg, when advancing. The circle step can also be used to set up a leg check, or an inner or outer sweeping or reaping throw—both examples of a *Hooking Trap* using the leg.

Fig. 43—Seep Ma Inner Sweep Application. After scoring a successful headbutting attack (photo A), Fighter A takes a forward/sideward step with his rear right leg (photo B), then continues the Seep Ma arcing step around B's right leg, finishing with a backward snap of the left heel against the inside of B's foot to complete the sweeping throw (photo C).



Fig. 44—Seep Ma Outer Sweep Application. After scoring with another headbutt from a Closed relationship (photo A), Fighter A keeps the neck trapped and takes a right sidestep to clear B's left leg (photo B) and to give himself more leverage for the move that follows. Finally, A sweeps B's leg out as he uses the circular leverage gained by his new positioning and by pulling the neck in the opposite direction to facilitate the throw (photo C).



Like the basic Som Gock Ma, Seep Ma is also used to change the angle of Facing to obtain better position, both present and set-up for the next motion. For example, from an Open relationship, if the opponent throws a lead jab, you could simply use your own leading Pock Sau Slap Block to stop the punch. But if instead you executed the Pock Sau with Seep Ma footwork, in the same amount of time, you could have also side-stepped the main focus of the punch, added power to a follow-up attack and avoided a possible second punch from his rear hand, which is no longer a threat because of the new angle of Facing created by the footwork. This is an example of *Boh Lay Ying* (“Glass Technique”—called this because the opponent can’t see it being applied) and is also an example of *Sun Ying Soh* (Stance Trapping through strategic positioning).

Fig. 45—Reverse Seep Ma Sweep. When Fighter B has A locked in a Full Nelson (photo A), Fighter A can escape by using a right sidestep (photo B) and then circling the left foot behind B's legs (photo C), which sets up the leg pick and backward takedown (photos D–H).



A reverse version of Seep Ma can be used as a defense against choke or other holds from the rear, such as a Full Nelson. The sidestep takes your foot out far enough to allow clearance for the backward circle step to pass between it and the opponent's foot as it moves behind his nearest leg to disrupt his balance, while a forward bend and reach rooted in the Chum Sun ducking motion of the Bui Jee form is used to pull him up off his feet. His head can then be driven into the floor as both fighters fall to the ground, especially if he fails to release his choke or hold, thus keeping his hands occupied and unable to be used to slap the ground or otherwise cushion his fall (made even heavier by the descending weight of both fighters).

Yin/Yang Structure—Most forms of Som Gock Ma rely on forward energy for power. This puts Som Gock Ma into the same Yin/Yang category as the forward-moving Toh Ma—that is, either hand can serve the Yin or Yang function during the sliding step syllable. For example, if the opponent is in a left-leading Forward Stance while you are in a right and he steps in with a left lead punch, you could either execute Tan Da with a right punch or Pock Da with a left punch from the same Som Gock Ma starting with a backward or sideward step of the right leg and ending up with the left foot in front, shin-to-shin. In the case of Seep Ma, however, due to the pivoting of the shoulders during the arc step, the normal Yin/Yang restrictions apply to techniques executed during the second syllable of the footwork. Thus, in the

situation described previously, if Som Gock Ma were used, the Tan of Tan Da would be executed with the backward step and the punch with the forward step. If instead Seep Ma were used, Tan Sau would have to go with the circle step due to the turning to the left with the shoulders. Your final position would also be different if Seep Ma footwork were used, as you would be angled off 45° to his Dead Side from behind instead of shin-to-shin at the completion of the technique.

Reference—As always, any Yin hand will reference to the Self-Centerline as set forth by Siu Leem Tau and the Yang will focus on the Centerline. This is strictly in the upper pyramid and has no bearing on the footwork.

With Som Gock Ma, the focal point of a repeating sequence of Triangle Steps would be advancing on the same line (the Centerline). For Seep Ma, each successive repetition would take the trainee across the Centerline with the sidestep, then the circle step would bring him back into the Centerline, but from a 45° angle to that line.

This concludes the description and Yin/Yang Structure and Reference analyses of each of the five basic Moving Stances. At this point, we may begin to examine the most common forms of Combination Stances, which are born of two or more basic stances blended together. They are; Bracing, Facing and Back Circle Stepthrough, and each has many variations in execution due to the Adjustment Step.

Combination Stances

Chong Ma

The first Combination Stance created by blending the Structures and principles of two or more basic Moving Stances is the *Chong Ma* (Bracing Stance), which has two main varieties: Forward Stance Bracing (*Cheen Chong Ma*) and Back Bracing (*Hau Chong Ma*). Both are mixtures of the Choh Ma stance pivot described earlier in this essay with other Moving Stances. In the case of the Front Brace, the Syeung Ma footwork is combined with the stance turn to create a pivoting advance while in Back Bracing the Toy Ma angular retreat is blended with the Choh Ma to create a pivoting retreat. This blend of the torquing Whirlpool Energy of the stance pivot with the 45° straight-line power of the Syeung Ma and Toy Ma creates a more perfect power containing Multi-Directional energy derived from both elements.

The term “Bracing” is used to describe the way the rear leg of the stance is positioned like the supporting leg of an easel or a desktop picture frame to “prop-up” the stance from behind. The offset leg position creates more stability than the basic Choh Ma stance by distributing the weight on a 45° line in relation to the opponent rather than the 90°

Reference of that stance. At times only a very small forward or backward step is used to capitalize on the combination straight-line/circular power of the Bracing motion. In other instances, a single Forward or Backward Stance Brace can advance or retreat the Wing Chun fighter's position by one to two feet.

Although taught and practiced at Chum Kiu level, Back Bracing Footwork is formally introduced by Movement 93 of the Wooden Dummy form, where the left leg is brought back during the left Boang Sau motion. The Forward Brace does not formally appear until the weapons forms.

Fig. 46—Chong Ma—Stance “Bracing.” In the photo series below, the Forward and Backward Stance Bracing motions are illustrated. Starting from the left Choh Ma position (photo A), sharply pivot the stance to the right with a forward step of the right Heavy Leg (photo B). Continue the Cheen Chong Ma (Forward Stance Bracing) motion by again pivoting to the left with a forward left step (photo C). To begin the Back Bracing retreat (Hau Chong Ma), reverse the previous actions by sharply pivoting to the right with a backward step of the left leg (photo D). Continue moving backward by pivoting to the left and stepping back with the right Light Leg (photo E). Return to the original left Choh Ma position with another repetition of the Back Bracing Cycle.

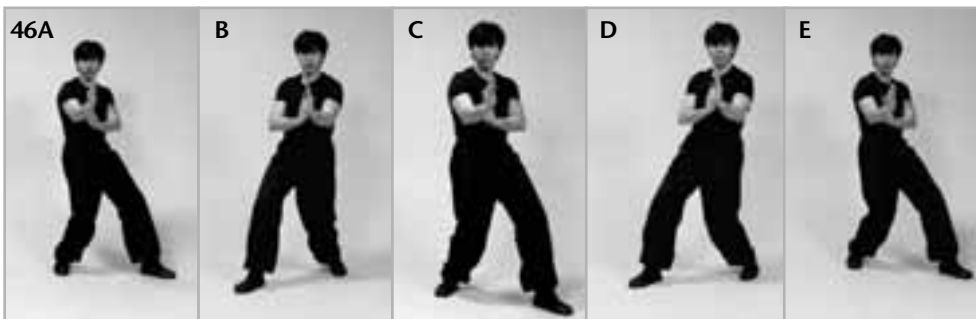
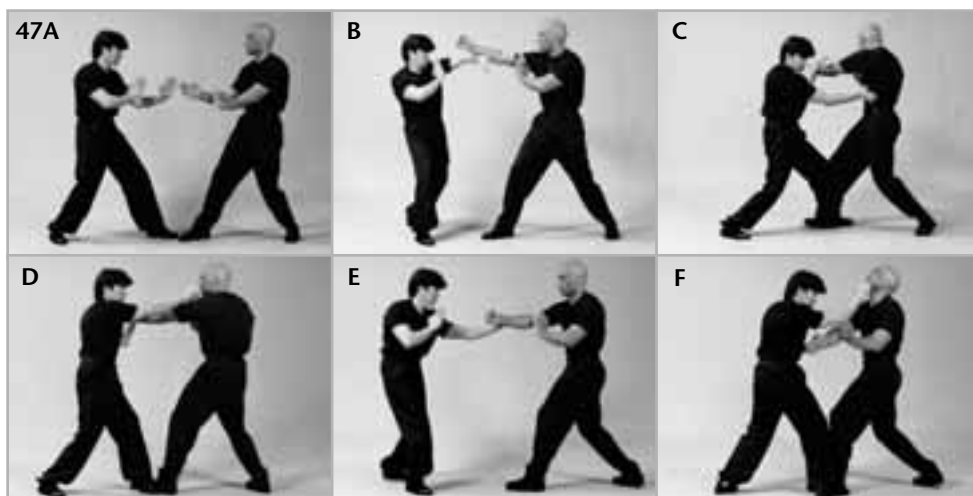


Fig. 47—Practical Application of Stance Bracing. From an Open ready position, Fighter A uses a Back Bracing left Boang Sau to stop B's right punch (photo B) then Braces forward with Tan Da to take back the ground he gave during the block (photo C). Photos D–F show another usage of Back Bracing, as Fighter A retreats from the opponent's counterpunch at close range after his successful Tan Da, then retakes the ground he gave up with a Toh Ma step/slide.



Cheon Chong Ma—As stated earlier, the Forward Stance Brace is a mixture of Syeung Ma and Choh Ma. It is used in the same way as the basic stance pivot except that it alters the fighting range as well as the Angle of Facing. In other words, the Yin/Yang Structure of the Forward Stance Brace is the same as that of Choh Ma. Thus, if the same technique is supported by Bracing, both the innate Self-Structure and the Applied Structure of the upper pyramid will also be the same. This allows all the drills that are ordinarily practiced with Choh Ma footwork to be performed with Bracing substituted for the basic pivot.

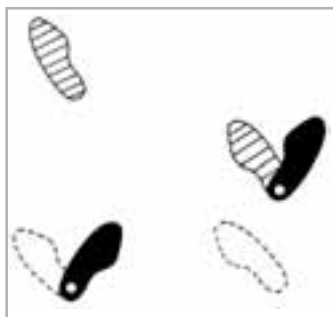


Diagram W—Front Bracing Footprint.

To perform the Forward Stance Brace, begin in the Choh Ma Seated Horse position turned to the left as in fig. 46A. In one simultaneous motion, step forward with the right foot as you sharply pivot on the left heel (photo B), altering your Facing in the same way as a normal stance pivot but pushing forward off the Heavy Leg. To continue forward with another Brace, step forward with the left foot as you pivot to the right on the heel of the left foot (photo C). If no hand technique is executed with the Brace during footwork practice, the hand on the side of the Heavy Leg should be extended forward in Joang Sau position with the other hand in Woo Sau position

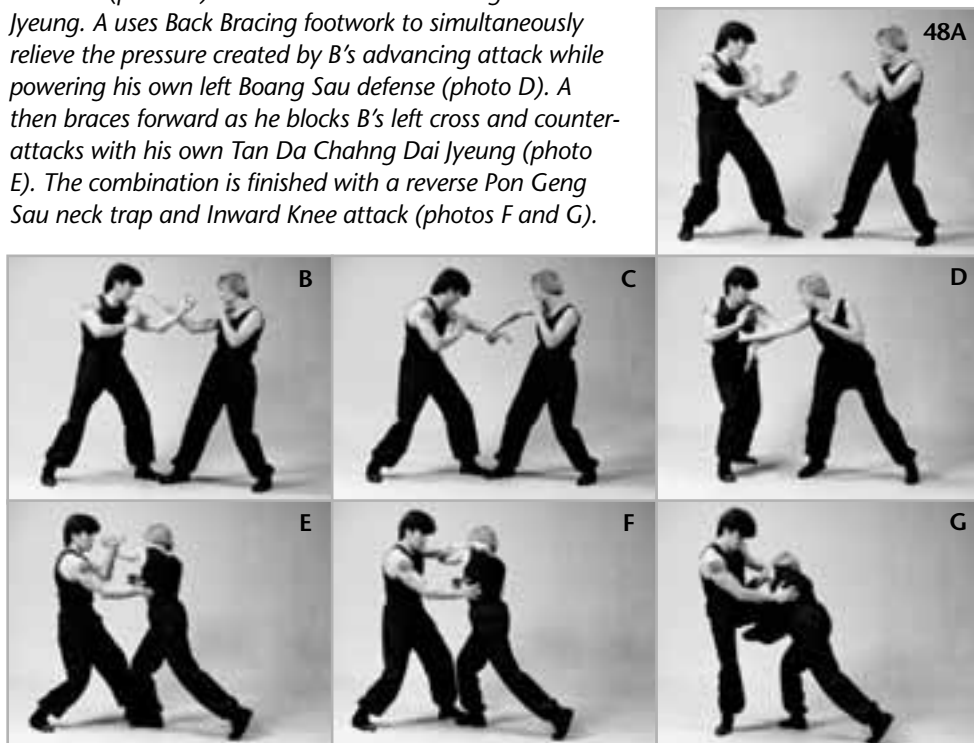
The Forward Stance Brace is used to close in while gathering extra

power through a pivoting motion. For example, when the Wing Chun fighter sees an opening but is too far back to take advantage of it, he can add extra range to a stance turn by stepping forward with the Light Leg during the pivot.

Yin/Yang Structure—As stated earlier, the Yin/Yang Structure of the Cheen Chong Ma is the same as that of the Choh Ma: Yin motions are performed on the side of the forward-stepping Light Leg, while Yang Motions are executed on the pivoting side of the Heavy Leg

Reference—Although the Centerline usually remains unchanged in the Front Bracing Stance, there is an element of adjustment in the forward step which alters the range and in some cases may change the line slightly as a result of tracking any last minute shift of position by the opponent during the advance.

Fig. 48—Application of Back Bracing Footwork. When the opponent uses Front Bracing or any other advancing footwork, Hau Chong Ma can be used to retreat without sacrificing power or balance. After stopping A's jab with her right Jom Sau (photos A and B), Fighter B converts the Jom hand to Huen Sau to open the low line to attack (photo C) and advances with Chahng Dai Jyeung. A uses Back Bracing footwork to simultaneously relieve the pressure created by B's advancing attack while powering his own left Boang Sau defense (photo D). A then braces forward as he blocks B's left cross and counter-attacks with his own Tan Da Chahng Dai Jyeung (photo E). The combination is finished with a reverse Pon Geng Sau neck trap and Inward Knee attack (photos F and G).



Hau Chong Ma—A mixture of the Choh Ma and Toy Ma footwork, the Back Bracing Stance is a pivoting retreat that allows the Wing Chun fighter to attack or defend with substantial power even while moving backwards. It is used to relieve the pressure caused by an opponent's advancing attack while supplementing the power of the defense hand and/or counterattack.

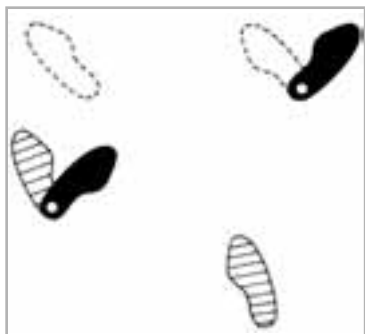


Diagram X—Back Bracing Footprint.

The Hau Chong Ma, like the Forward Bracing Stance, works in very much the same way as the basic stance pivot, except that it too changes the Fighting Range and can at times change the Centerline as well. An example of Backward Stance Bracing is illustrated in fig. 48, where the Wing Chun fighter uses this footwork to compensate for the opponent's advance while boosting the Yang power of the blocking hand.

The Straight Step to a Back-Braced Position—In some cases, such as the one illustrated by fig. 49, a Wing Chun fighter who is already in a pivoted position can make a retreating motion which is the backward-moving equivalent of the Step from Center to Forward version of Syeung Ma. For example, if the opponent advances using Front Bracing footwork during a Biu Jee Sau attack from an equal Choh Ma relationship as in photo 49C, the Wing Chun fighter can employ a short backward step of the Heavy Leg which converts his Choh Ma stance to a Back-Braced position. Because there is no pivot involved, the only advantage to making this motion of the stance is the relief of the pressure created by the opponent's advance. But that alone is reason enough, as one short backward step can make the difference between blocking and getting hit.

Fig. 49—Stepping back to Hau Chong Ma Position. In a situation such as the one pictured below, a fighter can step directly backward to a Back-Braced position without pivoting. Although this action will not significantly improve power, stepping back in this manner can relieve the pressure created by the opponent's advancing footwork as in photo C. Using this principle, varying increments of stepping directly forward or back into a braced position are possible. Although both fighters are in equal Braced Biu Sau position in Photo C, it can be seen that if Fighter A had failed to use retreating footwork to support his left defense hand,

his opponent's Front Bracing attack would have hit him, whereas if he employs a short retreat to the Hau Chong Ma, he can more easily defend from that relieved position.



Yin/Yang Structure—In photos C through E of figure 46, which show the execution of the Back Bracing Stance, it can be seen that the Hau Chong Ma is simply a reverse of the Forward Stance Brace, simultaneously retreating and pivoting with each cycle. Although both have the same Yin/Yang Structure, the Heavy Leg of the Hau Chong Ma is also the stepping leg, so its Yang power is on the side of the backward step, while in the Cheen Chong Ma, Yang power goes with the pivoting foot. This is because the Hau Chong Ma push off and pivot is on the side of the Light Leg while the Cheen Chong Ma pivot is on the Heavy Leg.

Thus, when advancing with Cheen Chong Ma, if a punch were executed, it would have to be on the side of the pivoting non-stepping Heavy Leg. In Hau Chong Ma retreat, the same punch would still be executed on the side of the Heavy Leg, but that leg would also be stepping backward as the punch was extending.

When practicing a succession of three forward and three backward Chong Ma Stance Braces with punching as shown in fig. 46, the pattern would be as follows:

Start from the left Choh Ma position.

Simultaneously step forward with the right leg, pivoting on and pushing off of the left leg, and execute a left punch with a left pivot.

Step forward with the left, pivot right and punch with the right.

Repeat step 2.

Step back with the forward right leg as you pivot to the left with a right punch.

Step back with the left, pivoting right and pushing backward with the heel of the right foot while punching with the left hand.

Step backward with the right as you pivot to the left with a right punch, returning the stance to the original left Choh Ma position.

Reference—Just as the Motherline can be slightly shifted from side to

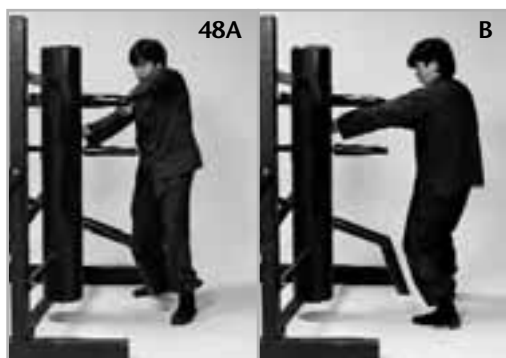
side during the Forward Stance Brace by adjusting the forward step, so can the Hau Chong Ma change the line if the fighter steps outward as well as backward. However, this will necessitate a small compensatory sliding step of the Light Leg after the pivot.

Seen Wai

The term *Seen Wai* translates as “Facing the Line,” but from this point on the word “Facing” alone will be used in reference to this concept. The idea of Facing is based on elements of the Centerline Theory as well as Self- and Applied Structure, as will be seen in this analysis of the *Loy Seen Wai* (Inside Facing) and *Ngoy Seen Wai* (Outside Facing) footwork.

The Wooden Dummy or any vertical post can help the Wing Chun student more easily understand the concept of Facing in the following way:

Stand in “Yee” Jee Keem Yeung Ma position with the Self-Centerline directly in line with the center of the Dummy or post. Without stepping the feet to any other position, there are only three basic Facing Postures (*Ying Sai*) possible: right Choh Ma, “Yee” Jee Keem Yeung Ma and left Choh Ma. Of course there are various degrees of turning to each side that can alter the Facing in small increments, but in general, only the three variations mentioned will be considered. The alteration of the angle of Facing is clearly seen as the trainee shifts from side to side, although the Centerline remains unchanged. Next, from the right Choh Ma position, take a right lateral step on the semicircle with the right foot and slide the left using a sideward Toh Ma. Again, without stepping again, pivot back to the left to face the Dummy.



Photos 48A and B—*Inside and Outside Facing Reference. In photo A, the Wing Chun man is in an “Inside Facing” relationship to the Wooden Dummy. In photo B, “Outside Facing” is shown.*

The relationship you now have with the Dummy is known as “Inside Facing” meaning that you are on the outside facing inward. You are still within striking range, as your Toh Ma step/slide should have taken you slightly forward as well as sideward. From this position, make a complete pivot to the right that does not take you so far around that you could not reach the Dummy with a left chop. This position is known as “Outside

Facing” and is the extreme limit to how much of your Dead Side you can safely expose to the opponent. In the Outside Facing position, you are on the outside facing outward.

Thus, it can be seen that Inside Facing and Outside Facing are also ways to define your positioning relationship to the opponent—not just the types of footwork that get you there.

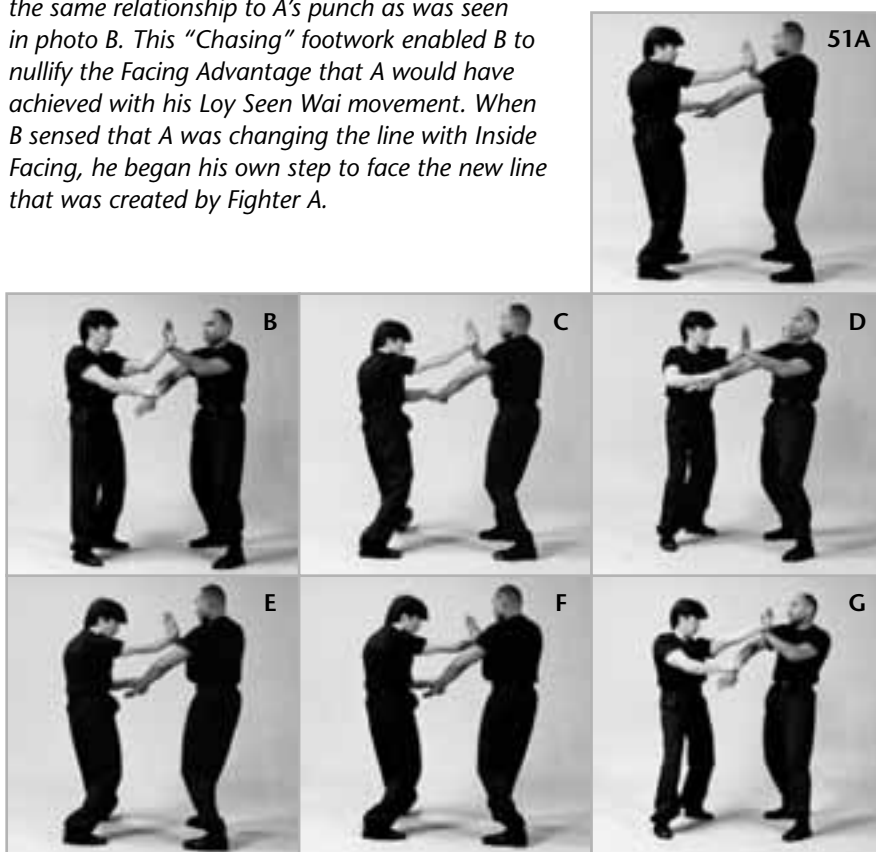
Fig. 50—Loy Seen Wai—The Inside Facing Stance. In this Combination Stance, which is a blend of the Choh Ma and Toh Ma footwork, the Centerline is shifted 45° from one side to the other. Beginning in the left Choh Ma position (photo A), step the left Light Leg out as if to begin a sideward Toh Ma step/slide (photo B) but instead pivot sharply to the right on the left heel as the right foot slides in to rebalance the stance (photo C). This leaves the trainee in a right Choh Ma referenced 45° from the original position. To repeat the Inside Facing footwork on the opposite side, step out with the right foot (photo D) and again sharply pivot on its heel as the left foot slides in to compensate for the extra width in the stance created by the initial step (photo E).



Loy Seen Wai—Formally introduced in the Wooden Dummy form, the Inside Facing Stance is used when the Wing Chun fighter creates a new line by stepping to the outside and then pivots inward to face that line. The stancework pictured in figure 50 is called “Loy Seen Wai” as it structurally creates an Inside Facing relationship to the initial line the trainee faces before beginning the footwork, but this footwork is not always needed to create Inside Facing. In other words, Inside Facing is a situation rather than a motion; any time either fighter uses any Moving Stance that results in the relationship described earlier, one or the other is said to be “Inside Facing.” For example, if the Wing Chun fighter is in a left Choh Ma when his opponent is in a right Choh Ma and the opponent steps to the Wing Chun man’s left using a sideward Toh Ma, an

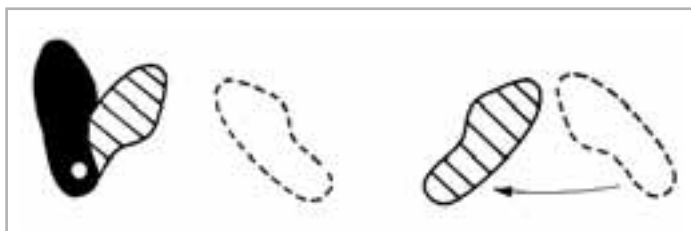
Inside Facing relationship to the opponent has been created by the step/slide without the Wing Chun fighter ever even moving.

Fig. 51—Practical Application of Loy Seen Wai. In this sequence, it can be seen how Loy Seen Wai footwork can be used to avoid “whipping a dead horse.” In the first sequence, Fighter A pulls B’s left arm down as he pivots and punches (photo A). When A attempts another pivoting punch, B can easily pivot again and block with another Woo Sau (photo B). But if, instead, Fighter A would have taken an Inside Facing step, his new position would have allowed him to go out and around B’s guard (photos C and D). Photos E–G show how Fighter B could have used his own Loy Seen Wai footwork to counter A’s, thus putting him in the same relationship to A’s punch as was seen in photo B. This “Chasing” footwork enabled B to nullify the Facing Advantage that A would have achieved with his Loy Seen Wai movement. When B sensed that A was changing the line with Inside Facing, he began his own step to face the new line that was created by Fighter A.



Loy Seen Wai footwork is used in a variety of ways to make from minute adjustments to radical changes of the Centerline while capitalizing on the torque of a Choh Ma pivot combined with the gathering and pushing-off power of the Toh Ma. As seen in fig. 51, the Inside Facing footwork allows the Wing Chun fighter to step outside when he senses that his opponent is about to successfully defend the line he is about to attack and to create a new line that is difficult or impossible for the opponent to defend. This is also illustrated by in the *Centerline Theory* essay of Volume II of this series: *Explosive Self-Defense Techniques*. Fig. 51E shows how the same application of Loy Seen Wai seen in fig. 51C can be countered by another Step-and-Face by the opponent.

Diagram Y—
Loy Seen Wai
Footprint.

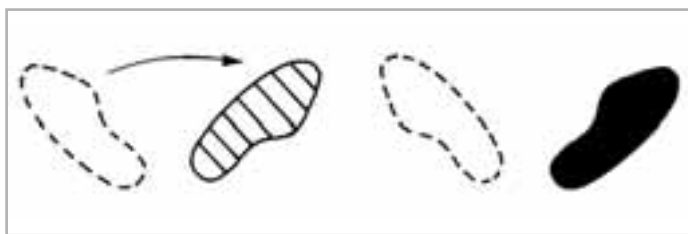


Yin/Yang Structure—There is a brief moment between the step and the sliding pivot where both sides of the body rapidly switch from Yin to Yang. At the beginning of the step, the side of the stepping foot is Yin while the other side is Yang as in a sideward Toh Ma. Those roles switch, however, as the stance is pivoted and the side of the stepping Light Leg becomes the pivoting Yang Heavy Leg of a Choh Ma to the opposite side.

Reference—As with all Wing Chun Moving Stances, Loy Seen Wai Reference remains consistent—Yang to the Centerline, Yin to the Self-Centerline. But the outward Adjustment Step before the pivot changes the line that results from this footwork so that the entire stance is referenced to face the opposite side with each repetition. This is unlike the Choh Ma pivot, whose Reference remains constant regardless of which way it is turned, because the Loy Seen Wai creates a new line each time and then turns to face it.

Ngoy Seen Wai—Also a combination of the Choh Ma and Toh Ma footwork, the Outside Facing Stance takes the Wing Chun trainee to the first outward-turned position described earlier, when the stance was stepped sideward from Choh Ma position facing the Wooden Dummy. It is used to either create a new Centerline relationship by stepping outside or to regain one's Structure from a position of disadvantage.

Diagram Z—
Ngoy Seen
Wai Footprint.



Like Loy Seen Wai, the Outside Facing footwork changes the line with a step and pivot, but it does so in a different way. Whereas Inside Facing steps away from the line and then turns to face it, Outside Facing pivots and steps toward and past the line to an outward-turned position as seen in fig. 54E. This position is turned to the maximum outward limit of 45° in relation to the opponent. In other words, if you were to draw a line from the Motherline to the core of the Dummy itself (the Centerline), that line would intersect the original Centerline that you had while in “Yee” Jee Keem Yeung Ma at 45° and would be the limit to which you could safely step and turn in that relationship without exposing your Dead Side to the opponent and still be able to reach him with a punch or chop from the side of the Heavy Leg.

As with the Loy Seen Wai, Outside Facing is a relationship as well as a type of footwork used to achieve that relationship. In other words, any other Moving Stance can create a Ngoy Seen Wai relationship under certain circumstances, whereas the actual Ngoy Seen Wai footwork will not always necessarily create one. For example, if the Wing Chun fighter is already in Ngoy Seen Wai position in relation to his opponent and he uses the Ngoy Seen Wai footwork to turn back and step to the center, he may not achieve the opposite Ngoy Seen Wai relationship if either he does not step far enough, or if the opponent moves with him. In both cases, he may only end up in a Central Choh Ma turned to the opposite side from his original Ngoy Seen Wai position. However, from this same position, a simple sideward Toh Ma might regain the Ngoy Seen Wai relationship on the opposite side or even Inside Facing. Figure 53 illustrates how a Ngoy Seen Wai Outside Facing step can also actually end up creating an Inside Facing relationship.

Yin/Yang Structure—The Yin/Yang Structure of Ngoy Seen Wai footwork is a blend of the Yin/Yang balance of both its component elements: Choh Ma and Toh Ma, although it can be considered to be exactly the same as that of the sideward Toh Ma. For example, if you are in a right Choh Ma position and you execute a Ngoy Seen Wai Tan Da, the Tan Sau must be on the left stepping/pivoting side and the right punch would coincide with the right sliding step.

Reference—In the same example above, the knuckles of the right punch would fall on the new Centerline created by the initial step/pivot while the Yin motion (Tan Sau) would move with and remain referenced to the Self-Centerline. If the sequence were repeated on the other side, the knuckles of the left punch would end up anywhere from one inch to one foot to the right of the spot the right knuckles occupied in the previous punch, depending on whether the Adjustment Step was one inch or any length of up to a foot.

Ngoy Seen Wai footwork is primarily used to regain lost facing advantage with an inward turn/step/slide to enable the Wing Chun fighter to defend against an attack with good Structure. It is also used to side-step oncoming power while boosting the Yang power of the Heavy Leg for attacking or defending motions executed with the sliding step syllable as when the Wing Chun man steps outside of the opponent's punch with his own Ngoy Doy Gock Kuen Excluding Punch.

Fig. 52—Ngoy Seen Wai—The “Outside Facing” Stance. Also a combination of the Choh Ma and Toh Ma Moving Stances, Outside Facing takes the Wing Chun fighter 45° from the center but turned outward in relation to the Centerline. Beginning in the left Choh Ma position (photo A), step sideward to the right with the right foot (photo B) while sharply pivoting to the right. As if completing a right sideward Toh Ma, slide the left foot in to rebalance the stance (photo C). Photos D and E illustrate the same Ngoy Seen Wai footwork on the other side.

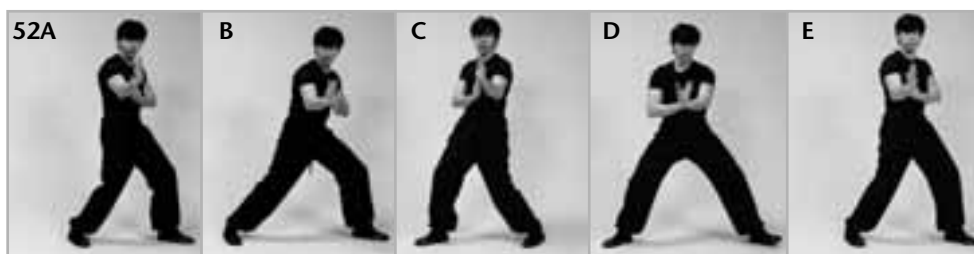


Fig. 53—Practical Application of Ngoy Seen Wai as a Relationship. Sometimes, Ngoy Seen Wai can be both a form of footwork and a relationship to the opponent as is seen in this sequence. When Fighter B stops A's left jab with his own right Jom Sau (photos A and B), Fighter A can regain the line by using a forward Outside Facing Step to the outside as he excludes B's right arm with a Ngoy Doy Gock Kuen Outward Diagonal Punch (photo C). Pivoting back toward the inside for power and to gain Facing Advantage, Fighter A converts the punching hand to a Lop Sau grab as he delivers the left punch (photo D), ending up in an Inside Facing relationship.

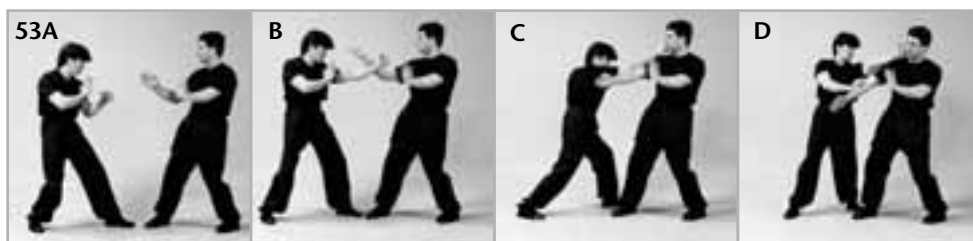


Fig. 54—Practical Application of Ngoy Seen Wai as Footwork. Sometimes Ngoy Seen Wai footwork creates an Outside Facing relationship. From the Lop Sau Cycle (photos A and B), Fighter A attempts to shoot a Biu Jee Sau Thrusting Fingers attack to B's eyes from beneath, which is countered by B's own left Biu Sau (photo C). In order to more easily slip his uppercut through the inside opening, A then begins the Ngoy Seen Wai step back to the inside while also beginning to convert the blocked Biu Jee strike to a Lop Sau grab (photo D), and finishes the sliding syllable of the footwork as he releases the punch from a newly acquired Outside Facing relationship (photo E).

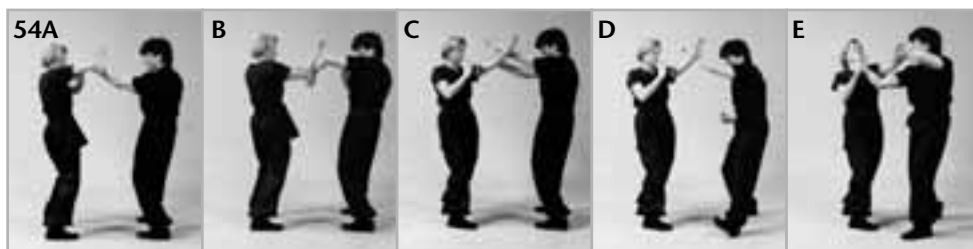
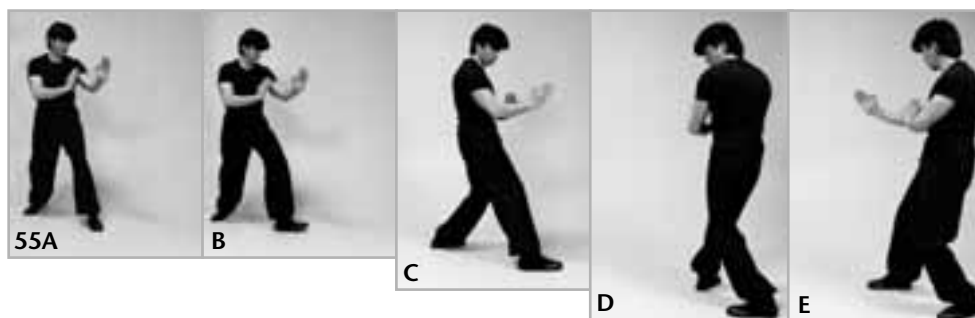


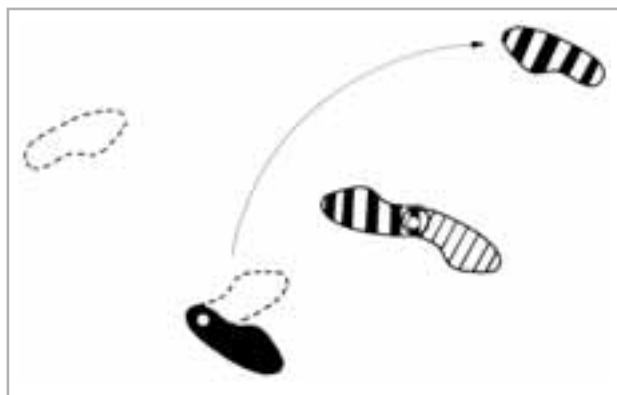
Fig. 55—Hau Huen Juen Ma—The "Back Circle Stepthrough" Stance. This last Combination Stance is a blend of Syeung Ma and Toy Ma footwork. Beginning in the left Bai Joang Ready Position (photo A), pivot the left foot (photo B) and step through forward past the center with the right leg (photo C). Pivot the right foot 45° outward to begin the Syeung Ma advance that in turn begins a circular whip of the left leg and body as they freely whirl around, pivoting 180° on the right foot (photo D). At the completion of the motion, the stance will face the opposite direction from the original position (photo E).



Hau Huen Juen Ma

The last major Combination Stance is the *Hau Huen Juen Ma*, or “Back Circle Stepthrough.” Also called simply *Hau Huen* or *Hau Juen*, it is a blend of *Syeung Ma* and *Toy Ma*, put together to form a tornado-like double advancing rotation of the body. Although taught to the student at Chum Kiu level, the *Hau Huen Juen Ma* footwork is not formally introduced into the system until it appears in the *Hau Huen Juen Ma* Gwot Doh motion of the “Bot” Jom Doh set.

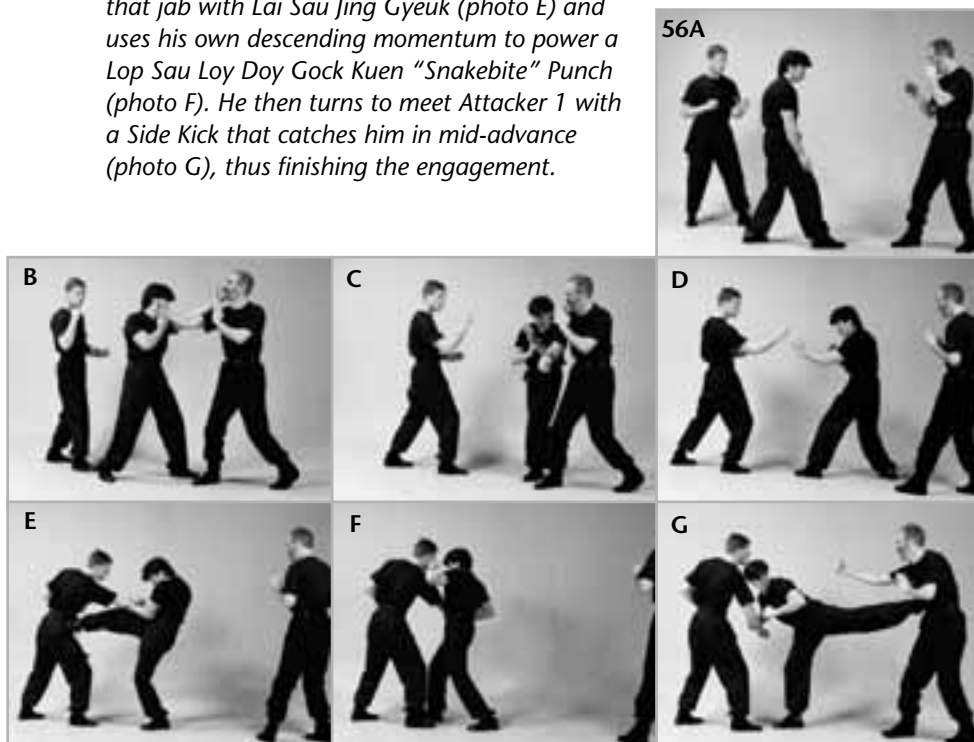
Diagram AA—Hau Huen Juen Ma Footprint.



Hau Huen Juen Ma is by far the most radical Moving Stance of all, changing the body positioning from one side of the Centerline to a point with the leading foot at least 18 inches ahead of the previous position of the original leading foot, rotated a full 180°. This means that if the trainee begins in a left-leading Forward Stance facing North as in photo A of fig. 55, after one cycle of the Back Circle Stepthrough, he will end up in a right-leading Forward Stance facing South with the right foot at least 18 inches north of the original position of the left foot as in photo D. Another cycle of the *Hau Huen Juen Ma* will bring him back to the original left-leading Forward Stance in the same place he started, or anywhere in between, depending on the angle of the Adjustment Step(s), which in this case could be either the *Syeung Ma* stepthrough, the *Toy Ma* retreat or both. This means that

by tailoring either or both of the two adjusting element syllables, he could end up facing West in a shortened version of the above-described example, or facing East in a version which employs the maximum angulation and rotation allowed by the two component stances.

Fig. 56—*Practical Application of the Hau Huen Juen Ma Footwork. In an “Improvisational” street application of the Back Circle Stepthrough, the Wing Chun fighter uses this Combination Stance to give his opponent the illusion that he is retreating when he is in fact “drawing” the attacker by inducing him to chase his position. As Attacker 1 prepares to punch while his accomplice looks on, the Wing Chun man quickly steps forward and “includes” the right punch (photos A and B), using his own punching motion to redirect that punch past him as he punches the opponent with “borrowed” power. Next he turns back with a retreating slide step (photo C) and uses a Syeung Ma advancing step to turn toward Attacker 2 (photo D), who attempts a right jab. Fighter A meets that jab with Lai Sau Jing Gyeuk (photo E) and uses his own descending momentum to power a Lop Sau Loy Doy Gock Kuen “Snakebite” Punch (photo F). He then turns to meet Attacker 1 with a Side Kick that catches him in mid-advance (photo G), thus finishing the engagement.*



Using the Hau Huen Juen Ma footwork, the Wing Chun man can quickly cope with radical changes of the line by an opponent or greatly enhance his mobility when confronted by multiple attackers. In photos A through G of figure 56, the Wing Chun fighter uses the Back Circle Stepthrough to dupe his adversary into chasing him and then quickly spins around with a surprise kicking attack that capitalizes on both the forward momentum of the opponent and the Whirlpool Energy of the Hau Huen Juen Ma.

In another form of Hau Huen Juen Ma application, any Simple or Complex Attack executed with Syeung Ma Footwork can serve as the first syllable of a Back Circle Stepthrough. For example, when faced with two attackers, the Wing Chun man might attack the first with Syeung Ma Tan Da and, without stopping, spin around to hit the second with a punch powered by a circular whip of the body that slings the fist around the back and then around to the front.

Yin/Yang Structure—Like all other Combination Stances, the Yin/Yang Structure of the Back Circle Stepthrough is a blend of that of both its components. In one complete Hau Huen cycle, the balance of Yin and Yang is as follows: 1) The lead left foot pivots outward—Yin begins on that side. 2) The rear right foot steps through—Yin continues on the left side as Yang begins on the right. 3) The left foot slides around the back as the body weight spins on the heel of the right foot, catching the momentum of the ascending Power Arc that the right foot followed as Yang. But because the left is completing a full 180° pivot, that same arc of power becomes Yin; if any motion were to be launched with the left hand, it would have to be Yin in nature. 4) The final pivoting motion spins the entire stance counter-clockwise—extreme Yang energy goes to the right hand as the left shoulder and side of the body retracts with Yin Power. Thus, the Yin/Yang Structure begun in the initial pivot of the front foot is compounded further and further with each additional syllable of motion until it snowballs into a great cyclone of counter-clockwise torque.

Reference—Depending on the degree of twist in the initial pivot, the angle of the forward stepthrough and the length of the backward sliding arc, the Reference can change in many different ways. In the version pictured in fig. 55, the Centerline remained constant—the “eye of the hurricane”—as the Wing Chun man stepped/slid and whirled through to face it from an angle 180° around the back. But with subtle alteration, the same line could be faced anywhere from 45° to 270° from the original angle of Facing.

This concludes the descriptions of all the major Moving Stances of the system. Throughout this series of volumes, each will be illustrated and referred to in many different applications. It is therefore vital that the

Wing Chun student masters them at this point so that he or she will be able to understand and execute those applications, concentrating on the strategy of each rather than on basic footwork. Stance mobility is a key skill developed at Chum Kiu level and relied upon heavily at more advanced stages. For more details on mobility exercises, see Volumes III, IV and XV of my Unique Publications video series.

THE EIGHT KICKS OF WING CHUN



In Parts II and III of the Chum Kiu form, the student is formally introduced to the two major Wing Chun kicking structures: Jing Gyeuk and Wahng Gyeuk, and shown five different ways of using them both as attacks and defenses.

By the time the trainee reaches Chum Kiu level, he or she has an excellent grasp of the principles behind many of the system's hand techniques. These same principles apply, although in slightly modified form, to the kicking motions of that level. For example, the idea of pushing the fist out along the Centerline using the elbow as a piston is translated onto the legs by substituting the knee for the elbow and the heel for the knuckles. Just as the elbow may not reach full extension when the fist stops as it hits the target, so too may the kicking leg remain slightly bent on impact, allowing power to be smoothly transferred into the target. Also, understanding the principles behind the individual *Sau Fot* (Hand Techniques) leads the student to a better understanding of their corresponding leg techniques; many of the hand motions of Wing Chun have a counterpart leg technique that follows the same principle as its namesake. For example, Tan Gyeuk is a leg block using the outside of the shin and/or knee to include or exclude the opponent's kick, which is similar in principle to the Tan Sau motion. Boang Gyeuk uses the shin angled at 135° to cut into and deflect an oncoming straight kick from below. Fook Gyeuk uses a leg formation similar to the Fook Sau to block downward and/or trap the opponent's leg.

Certain leg techniques are primarily used as kicks or knee strikes while other leg maneuvers can double as blocks, parries, carries, deflections or traps. Although each leg motion has a primary attack or defense function, all Wing Chun leg techniques, like its hand techniques, can serve either function depending on circumstances. They can, however, be grouped by their primary function as attacking or defending motions for purpose of examination in this essay. The eight main leg kicking attacks are; Jing Gyeuk (Straight Kick), Wahng Gyeuk (Side Kick), Inside and Outside Tiu Gyeuk (Instep Lift Kick), Tai Sut (Raising Knee Strike), Inside and Outside Doy Gock Gyeuk (Diagonal Knee Strike) and Biu Gyeuk (Piercing Toe Kick). In defense, the motions of Tan Gyeuk, Boang Gyeuk and Fook Gyeuk give birth to motions such as Pock Gyeuk (Slapping Foot Block), Woo Gyeuk (Vertical Knife Edge Block), Jut Gyeuk (Downward Jerking Leg Block), Lon Gyeuk (Horizontal Leg Bar), Gahng Gyeuk (Sweeping Leg Block), Gum Gyeuk (Downward Pressing Foot Block), Tan Sut (Outward Knee Block), Fook Sut (Inward Knee Block) and Hay Sut (Raising Knee Block). Other leg motions are based more on principles than they are on individual techniques, meaning that it is the way the leg is used and not its actual Structure that determines category.

This includes movements such as *Huen Gyeuk* (Circling Leg) and *Moh Ying Gyeuk* (“Shadowless” Kick) at Chum Kiu level and will include the famous “Eight Kicks” of Wing Chun at Biu Jee level.

Leg Attack

Four Basic Kicks



Wing Chun kicks, like all techniques of the Wing Chun system, are economically structured to achieve maximum power potential, flexibility and safety in application through scientific design. For example, unlike most other fighting systems, Wing Chun kicks are rarely targeted above the kicker’s waist-level and never above chest-level. This reflects the economy of the system. In the ever-conservative logic of Wing Chun, kicking to the head would be the logistical equivalent of bending down and punching the

foot. In other words, it is uneconomical to use the foot to travel so far to the target, unbalancing the stance and expending extra time and energy, when the hand could do the same job but much more quickly and safely. This is not to say that kicking the head is never seen in Wing Chun; if the opponent is knocked down or attempts a low tackle, he will almost certainly be met with a kick or knee to the face or neck. This is also not to say that it is impossible to kick the head in a standup fight. Indeed there are many masters of various arts that can apply lethal kicks at heights above their own head-levels. It is only to say that within the total spectrum of Wing Chun logic and conservatism, the head-level kick is considered more of a risk than it is safe to take when there are other avenues available. This conservative nature of the use of kicks in Wing Chun is expressed in the saying “*Gyeuk Moh Hoy Fot*”—“A kick never misses,” which relates to the reluctance to take unnecessary risks that results in a high success rate.

There is a common misconception that the Wing Chun system is lacking in kicking technique. This is mainly due to the fact that most of its leg motions are rarely seen in books and other publications, although there are a great many. As the system has a vast array of kicks that can be executed in many ways, it is a mistake to think that the leg attack of Wing Chun is inadequate and must therefore be supplemented with kicks “borrowed” from other systems. In fact, in order to maintain the integrity and totality of the system, it is vital that outside techniques are not introduced and substituted in place of the standard Wing Chun kicks. Unless a fighter is able to completely switch from one system to the next, never blending Wing Chun technique with that of another system in any one motion, the foreign technique will be “kicked-out” of the system as surely as the heart of an animal would be rejected by the body of a human being—the two systems are not interchangeable. More important than trying to improve upon the kicks of the system is to learn them and the principles behind them thoroughly. This requires much practice and effort, and begins at Chum Kiu level.



**Photo 50A,
B and C—
Jing Gyeuk,
the Front Kick,
seen from
three angles.**

Jing Gyeuk—Jing Gyeuk, the Straight Kick of Wing Chun, also called the “Front Kick,” is the most commonly used of all system’s leg attacks. In Structure and principle, it is very much like the Jing Jyeung Vertical Palm Strike in that it uses the heel to strike and is rotated more and more outward from the extreme vertical position as the target height becomes lower and lower. This rotation, like that of the palm with strikes at varying levels, allows proper bone alignment on impact and exposes the heel so that the ball of the foot does not come into play. But in the case of the legs, this outward-turned foot position has another purpose: to allow for a wider margin of error, reducing the possibility of slipping off to one side of a slim, rounded vertical target (such as the shin or calf area) on impact. This is accomplished by “Crossing the T”—turning the length of the foot 90° across the vertical length of the leg. This is safer, because if the aim of the kick is inaccurate or if the target is hit slightly mid-motion, the horizontal width of the foot gives an additional six inches or so of “forgiveness” in either direction. If the foot were instead held completely vertical with the toes up, not only would a slight miscalculation on the part of the kicker or a shift of position by the opponent result in the kick slipping off to one side of the target, but even if the kick landed, much of its impact would be absorbed by the “give” in the ball of the foot and the ankle. This is in contrast to hand technique, where the addition of bone joints to the “power train” results in greater snap through Body Unity; in Wing Chun kicking, the less bone joints involved, the more powerful the kick. And as will be seen to be true of nearly all Wing Chun kicking techniques, the heels point at each other at the completion of the kick.



Photo 50D—Wing Chun kicks, although never directed above the chest level of the kicker, can be used to attack any vital point on the opponent’s body, including the head, depending on Wai Jee (Positioning and Reference).

Photo 50E—*Jeet Jing Gyeuk*, the Front Stopkick.



***Fig. 57—Jing Gyeuk.** The basic Straight Kick of Wing Chun is executed with a relaxed snap that focuses the heel of the kicking foot to the Centerline in the same way that the knuckles of a punch reference to that line. Photos D and E illustrate the mid-level and low Jing Gyeuk. In Photo F, the high Straight Kick is shown. Note that the highest point kicked is at the kicker's own chest level.*



To execute the basic Straight Kick, start from a right-leading Forward Stance as in photo A of fig. 57 above. Pivot the right foot outwards on its heel to the pushoff position used in most forms of Ma Boh footwork. This accomplishes three things; 1) the ball and arch of the right foot is moved out of the path of a completely straight and direct left kick. 2) The pivot of the foot initiates a pivot of the shoulders, which in turn begins to build momentum for the kick, or for any accompanying hand technique executed with this first syllable of motion. 3) The foot is pivoted to the “speed skater’s” position to allow a forceful pushoff and power base for the kick. Staying relaxed, swing the heel of the kicking foot out in a straight line to its ultimate destination on the Centerline (photos B and C). If the kick does not make contact with any target, such as the wall-mounted sandbag or Wooden Dummy, the leg should smoothly snap out

to full extension. The heel of the kicking foot should be the furthest extremity of the kick, with the toes rotated outward to a degree determined by the height of the kick. Throughout the kick's execution, the upper body Structure should remain unchanged to prevent "telegraphing" the motion to an opponent, with the possible exception of an alternation of the Joang Sau hand when the leg plants forward, in much the same way the lead guarding hand changes after a full Syeung Ma or Toy Ma stepthrough. The maintenance of the same Structure in the upper pyramid is also vital to the ability to use the hands in conjunction with leg technique without the two working at cross purposes, one robbing the other of its power. As stated earlier, the upper body of the Wing Chun fighter should remain inscrutable to the opponent by remaining largely unaffected by the motion of the legs, whether in a Moving Stance or a kick. As can be seen in Illustration 6, if the legs of the Wing Chun fighter were shrouded in a heavy mist that veiled the lower pyramid from the waist down, it would be impossible to determine whether he was in a turned, Forward or Braced Stance, or if he was kicking with either leg!

Illustration 6—If the legs of a Wing Chun fighter were shrouded in a heavy mist that obscured the entire lower half of his body from view, it would be impossible to determine what stance he was in or if he was kicking.



The Jing Gyeuk is used to strike all target areas below chest-level, and is usually focused on the shin, knee, thigh, hip or ribs. As is the case with all Wing Chun leg technique, it can also double in function as a defense leg to stop the opponent's leg motion by "kicking his kick." Photo 50E shows one such application, as Fighter A uses the Jing Gyeuk motion to stop the opponent's leg attack in a motion called *Jeet Gyeuk* (Stopkick). The Jing Gyeuk motion, being the first kick of the Chum Kiu form, also introduces the student to the fact that a kick can be substituted for any syllable of footwork. There are as many ways of executing the Jing Gyeuk as there are ways of moving the stance. Using the five basic Moving Stances

described earlier, it can be seen that Jing Gyeuk can be substituted for the turning, stepping or sliding “syllable” of each in the following ways:

Choh Ma—From a right Choh Ma, the Wing Chun fighter can execute Jing Gyeuk directly from the right Light Leg without turning, or with the left leg during a left pivot. At the exact instant that the left would have become the Light Leg had there not been a kick, it instead pivots in mid-air on its way to the target, while the right base pivots to balance and add power to the Jing Gyeuk structure.

Toh Ma—In the forward-moving Toh Ma, Jing Gyeuk can be inserted in place of the stepping or the sliding syllable. For example, from a left-leading Forward Stance, the Wing Chun fighter can raise the front foot to kick and then plant that foot directly forward of its initial position as he completes a compensatory sliding step, or he could take an initial Adjustment Step to change the line and at the same time gather power for a kick which would take the place of the sliding step. The same principle can be applied to the sideward Toh Ma.

Syeung Ma—As with all other footwork, Jing Gyeuk can be executed in place of either the initial outward pivot of the lead foot, the stepthrough, or the sliding step of the full Syeung Ma. In other words, from a left-leading Forward Stance, the pattern could be: 1) Kick off the left foot, plant the foot in an outward-turned position, stepthrough, slide; 2) Pivot the left, kick off the rear right leg, plant the right foot forward, slide; or 3) Pivot the left, stepthrough with the right and kick with left foot from the rear position instead of sliding.

Toy Ma—Because the initial step goes backward, the most likely time to kick off the first syllable would be if an attacker approached from behind and the Wing Chun fighter quickly turned and met him head-on with an outward Jing Gyeuk. In another situation, the Wing Chun man could instead step back and pivot through to face his attacker with a Jing Gyeuk off the former rear leg. In another application of substitution of the pivoting syllable of Toy Ma for a kick, beginning in a left-leading forward stance, the Wing Chun fighter could first step back to relieve the pressure created by an opponent’s forward stepthrough, then kick him with Jing Gyeuk off the now-leading right foot.

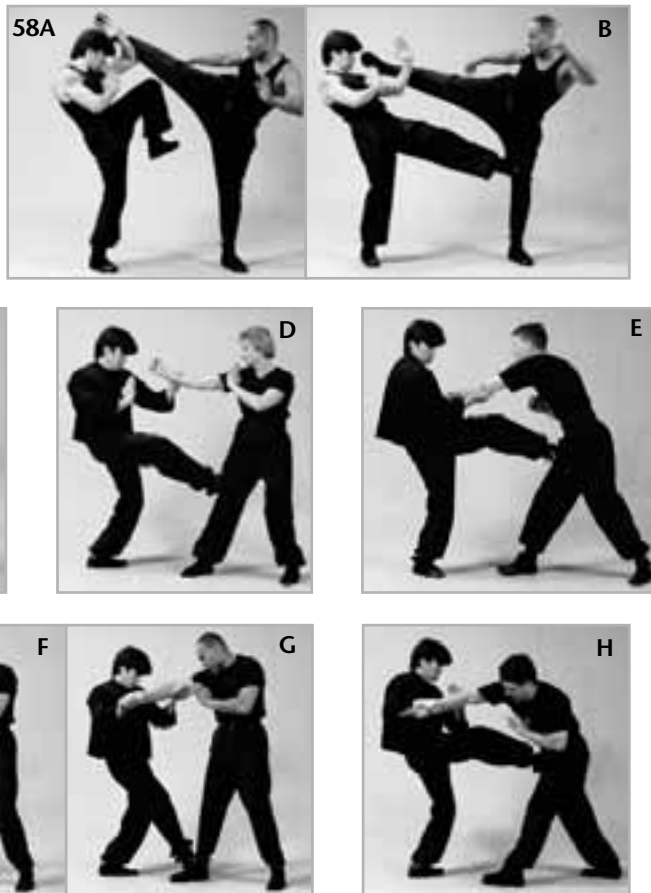
Som Gock Ma—Following the same logic, it can be seen that the Wing Chun fighter could exercise any one of three options: kick, step and slide, step back, kick and slide, or step back, step up and kick. The same applies for the Seep Ma footwork as well, and is most clearly illustrated by contrasting Movements 5, 34 and 58 of the Wooden Dummy form (see Vol. III), where the upper body Structure remains the same—Tan Da Chahng Dai Jyeung—but in the last two cases, a kick is substituted for the circle for the sliding step of the original Seep Ma. This also illustrates

the fact that any simple or complex hand technique can be simultaneously executed with a kick.

Although the upper body Structure is the same in each of these Dummy techniques, in Movements 34 and 58, the right and left leg of the Seep Ma position of Movement 5 are replaced by kicking motions in the lower pyramid.

Fig. 58—Six Applications of Jing Gyeuk. Photos A and B illustrate the Deng Jing Gyeuk, or “Nailing” Front Kick from the Chum Kiu form, used after blocking the opponent’s high Round Kick. In photo C, the Front Stop Kick (Jeet Jing Gyeuk) is seen, executed with Boang Sau from the Lop Sau Cycle. Jing Gyeuk is shown with Pock Sau in Photo D. Photo E illustrates Lai Sau Jing Gyeuk, where Fighter A applies the over-and-under grab to pull the opponent into his kicking attack.

Another scraping version of Jing Gyeuk is seen in Photos F and G. Photo H illustrates a Yin grab/Yang kick application of the Front Kick.



The same principle of substituting a kick for any syllable of footwork also applies equally to all Combination Stances as well. The basic guideline is that the kick takes the place of the step, pivot or slide of Bracing, Facing or Back Circle Stepthrough footwork.

Jing Gyeuk power comes from a forward thrust of the hip in conjunction with the swinging momentum of the kicking leg, which does not raise first before kicking but instead shoots straight to the target from its former position on the floor. This can be compared to gathering momentum by swinging a ball on a chain rather than lifting it and then throwing it at the opponent. If the knee is lifted first before kicking, the foot is then forced to travel in a two-syllable “L” shaped pattern instead of a smooth 45° angle from its position on the floor to full extension, like a jet plane taking off. The fluid, swinging power created through proper Jing Gyeuk Structure can also be supplemented by prefacing it with an Adjustment Step, pivot and/or a pull in of the opponent using a single or double grab. A last minute push-off with the base leg, which remains bent for stability throughout the kick, also adds power.

As the student progresses to Biu Jee level, he learns eight variations of performing the Jing Gyeuk, as well as all other Wing Chun kicks. This has led some people to believe that there are only eight kicks in the system. In actual fact, those eight basic variations can be intermixed to create even more than eight versions of each kick. Within the Chum Kiu form, the student is introduced to four of the eight kicking principles, used in five ways.

The first major kicking principle that appears within the text of the forms is the *Huen Gyeuk* (Circling Leg) seen in Movement 55 of the Chum Kiu form, where it is applied to the Jing Gyeuk by whipping the foot along an arced path from the floor to the target. The circular motion of the leg creates Whirlpool Energy by blending that circle with the inherent straight line of the basic Jing Gyeuk. Not only is this more smooth and powerful, but it is also harder to defend against than a standard straight kick because it goes out and around the opponent's guard in a short arc pattern, coming in from an oblique angle. The Huen Gyeuk principle is also applied to the *Wahng Gyeuk* in Movements 98 and 99 of the Chum Kiu form. Other kicking principles that appear within the Chum Kiu form itself include the *Jut Gyeuk* (Jerking Leg) that appears directly after the Jing Gyeuk of Movement 55, the *Deng Gyeuk* (Nailing Kick) seen in Movement 74 and the *Teo Gyeuk* (Jumping Kick/Skip Kick) seen in Movement 73. Teo Gyeuk applications allow you to skip in to close the gap with the same range you would have gotten from a rear leg kick, but they are inherently faster due to the shorter distance the foot has to travel. Skip Kicks are executed with a quick, jumping replacement of the front leg with the back as the front leg raises off the ground to

begin the kick. Replacing the front foot of the stance, the new base foot should land on or past the same point on the ground before the kick lands. All Wing Chun kicks can be executed with a skip entry.

By intermixing only these four principles, it is possible to create *Huen Deng Gyeuk*, *Huen Jut Gyeuk*, *Teo Deng Gyeuk*, *Teo Jut Gyeuk* and more combinations that can then be applied to *Jing Gyeuk* or any other Wing Chun kick. More will be said on this subject in the *Eight Kicks of Wing Chun* essay that follows.



Photos 51A and B—
Wahng Gyeuk, the Side Kick, shown from 2 angles.



Wahng Gyeuk—The second major kick of the system is known as *Wahng Gyeuk*, which means: “Horizontal Kick.” It is the leg’s equivalent of *Fun Sau* (also called *Wahng Jyeung*) or the *Gum Jyeung* palm-edge strike, depending on how it is used. This kick, which first appears in Movement 74 of the *Chum Kiu* form, is more commonly known as the Side Kick and will be referred to as such from this point onward.

Fig. 59—Wahng Gyeuk—The Side Kick. From a position with both feet flat on the floor in the *Bai Joang* stance (photo A), the leading foot is pivoted on its heel (photo B) to begin creating circular momentum in the hips and shoulders



as well as to clear the most direct path of the kicking foot to the target. The kicking leg moves directly from its position on the floor (C) to its final point of Reference with the heel on the Centerline.

The Side Kick can be executed from any Forward, Braced or pivoted position. It introduces the second kicking structure of Wing Chun, with the body turned slightly away from the kick, which is different from that of the Jing Gyeuk; in the Jing Gyeuk, the kicker's body is square to the target with the toes turned 45° outward. During a Side Kick he is Outward-Faced by no more than 45° in relation to the target with the toes of the kicking foot pointing inward and upward at 45°. This means that, like Jing Gyeuk, the hands can still be simultaneously employed, although with a more limited range of options. With the Wahng Gyeuk, only an Outside Facing technique—Simple or Complex, can be simultaneously applied due to the Angle Structure of the upper body. The 45° inward angle of the foot has the same “Crossing the T” effect as in Jing Gyeuk, as well as to align the bones of the leg, making the heel the striking surface.

The 45° upward angle of the foot and the attacking angle of a Side Kick executed from the leading leg is exactly the same as the angle of a Jing Gyeuk Front Kick executed from the rear leg of the same stance. The same relationship exists between the angle of the foot and attacking angles of the lead and rear Loy Tiu Gyeuk and Ngoy Tiu Gyeuk Round Kick and Reverse Round Kick.

Side Kick power comes from a relaxed yet firm twist and snap of the hip and knee as the foot glides directly to the target in a straight line angled 45° from the floor. During the kick, the leg can be imagined to be a rope, and the foot a sack of rocks. In some cases, the base foot is pivoted outward on the ball of the foot to add Whirlpool Energy to the torque created by the hip twist and the straight-line Yang thrust of the knee snap, together with the swinging momentum of the kicking foot. Turning the base foot on the ball also adds additional length to the kick. The knee of the base leg can be slightly straightened (although never completely) on impact to add even more push-off power to the kick as well.

Wahng Gyeuk is usually targeted to the knee and/or shin of the opponent, although it can be used anywhere below chest-level and can also serve as a Jeet Gyeuk defense leg at times. When kicking the outside of the knee or anywhere above knee-level, the heel is ordinarily the striking surface, whereas when the kick is directed to the inside of the knee joint or to the shin or ankle, the knife-edge of the foot is used to cut and scrape the vertical surface of the opponent's leg. When stomping the opponent's foot, the heel is once again the striking surface. The reason for the change from heel to knife-edge at knee-level is that below that level, the heel cannot be used in good Structure against a vertical surface. Thus, the edge of the foot is used in much the same way that the “Yut” Jee Choong Kuen gradually rotates downward as its level descends toward becoming Chop Kuen. As the target level raises, it becomes more

natural to use the heel without the undue strain on the ankle that would result if the knife-edge were used at that upward angle.

Fig. 60—*The Side Kick in Application.* Photos A, B and C show how Wahng Gyeuk can be used to initiate an attack. Photo D shows the Jeet Wahng Gyeuk Side Stop Kick. In this application, the Side Kick can be used to stop an oncoming kick with the sharp edge of the shoe—an action which turns the force of the opponent's kick against him as the harder he kicks, the worse he hurts himself. The Chai Wahng Gyeuk Scraping Side Kick is seen in photos E–G. Note that below



knee-level, the outer edge of the foot becomes the striking surface, which scrapes down the opponent's shin until it finally stomps and/or pins his foot to the floor. Photo H and I show how the opponent can be pulled into the Side Kick to "borrow his power." In Photo J, the Side Kick is shown used in conjunction with the Wing Arm Deflection, illustrating the principle that it is possible to insert a kick in the lower pyramid without affecting the structure of the hands.



From a Forward Stance, the Wing Chun fighter can very quickly “close the gap” by directing a Side Kick to the opponent’s leading knee with the front leg, capitalizing on the extended range of that kick, or from the same Forward Stance, can use a Side Kick off the rear leg which gains momentum and torque as it swings through with a pivot of the base foot. In its Jeet Gyeuk Stopkick application, the Side Kick can be used to intercept an incoming Front or Side Kick from the opponent, or can act as a leg-check as the Wing Chun fighter attacks with the hands.

In the same way as the Jing Gyeuk, the Side Kick can be executed with most of the Eight Kicking Principles or a mixture of those principles. Within the Chum Kiu form itself, two ways of executing the Side Kick are exemplified: the “Nailing” Deng Wahng Gyeuk of Movement 74 and the circling Huen Wahng Gyeuk of Movements 98 and 99. Also, like Jing Gyeuk, the Side Kick can defeat the Yin/Yang Structure when executed with Huen Gyeuk principle.

As with Jing Gyeuk and all other Wing Chun kicks, Wahng Gyeuk can be substituted for any syllable of footwork while allowing any motion that would have otherwise been executed with that syllable to go on as normal, without any change in upper body structure. For example, in the case illustrated in fig. 60I, where the Wing Chun fighter simultaneously executes Boang Sau and Wahng Gyeuk, the kick takes the place of the stepthrough syllable of Syeung Ma. Had the kick not been executed, the leading leg would be on the ground but there would have been no significant change visible in the upper body. This can be seen throughout this book series; in any photograph that illustrates kicking, if the reader covers only the legs of the kicker, the photograph will still illustrate correct Structure in the upper pyramid without any sign that a kick is being executed. This will be true for nearly all kicks but those that are executed while holding the “Look Deem Boon” Gwun. When the pole is extended, it can act as a counterbalance to the stance so that the body can lean over more to add range to the kick, which may become necessary if the opponent is also armed. At other times, the pole can act as a crutch, giving the Wing Chun fighter an extra “leg” to support him during a kick. For example, if the Wing Chun man puts one end of the pole against a wall or on the ground, he can push off to add extra power to the kick in an action similar to the beginning of a pole vault. Occasionally, the upper body Structure can be altered, provided that alteration adds power or leverage by a strategic lean of the body, as in fig. 68 of this essay, where Fighter A leans to the right with an inward knee attack.

The Side Kick is generally the most powerful kick in the Wing Chun fighter’s arsenal. When used correctly, it is a lethal weapon that can shatter the ribs, hip or leg of an opponent. When applied to the head of a

falling or downed enemy, the Side Kick can be a devastating blow that could end a fight.

Fig. 61—Ngoy Tiu Gyeuk—The Outward Instep Kick. Seen at full extension from the side in fig. 62D, Ngoy Tiu Gyeuk begins



with a bent knee (photo C), although the kicking foot travels directly from the floor to the target, which might be at any level below the kicker's chest. Photos 52A–C illustrate the Ngoy Tiu Gyeuk motion in application.

Ngoy Tiu Gyeuk—Ngoy Tiu Gyeuk, the Outward Instep Lift-Kick is an outward-swinging upward-angled kick that uses the outside instep and heel of the foot as a striking surface. It is usually directed to the ribs or groin area but can also strike the knee from the outside or kick inside the knee to break down the opponent's stance.

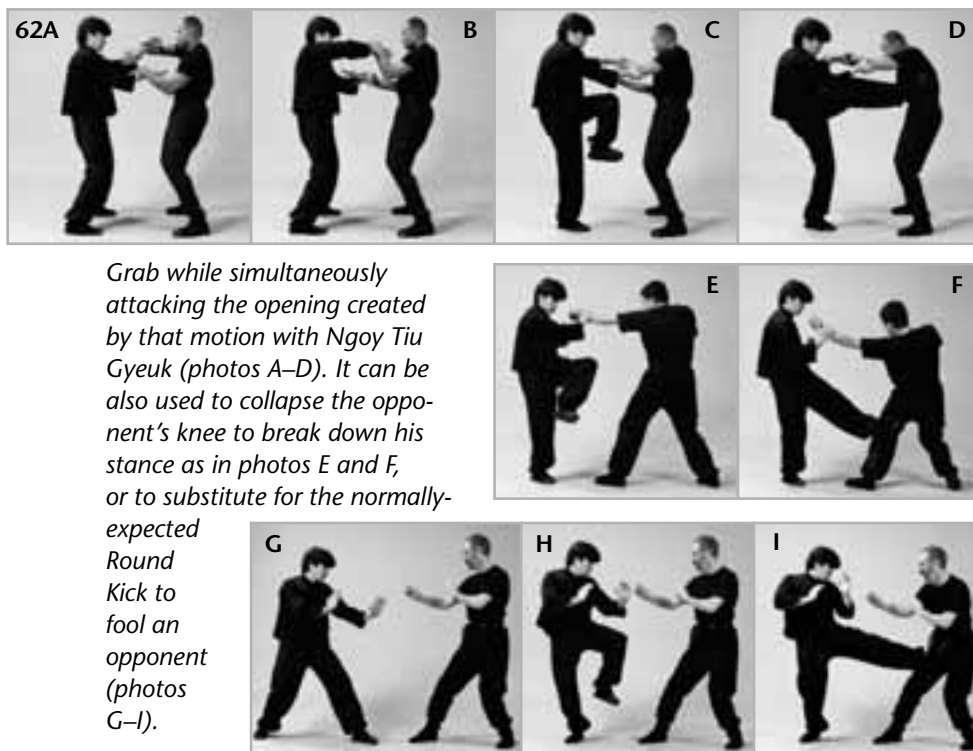
The upper pyramid structure during the execution of Ngoy Tiu Gyeuk is exactly the same as that of Jing Gyeuk, with the upper body squarely facing the Centerline. It is primarily executed from the front foot of a Forward Stance, but can at times come off the rear leg as is the case when the Ngoy Tiu Gyeuk is substituted for the circling step syllable of a forward-moving Seep Ma.

Photos 52A–C—Pock Sau/Ngoy Tiu Gyeuk on the Wooden Dummy and in application.



Movement 67 of the Mook Yan Joang Fot Yut Ling Bot formally introduces the Tiu Gyeuk motion, where it is applied simultaneously with a Pock Sau, illustrating the fact that the upper body remains inward-faced during the execution of the kick. This simultaneous Pock Sau/Tiu Gyeuk application is illustrated by Photo 52C, where Fighter A uses his right Pock Sau to stop the opponent's punch while attacking the outside of the knee joint with the Ngoy Tiu Gyeuk motion. In the same circumstances, Jing Gyeuk could have taken the place of Ngoy Tiu Gyeuk, but had Fighter A attempted Wahng Gyeuk in place of the Ngoy Tiu Gyeuk, the upper and lower pyramids of the body would have been working at cross purposes, and would therefore be structurally unsound; the base leg would need to be pivoted, but if it were, that pivot would actually be robbing the Pock Sau of its Yang power. In addition, both pyramids would be twisting inward in opposite directions, destroying Body Unity.

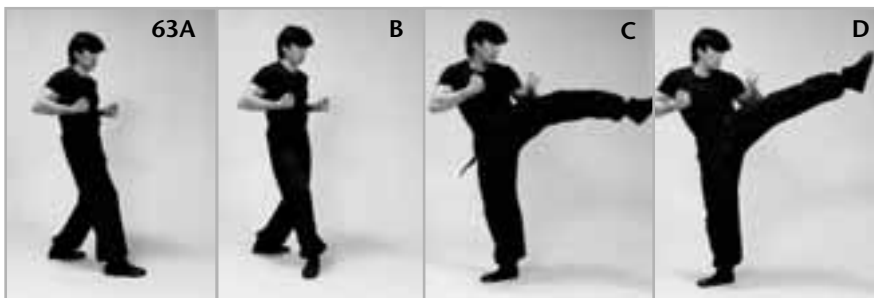
Fig. 62—Ngoy Tiu Gyeuk in Application. The Outward Instep Kick can be used to attack the opponent's ribs as in this example from Double Sticky Hands, where Fighter A converts his left "Riding Hand" to the rear of a Lai Sau Double



Ngoy Tiu Gyeuk is often used in *Syeung Chee Gyeuk* (Double Sticky Foot) practice to strike the opponent's ribs on the opposite side. For example, when the Wing Chun fighter has secured a pressing foot trap (*Gum Gyeuk*) which places his foot above that of the opponent pinning it to the floor, he can use Ngoy Tiu Gyeuk to circle out and around to deliver an outward instep strike to the side of the body which his hands tell him is exposed. Because of the sideward momentum of the leg, Ngoy Tiu Gyeuk should almost always be executed with some sort of grab or block under normal circumstances; if the kick misses and the Wing Chun fighter does not have control over the opponent, he may swing around due to the outward momentum of the kick, exposing his Dead Side to the opponent. This is unlike the Front Kick and Side Kick, which have forward momentum and can be executed without a grip on the opponent's arm or body, although it is much more desirable and tactically advisable to use a grab whenever possible. Holding the opponent in such a way gives the kicker three legs to stand on during the kick instead of only one: his own base leg plus the two legs of the opponent. This very conservative and strategic use of the legs is another reason for the old Wing Chun proverb, "*Gyeuk Moh Hoy Fot*" meaning: "A kick never misses."

The angular path of the foot during the execution of the Ngoy Tiu Gyeuk can make it an extremely difficult kick to defend against. It gives the opponent the illusion that a Front or Round Kick is coming, but it instead circles inward at an oblique angle. This angulation also boosts the Whirlpool Energy derived from the whip of the shin while the knee remains almost stationary. In this way, Ngoy Tiu Gyeuk can be compared to the Inside Whip punch, which derives its power in a similar manner from the forearm as it whips in a circular path originating at the elbow.

Fig. 63—*Loy Tiu Gyeuk (Inward Instep Kick)*. In photos A through D, *Loy Tiu Gyeuk*, the Round Kick of Wing Chun is seen from a side perspective. Its 45° upward angular path can be seen in photos B and C.



Loy Tiu Gyeuk—The fourth Wing Chun kick, *Loy Tiu Gyeuk*, or “Inward Instep Lift-Kick,” is the Wing Chun equivalent of the Roundhouse Kick seen in nearly every martial art. It is an inward-arcing blow with the shin, instep or toes and is similar in theory to Ngoy Tiu Gyeuk except that, as its name implies, its power is focused inward rather than outward.

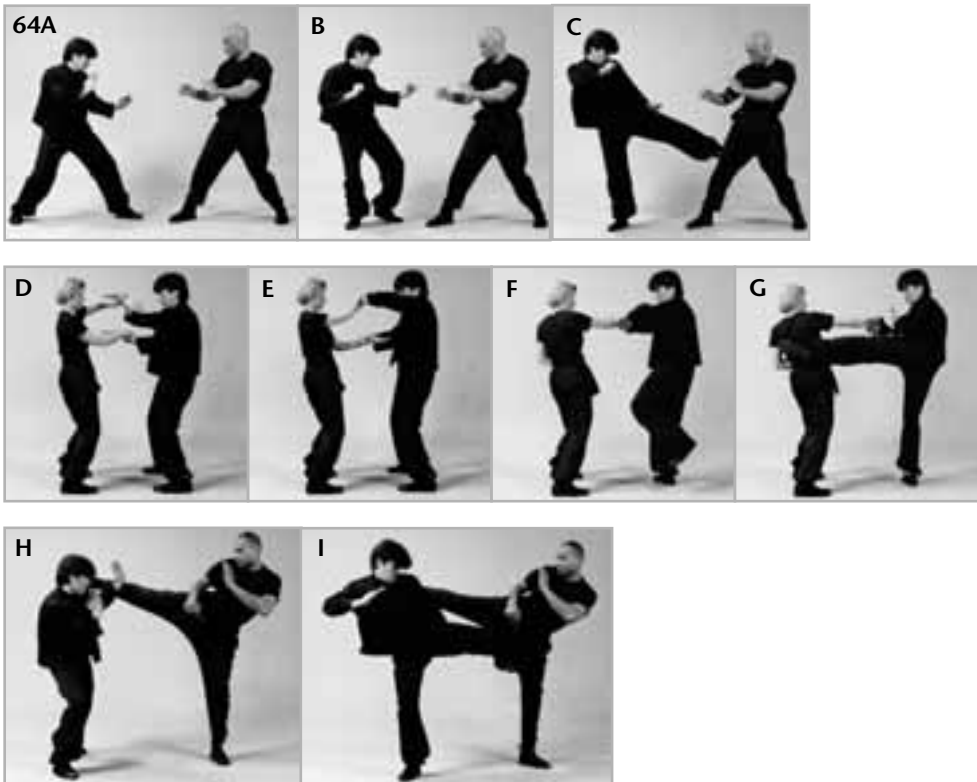
In the Loy Tiu Gyeuk motion, the knee is used to whip the shin and foot in an upward inward arc with lifting power in a manner similar to the Fun Sau horizontal chop. The hip plays a large part in transferring power from the base leg to the kick, using the same upper body and base leg Structure as the Side Kick. In other words, just as Ngoy Tiu Gyeuk is the circular instep version of Jing Gyeuk, Loy Tiu Gyeuk uses Wahng Gyeuk upper body structure, but employs more circular energy.

Although most often used as an attack to the groin, the Inward Lift Kick can be an extremely effective shin or instep attack to the thigh, or can be used to break down the opponent's leading leg by kicking the back of the knee. It can also sweep the opponent's foot out from under him by kicking the Achilles Tendon at the back of the ankle and following through to diagonally lift his leg off the ground. When the toes are used, Loy Tiu Gyeuk can be a devastating, paralyzing attack to the spine. When timed correctly, your own Loy Tiu Gyeuk can be used to attack the base leg of an opponent attempting to strike you with that same kick.

Loy Tiu Gyeuk is also often used in Chee Gyeuk training as an attack to the exposed ribs of the opponent in much the same way as was described for Ngoy Tiu Gyeuk. Again, due to its circular path, it is more difficult to stop than a straight kick and even if blocked at one angle, its Multi-Directional inward/upward/forward energy allows it to continue in by relying on the power of the two directions that are not obstructed.

Like the Side Kick upon which its structure is based, Loy Tiu Gyeuk can be executed off either leg of a Forward Stance with different results. Although the Yang power of a kick from the rear leg is usually greater, kicking from the leading leg is faster and requires less alteration of the upper body structure from the initial position. This makes it very difficult for the opponent to see or feel it coming before it actually hits him. Both applications have occasion to be used, depending on Timing, Facing and the Centerline relationship of the two fighters.

Fig. 64—Loy Tiu Gyeuk in Application. Shown here in three examples, Loy Tiu Gyeuk can attack the outer thigh, the groin, or the inner thigh with the instep or point of the shoe (photos A–C). In *Combat Sticky Hands*, the Inward Instep Kick can attack the side of the body as the opponent’s “Rolling Hand” begins to convert from Boang to Tan (photos D–G). In leg defense, Loy Tiu Gyeuk enables the Wing Chun fighter to “borrow” power from his opponent by kicking his base leg as his own kick extends (photos H and I). The sideward stepoff to evade the kick’s power also serves to add extra momentum to the return fire.





Knee Attack

Three Basic Knee Attacks

With the Chum Kiu form, the student learns defending and attacking motions best suited for close to mid-range combat. In the *Pai Jahng* (Horizontal Inward Elbow) strike, first seen in Movement 10 of Chum Kiu, the underlying principle behind the motion is that at a certain range where the hand cannot always be used effectively, the elbow can often deliver a devastating attack. At times, the entire Bridge can be used in a broad horizontal forearm smash. Like most combat principles that apply to the hands, this “idea” of the Chum Kiu form can be carried

over to the legs, introducing the knee strike as a valuable weapon in the Wing Chun fighter’s arsenal. And just as the forearm is sometimes used to strike or block, a conditioned shin can also be used as part of a knee attack or defense.

As is the case with the hands and elbows, when the Fighting Range becomes too close for effective kicking, the knees can be used to launch savage close-range attacks to the groin, body, face, spine or legs. When fighting on the ground with an opponent who is also off his feet, the knee becomes increasingly important, as the feet are very much restricted in terms of kicking when both fighters are on the floor. Although it may be difficult to use the feet in this situation, it is still possible to execute an extremely powerful and explosive strike using the knee, even from a prone, supine or kneeling position. In other groundfighting situations, the knee and shin can be used to exert pressure, to pin or to add leverage to reversals.

There are three main types of knee attack in Wing Chun, which are based on the Jing Gyeuk, Ngoy Tiu Gyeuk and Loy Tiu Gyeuk. Each will be analyzed individually in detail. They are:

- 1) Tai Sut—Raising Knee Strike
- 2) Ngoy Doy Gock Gyeuk—Outward Upward Knee Strike
- 3) Loy Doy Gock Gyeuk—Inward Diagonal Knee Strike

Fig. 65—*Tai Sut, the Raising Knee Strike, begins with an outward pivot of the leading foot (photo B), then continues with an upward motion of the knee that causes a slight skip of the base foot (photo C).*



Fig. 66—*Tai Sut—The Raising Knee Strike in Application. Seen in three examples in photos A–D, Tai Sut can be applied directly upward to strike with the upper knee joint (photo B) without putting the foot down after a kick, or forward to strike with the front point of the knee as in photo C, where it is used together with a double Jom Sau block/trap that stops and holds the opponent’s leg for counterattack. Photo D illustrates another application of Tai Sut as Fighter A uses an upward knee block to also attack his opponent’s kicking leg from beneath. Tai Sut has its roots in the Ding Sau motion of Siu Leem Tau.*



Tai Sut—Also called *Hay Sut*, or “Upward Knee Strike,” Tai Sut is a very effective close- to mid-range attack that can be used in conjunction with any Simple or Complex Motion or with any hand, shoulder, body, neck or hair trap. It is based on the Jing Gyeuk structure, blended with Pai Jahng principle.

From a Forward Stance, Tai Sut can be executed from either leg, depending on the Centerline and Facing relationship with the opponent. When executed from the leading leg, a short hopping step based on Movement 73 of the Chum Kiu form can be employed for speed and power. For example, from a left-leading Forward Stance with a single or double grab on the opponent’s leading left arm, the rear right foot can be quickly slid forward to take the position previously occupied by the left foot as the left knee sharply bends and raises with a skipping motion, and the opponent is pulled into the kick. This motion also illustrates the fact that the eight kicking principles apply equally to the knees. Known

as *Teo Tai Sut* or “Jumping Raising Knee” it applies the *Teo Gyeuk* (Jumping Kick) principle in combination with the *Dung Gyeuk* (Lifting Kick) principle to the *Tai Sut* motion, which is in turn based upon the *Ding Sau* movement of the *Siu Leem Tau* form.

From the same left-leading stance, the rear right leg can also drive through to attack the opponent with either a lifting or “Nailing” thrust of the knee point. This attack may be directed anywhere below the kicker’s chest level, but target areas are not limited to points on the opponent’s body below his chest. For example, the opponent may bend forward in an attempt to tackle, or due to a neck or hair trap that can pull him head on into a knee smash to the face or temple area.

Raising Knee power comes from the hip and thigh as well as the upward snap of the knee itself in very much the same way as the *Ding Sau* (also called *Tai Sau*) derives power from the shoulder and wrist. This lifting power is supplemented by the momentum of the leg gathered in the skipping or swinging preparatory motion together with any stepping or sliding footwork that might precede the kick.

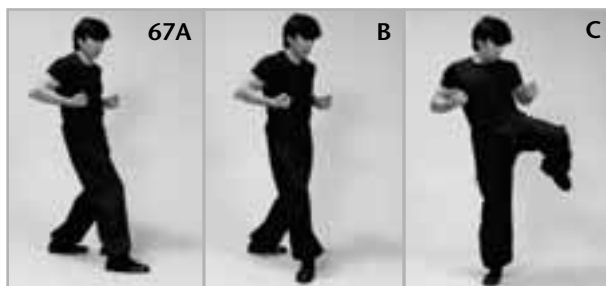


Fig. 67—The Inward Knee Strike (*Loy Doy Gock Gyeuk*). Like *Tai Sut*, the Inward Knee Strike begins with an outward pivot of the leading foot on its heel (photo B) and then continues with a 45° inward/upward motion (photo C).

Fig. 68—Practical Application of *Loy Doy Gock Gyeuk*. The Inward Knee Strike can be used in a wide variety of circumstances, making it an extremely important element of Wing Chun leg attack as well as leg defense. A devastating attack to the kidney, spine or groin, *Loy Doy Gock Gyeuk* can be combined with many types of trapping motions such as the *Lai Sau* over-and-under grab (photo A), or used to defend against the Round Kick (photos B and C). Photos D–F show the *Gwai Sut* application of *Loy Doy Gock Gyeuk* as Fighter A drops his knee on the opponent’s leg after a successful Round Kick to the leg. In groundfighting, the Inward Knee Strike is an effective leg attack that can be used in circumstances that limit the use of conventional kicking tactics (photos G and H).



Loy Doy Gock Gyeuk—Formally introduced in its *Fook Sut* application by Movement 102 of the Wooden Dummy form, *Loy Doy Gock Gyeuk*, or “Inward Diagonal Leg,” is an upward/inward angled diagonal knee strike that uses the same Facing and Angle Structure as the Loy Tiu Gyeuk. Working in much the same way as Loy Tiu Gyeuk, Loy Doy Gock Gyeuk is a short, arcing whip of the knee which can swing inward to the target or can diagonally butt the opponent with the inside of the knee. When applied with a last-moment bend and downward whip of the inner knee, the resulting variation is known as *Gwai Sut* and is the leg’s equivalent of the *Gwai Jahng* downward-arcing elbow strike of the *Biu Jee* set. This “knee drop” can be used as a paralyzing follow-up attack to the leg directly after a successful Loy Tiu Gyeuk to the groin or back of the thigh, where the Wing Chun fighter quickly withdraws the kicking foot back to a

full bend of the knee as he takes a short skip in and drops that same knee down hard on the outer upper thigh of the opponent.

Loy Doy Gock Gyeuk can also be used to attack the underside of the opponent's thigh or groin immediately after catching his Round Kick with Gahng/Jom Sau and keeping it trapped.

Just as the Loy Tiu Gyeuk can work off either leg from a Forward Stance, so too can the Loy Doy Gock Gyeuk be executed from the front or rear leg. Primary target areas include the spine, kidney, ribs, groin and thigh, although it can be used to any part of the head or body when both fighters hit the ground, or can act as a knee drop to finish a downed opponent with a brutal concentration of the bodyweight into the sharp point of the knee.

Due to its inward-moving Structure, the Loy Doy Gock Gyeuk, whose reference point puts the inner knee on or past the Centerline, works extremely well in conjunction with a single or double cross-grab that pulls the opponent diagonally into the knee. It also works well as a quick, skipping knee attack off the leading leg that is extremely difficult to detect and therefore to defend against when applied properly.

Loy Doy Gock Gyeuk derives its Yang power from a torquing motion initiated in the feet and magnified by the hips along with whatever momentum is created through hand motion and footwork or “borrowed” from the opponent through trapping and pulling him in. In following the idea described earlier that in Wing Chun kicking, the fewer bone joints of the leg involved, the more power in the kick, the Inward Diagonal Knee Strike is among the most devastating attacking motions of the system, economically capitalizing on the whirlpool blend of circular and straight-line energy along with the “Shortened-Lever” effect of the flexion of the knee joint prior to contact.

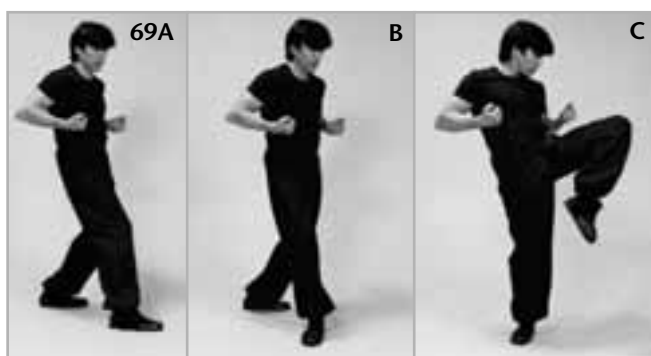


Fig. 69—Ngoy Doy Gock Gyeuk—The Outward Knee Strike. As all other basic Wing Chun kicks and knee strikes, Ngoy Doy Gock Gyeuk begins with a pivot of the leading foot (photo B) that initiates hip and shoulder momentum as it clears the path for the strike (photo C).



Fig. 70—*Ngoy Doy Gock Gyeuk in Application. Ngoy Doy Gock Gyeuk is shown here as an attack to the groin (photo A) and as a defense against the Round Kick (photo B).*



Ngoy Doy Gock Gyeuk—The Outward/Upward Diagonal Knee Strike, which operates on the Ngoy Tiu Gyeuk principle combined with that of Pai Jahng, is also introduced in the Mook Yan Joang form. In Movement 80 of that set, the Ngoy Doy Gock Gyeuk Structure is hidden in the Tan Sut Outward Knee Block.

Ngoy Doy Gock Gyeuk uses the outside portion of the bent knee to strike at an oblique upward angle when the fighter has a Ngoy Seen Wai Outside Facing relationship to his opponent. Like all other Wing Chun leg attacks, it can be executed with any one of or combination of the Eight Kicking Principles to be introduced at Biu Jee level. Its Yin power is derived from an outward pivot of the hips initiated by an inward pivot of the base leg and supplemented by a push-off with the base leg, together with footwork and “Borrowed” power. It is vital that each element of the power train operates at full potential as this strike is the most difficult of the three major knee strikes through which to properly release power, although when correctly executed under the right circumstances, the Outward Diagonal Knee Strike can shatter bones and paralyze nerves and muscles. When applied as a leg block, it can be extremely painful and damaging to the shin of the opponent’s attacking leg.

Ngoy Doy Gock Gyeuk is often used at close range together with a grab or after a Tan family leg block to directly strike the opponent’s mid-section with the outside of the knee without losing Bridge Contact with the leg. This is similar to the way that the Gwai Jahng elbow strike of Biu Jee level is sometimes used to “crawl in” from initial Bridge Contact over the top of the opponent’s arm and then strike him with shortened-leverage from an oblique angle.

Piercing Toe Attack



Fig. 71—Biu Gyeuk Executed With Loy Tiu Gyeuk Structure.

Biu Gyeuk—The last of the eight basic kicking attacks of Wing Chun is known as *Biu Gyeuk*, or “Shooting Foot,” and works on a similar principle to *Biu Jee Sau*—its manual counterpart. Besides being

used as a forward/outward wedging block, *Biu Gyeuk* can be used to stab the opponent with the toes in any soft area of the body. It is most commonly directed to the groin, spine, stomach, inner thigh, inner knee or underarm, but can be used to attack the head or neck of a downed opponent with pinpoint accuracy.

Biu Gyeuk Structure can be like that of *Jing Gyeuk* or *Wahng Gyeuk*, striking to the center from either an Inside or Outside Facing position. The toes should be curled under and the bottom of the foot should be angled between 0° to 90° from the floor, depending on target height. If the opponent’s shin is attacked with *Biu Gyeuk*, the bottom of the kicking foot remains parallel to the floor. As the target-level raises to the knee and chest, the foot is angled from 45° to almost 90° in relation to the floor to create proper bone alignment in the leg, which in turn adds Whirlpool Energy to the kick to drive it forward with a drilling action. When *Biu Gyeuk* is executed with *Wahng Gyeuk* structure, the base foot is also pivoted on the ball for additional length and power.

The *Biu Gyeuk* principle of using the toes to pierce the soft areas of the body can be applied to both the Inside and Outside versions of *Tiu Gyeuk* to create devastating attacks to the groin, spine and lower extremities with all combined power concentrated into a small area. This means that instead of being evenly distributed over the entire striking surface of the instep, *Biu Gyeuk* power is focused entirely into the point of the foot. This can be especially effective when the kicker is wearing hard shoes or boots; *Biu Gyeuk* should not be executed in bare feet, only when the kicker is wearing shoes that can withstand the impact of the kick and protect the toes. In this way, the Wing Chun fighter uses his shoes as an offensive weapon.

When an attacker is brought to his knees by one powerful blow, *Biu Gyeuk* can be applied as a follow-up and, depending on the gravity of the situation, its effect could range from critical injury to the eye, ribs, spine

or legs, to potential death caused by a well placed toe kick to the throat, soft underside of the jaw, temple or heart. In fact, Biu Gyeuk is also known as *Chuen Sum Gyeuk*, which means: “Heart-Piercing Kick.”

This concludes the description of the eight basic Wing Chun kicking attacks. More about the principles for their usage will follow.

Fig. 72—Biu Gyeuk in Application. *The Biu Gyeuk principle can be applied to various kicks, and as can be seen in photos A–D, which show the combination of the Piercing Toe and Loy Tiu Gyeuk Structures in two actual applications to attack the armpit and the spine. Similarly, the Biu Gyeuk principle can be blended with Ngoy Tiu Gyeuk to create a stabbing attack with the point of the shoe.*



KICKING AND LEG BLOCKING PRINCIPLES



As mentioned earlier, the art of Wing Chun leg attack and defense is governed by certain principles of Technique (execution), Power, Timing and Angle Structure (application) in keeping with the overall logic and economy of the system. As is the case with hand technique, Wing Chun leg technique is designed with and based upon those four elements. Each principle will be included under the heading that best describes it, although in some cases two or more of those categories would be equally suitable.

TECHNIQUE

Dook Lop Ma—Before any real analysis of Wing Chun leg technique can begin, the basic single leg Independent Horse Stance (*Dook Lop Ma*) must be examined in detail. Learned at Chum Kiu level, Dook Lop Ma forms the foundation for all kicking and leg blocking. As the student progresses to higher levels in the system, the strength and balance gained through Single Leg Stance training takes on greater importance with the introduction of the *Chee Gyeuk* (Sticky Foot) drills and exercises.

Sometimes called *Jing Dook Lop Ma* or “Straight Independent Horse Stance,” the Single Leg Stance is attained as seen in fig. 73. Begin by chambering both fists to sink the elbows and shoulders, simultaneously bending the knees (photo B). Next, open the feet outward in the same way that is used when opening the “Yee” Jee Keem Yeung Ma (photo C). Lift one leg as high as possible with the knee bent and the foot turned outward as in photo D. This position should be held for at least one minute on either side, and the length of time gradually increased with practice until the entire Siu Leem Tau form can be executed without putting the foot down or losing balance. This represents a high level of achievement in Dook Lop Ma.

Just as “Yee” Jee Keem Yeung Ma is the “Mother” of all Wing Chun stances, Dook Lop Ma can be considered the “Father” of all Wing Chun leg maneuvers. Without adequate development in the Single Leg Stance, a high level of Sticky Foot ability can never be reached. As the old Wing Chun proverb goes, “*Chee Gyeuk But Lay Dook Lop Ma*” meaning “Sticky Leg practice is inseparable from the Single Leg Stance.”

Fig. 73—Dook Lop Ma—The “Independent Horse” Single Leg Stance.

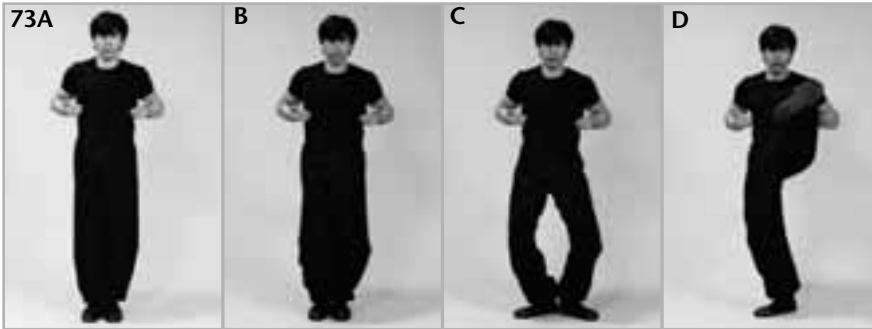
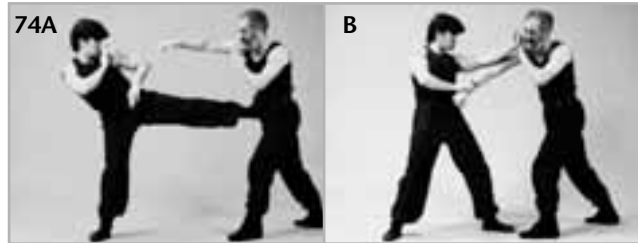


Fig. 74—The Plant/Trap/Hit Principle. In Wing Chun kicking, the hands almost always assist the legs, as in photos A and B, in which Fighter A follows up a successful kicking attack by trapping his opponent's hand and striking him as he capitalizes on the momentum of his own descending foot. Conversely, the legs can also assist the hands as when the Wing Chun Fighter uses the leg to block a low punch by his opponent when both his own hands are occupied on the high line.



Kicking to assist the hands—Before seriously undertaking any study of Wing Chun kicking technique, it should also be understood that the option of leg attack and defense is exercised with discretion. In other words, the Wing Chun fighter only kicks or defends with the legs when it is strategically advantageous to do so and not simply at random. In this way, Wing Chun kicks are used sparingly to assist the hands when they cannot adequately manage a situation due to a loss of Centerline or Facing Advantage, or when both hands are occupied with trapping or having been trapped. Kicking also works well as a follow up to certain hand techniques, but if a kick comes first, some form of hand technique must follow. In other words, a kick *can* assist the hands, but the hands *must* assist the legs. Another old proverb of Wing Chun says, “When I kick, I stand on three legs.” This refers to the fact that the Wing Chun fighter almost always grabs his opponent or otherwise uses his hand(s)

on the opponent's arm(s) or body to help prevent his own loss of balance during a kicking technique.

Another reason for the careful use of the legs as a backup to the hands is related to mobility; any time a fighter kicks, he is temporarily immobilized for that instant and is therefore (according to Wing Chun logic) more vulnerable to counterattack. Although a great deal of power can be generated by the legs, in most cases it is still preferable to use the hands, as they are faster and more agile. This follows the generally conservative line of Wing Chun strategy by placing mobility above additional power in importance. This does not mean that Wing Chun frowns upon the use of kicks (which is far from accurate). It just means that, as with all the system's technique, the most promising avenue available should always be taken. As one's options are cut, second- or third-choice motions may be the only way out. When considering kicking technique, one should keep in mind the Wing Chun proverb "*Sup Gyeuk Gau Shue*" which translates to mean: "Kicks lose nine times out of ten." This could easily be misinterpreted to mean that one should never kick, but that is not the ultimate message. What it *does* mean is that kicks should not be relied upon more heavily than the hands in the total scheme of Wing Chun combat strategy.

Moh Ying Gyeuk—As mentioned before, the term "Shadowless" or "Invisible Kick" is a reference to the difficulty for an opponent to see or feel a Wing Chun kick coming until it is too late. There are two basic subdivisions of Moh Ying Gyeuk: Double Kicking and Jumpswitching. Both methods require excellent balance, precise focus of power and split-second timing, and therefore effective use of Shadowless Kicks evidences a high level of Wing Chun development.

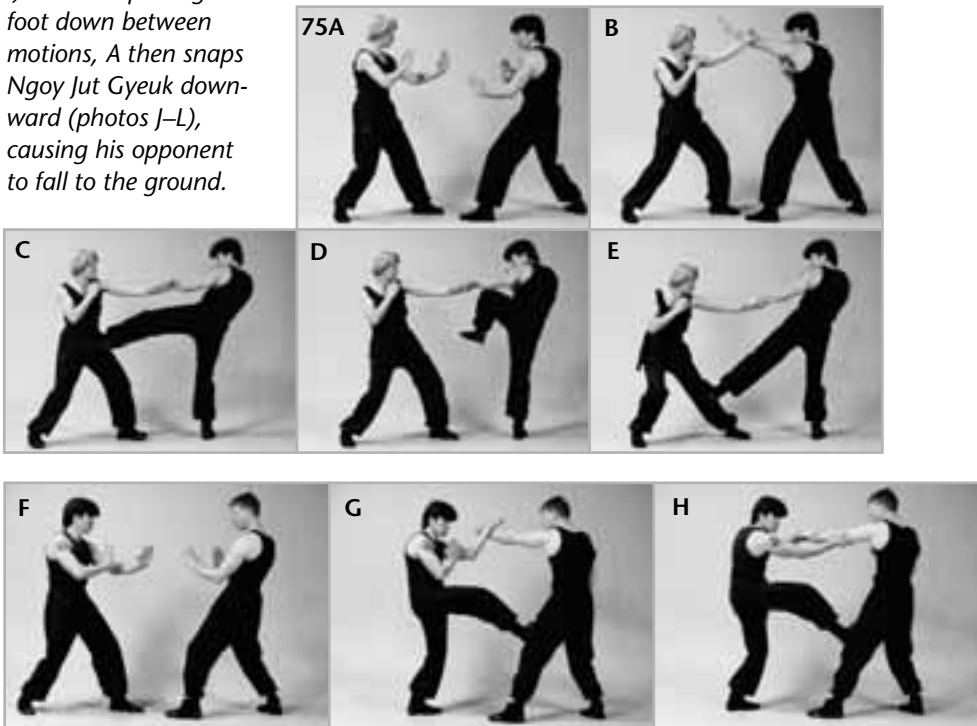
Double Kicking—The first form of Moh Ying Gyeuk is known as "Double Kicking." Double Kicking means using the same foot to kick twice to make contact in two different target areas, without putting the foot down between kicks. This is similar theory to the "Low-High" (low feint/high kick) double leg motion seen in some kicking arts, except for one main difference: Wing Chun never fakes any motion, least of all a kick, the theory being that time and energy spent feinting would be much better used in actual attack, besides the fact that is unwise to create the same opening for counterattack as would be created by an actual attack, but without anything to gain from it. In other words, it is against Wing Chun logic to fake a strike to inspire a reaction from the opponent when a real strike could instead be used to the same end, and at least stands a chance of scoring. This goes together with the opening/closing door analogy of the Self-Timing concept—following this logic, Wing Chun does not promote "opening a door" without at least a probable reward.

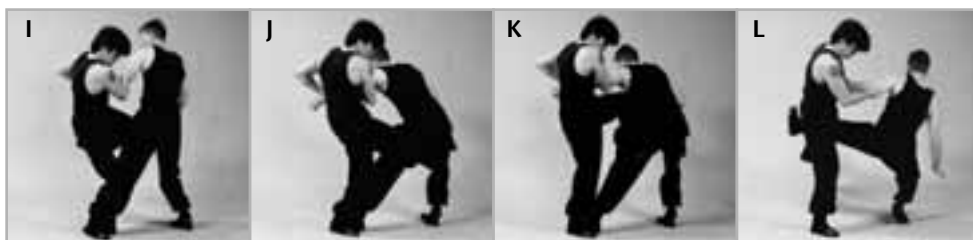
In a Double Kick technique, two different kicks, leg blocks, or a com-

combination of both is used in many ways for many reasons such as: to kick twice, to block a kick with a kick and then kick again, to block two kicks, to block a kick and return a kick, to kick and then block a kick with a kick, to kick and then block a kick, or any other possible combination of leg blocking and/or kicking.

In general, Double Kicking attacks should consist of two different kicks at two different levels. This allows for a large number of possible combinations such as: Side Kick-Front Kick, Front Kick-Side Kick, Front Kick-Inside or Outside Instep Kick or vice versa, Front or Side Kick—Knee strike, and many more, all of which can be applied in Low-to-High or High-to-Low sequence.

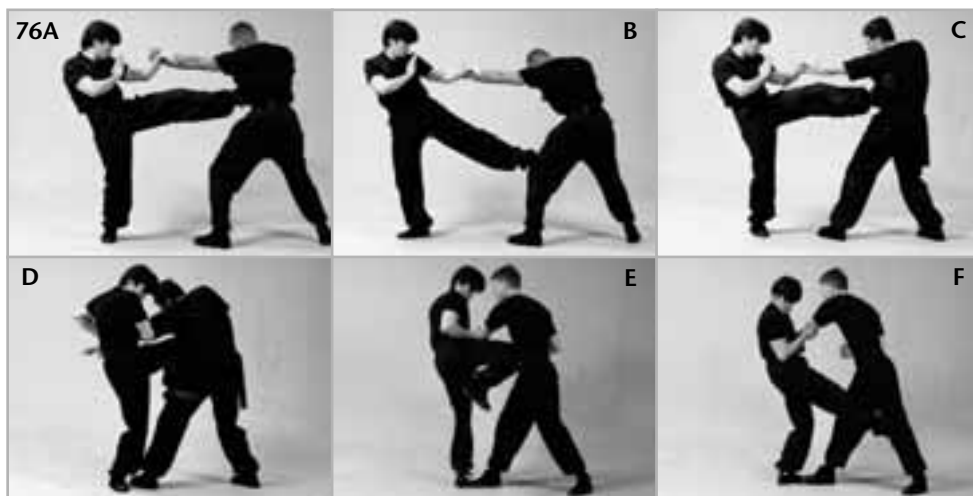
Fig. 75—Practical Application of the Double Kick Principle. After trapping B's left arm and kicking to the groin (photos A–C), Fighter A pivots the base foot and screws down a Side Kick to the leading leg, which breaks both the knee and ankle of that leg due to the awkward angle it is forced into (photos D and E). In a second application of this principle, Fighter A first stops B's attack with Tan Sau Jing Gyeuk (photo G), then skips in with Lai Sau Loy Doy Gock Gyeuk (photos H and I). Without putting his foot down between motions, A then snaps Ngoy Jut Gyeuk downward (photos J–L), causing his opponent to fall to the ground.





When applying any Double Kicking Attack, it is not advisable to use the same kick twice to the same target because this can upset structural balance and is less effective than a Double Kick which whips from the high line to the low line or derives Whirlpool energy from the hip and knee as one type of kick shifts to another with a twist of the body. In other words, it is preferable to go from one type of kick to another—the more different the two kicks' Structures the better, but if the same kick is used twice, it should at least change levels from low to high or from high to low.

Fig. 76—Photos A through F illustrate some of the different ways of using Moh Ying Gyeuk principle to go from kick-to-kick, kick-to-knee and knee-to-kick. Once the basic idea is grasped, multiple permutations are possible.



Jumpswitching—The second form of Moh Ying Gyeuk Invisible Kicking is the “Jumpswitch.” In Jumpswitching, the base leg of a kick or leg block is quickly exchanged with the kicking leg as it begins chamber-

ing for a second kick to any target area, including the same area that was hit by the first kick.

In fig. 77, two different jumpswitches are performed as Fighter A goes from a Boang Sau/Wahng Gyeuk Complex Kicking defense to a Lop/Fun Sau/Soh Gyeuk Trap/Chop/Instep-edge kick followed by a shoulder and arm trap which pulls the opponent into a Jumpswitching Loy Doy Gock Gyeuk to crush the spine.

The Jumpswitch is a form of Teo Gyeuk and is not frequently used. Only when the Wing Chun fighter sees or senses a sure opening for the second kick or knee strike should it be applied, but when used properly, the Jumpswitch can add considerable speed and power to a leg attack.

Fig. 77—The Jumpswitch Principle in Application. After stopping the opponent's initial right punching attempt with a simultaneous hand defense/leg attack (photo B), Fighter A converts the right Woo Sau to a Lop Sau trap as he jump-switches into a complex grabbing/chopping/kicking attack (photos C and D), followed by a second jumpswitch into a Loy Doy Gock Gyeuk Inward Knee Attack to the spine (photo E and F). He finishes with a "shadowless" conversion of the kicking leg to a foot sweep (photos G and H).

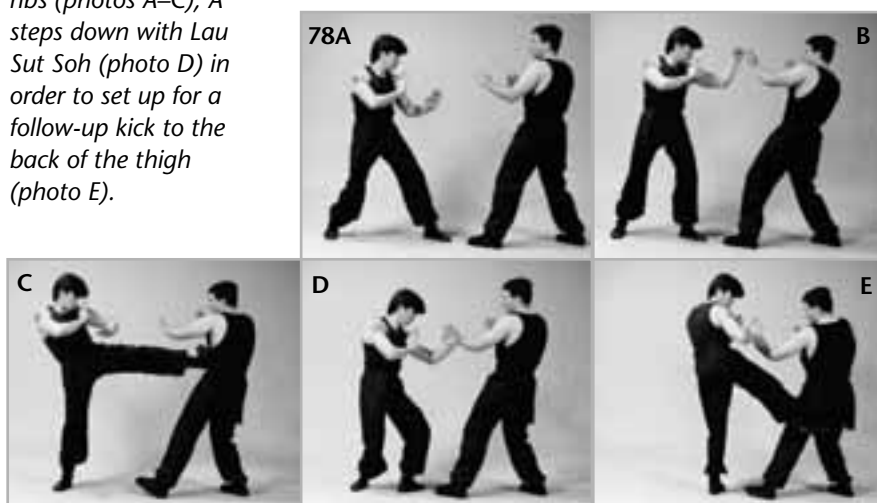


Plant/Trap/Hit—Another principle which is applied to Wing Chun kicking is the idea that the forward momentum that results from putting the foot down after a kick should be capitalized upon by employing a simultaneous Complex Trapping Attack with the descent of the kicking foot, making contact with the opponent's Arm Bridge before the foot hits the ground. This concept was touched on in the *Ma Boh* essay under the

heading of *Syeung Ma*, which is the Chinese term for planting the foot after a kick. And this idea also goes hand-in-hand with the principle of Self-Timing as it applies to the punch, where the fist makes contact with the target before the stepping foot hits the ground in any form of advancing footwork. This was explained under the *Toh Ma* heading.

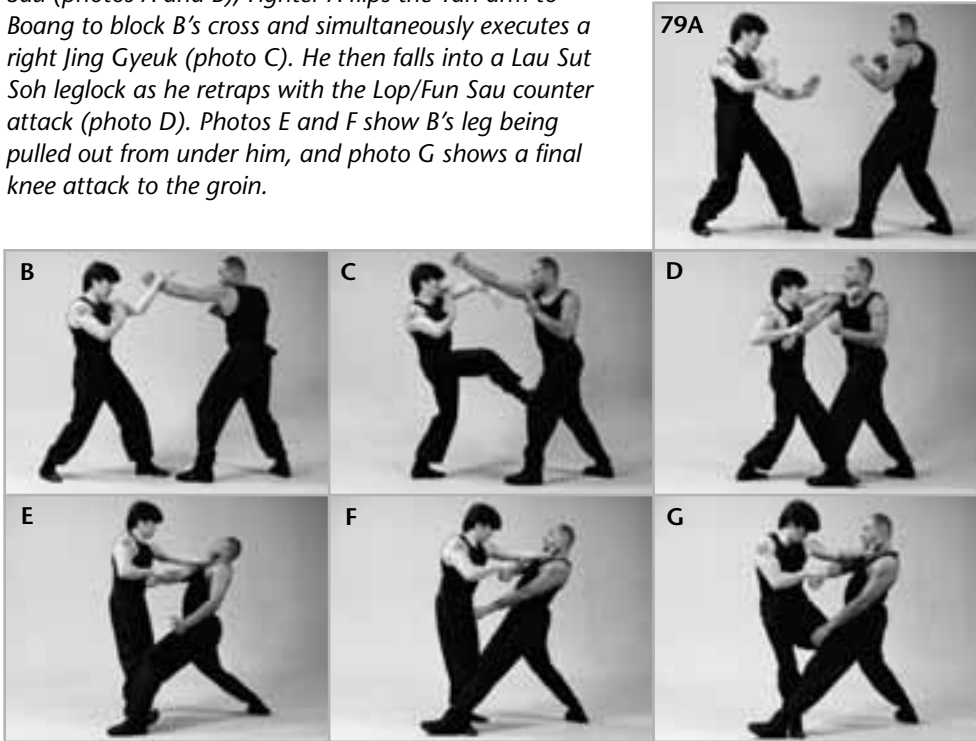
The Plant/Trap/Hit principle is actually an extrapolation of the principle of the hands assisting the feet after a kick. Anytime the foot is put down after kicking, it is always wise to “put the icing on the cake” by immediately trapping and striking as a follow-up. Fig. 74 illustrated one example of Plant/Trap/Hit principle as Fighter A finishes his attack by flowing from the left Side Kick into a left Lop/Punch.

Fig. 78—*Lau Sut Soh* used to Connect Kicks. In this sequence, Fighter A uses *Lau Sut Soh* to connect his kicks together. After a successful Side Kick to the ribs (photos A–C), A steps down with *Lau Sut Soh* (photo D) in order to set up for a follow-up kick to the back of the thigh (photo E).



Lau Sut Soh—The next kicking principle to be examined will be the *Lau Sut Soh*, or “Twisted Knee Lock.” Besides being a method of locking or checking the opponent’s leg after a kick as its name implies, *Lau Sut Soh* can also be used to connect kicks together while increasing the chances of the second kick’s success. It can also be used as a combination hooking leg trap and kick delivered from the ground to the leg of a standing opponent.

Fig. 79—Lau Sut Soh Used to Set Up a Sweep. After stopping B's left jab with Tan Sau (photos A and B), Fighter A flips the Tan arm to Boang to block B's cross and simultaneously executes a right Jing Gyeuk (photo C). He then falls into a Lau Sut Soh leglock as he retraps with the Lop/Fun Sau counter attack (photo D). Photos E and F show B's leg being pulled out from under him, and photo G shows a final knee attack to the groin.



To execute Lau Sut Soh between Jing Gyeuk and Wahng Gyeuk, the sequence can be as follows: At the completion of the first kick, keep the kicking foot angled 45° outward and step down to a position with the feet turned outward, as in the beginning pivot of the Hoy Ma stance opening sequence. The toes point in almost directly opposite directions with both heels on the Centerline. Then, without stopping, continue the forward momentum of the motion as you bring the rear foot through to a Side Kick. The twisted, chambered interim Lau Sut Soh position will enable you to adjust the range of the second kick of a combination. It also builds momentum and twisted “load-up” to be released through the next kick.

POWER

Once the student has attained proper Structure in his kicking technique, he will find that by performing the kicks properly, the natural result is more power. There are, however, specific methods to improve kicking power above and beyond the limit of power obtained through

Structure. As Wing Chun is considered an “Internal” system with equal emphasis being placed on the Hard and the Soft aspects, the natural path of power development is first to strengthen the tendons, then the bones and finally the muscles of the leg.

To Strengthen the Tendons—Tendon strength is built through repeated execution of the actual motion in which more power is desired. In the same way that if you want to learn to swim, you must constantly actually practice swimming—not just thinking about swimming or reading about swimming or watching others swim—if you want to kick well, you must practice actual kicking!

A very effective way to develop tendon strength is to kick in the air, allowing the technique to come to full extension and snap with full speed. Multiple repetition of kicks is one way of training air-kicking. Depending on the size of the training ground, the student can execute the same kick, knee strike or leg block over and over, alternating from one side to the other, or execute any combination of kicks from the same or alternating legs. If space permits, the student should pivot 180° around to the back after 20 or more repetitions and once again cross the floor with another series of kicks. Using this method, known as “Room-Crossing Kicks” can also help determine the consistency of range and angulation in a student’s kicks and leg blocks in the following way using Jing Gyeuk as an example:

Begin in a Forward Stance. Execute a Jing Gyeuk Front Kick off the rear leg and plant the foot forward after the kick in a slightly wide opposite Forward Stance, following up with a sliding step to correct the width of the feet. Repeat this cycle twenty times. Afterwards, pivot around 180° and once again perform another twenty repetitions. At the end of the second set, pivot around 180°. If range and angulation are consistent, the feet should be in exactly the same place they started out in.

Room-Crossing kicks are at first practiced with both fists pulled back to the ribs and the elbows dropped to encourage sinking of the waist and shoulders during a kick. Once this ability to “sink” is developed, Room-Crossing kicks can be performed in any combination along with any Simple or Complex Attack or Defense in the upper pyramid. This is because once the student knows how to remain sunken while kicking, he is then able to use his upper body and arms just as if nothing special was happening in the lower pyramid.

One of the more grueling conditioning exercise sequences of CRCA Wing Chun is known as the “1,024 Kicks.” As its name implies, it is a series of kick combinations executed in a progressive pattern that, when completed, takes the trainee through a total of 1,024 repetitions. This pattern can take anywhere from 20–45 minutes, depending on the fitness level and kicking skills of the trainee.

To perform the basic 1,024 kick sequence, the trainee should keep in mind the following order:

- Front Kick
- Side Kick
- Round Kick
- Reverse Round Kick

The sequence is then made up of 64 “trips,” each trip consisting of 8 kicks up, a pivot and 8 kicks back to starting position. First, the Front Kick—two trips up and back. Then the Side Kick—two trips up and back. Then the Round Kick—another two trips up and back, followed by the Reverse Round Kick—two trips up and back. Next, kicking combinations begin. The first will be Front Kick combinations (Front Kick followed by a second kick, linked by a Lau Sut Soh plant of the kicking foot between kicks). Thus, the order of combinations will be: Front/Side, Front/Round and Front/Reverse Round. Each combination is worked in two trips up and back. Next come Side Kick combinations (Side/Front, Side/Round, Side/Reverse Round), Round Kick combinations (Round/Front, Round/Side, Round/Reverse Round) and then Reverse Round combinations (Reverse Round/Front, Reverse Round/Side, Reverse Round/Round). This same pattern is then repeated again with Skip Kicks as the base kick, or the first kick of each combination.



Fig. 80—The best way of developing tendon strength is to kick in the air, smoothly snapping the leg to full extension to a level slightly higher than you would normally kick. This also improves flexibility.

To Strengthen the Bones—Just as development of the fist and arm is necessary to enable the hand to withstand its own potential power of impact. The bones of the leg and hip must be conditioned for the Bridge Contact that occurs when either fighter stops the other’s kick with a leg block or Jeet Gyeuk Stopkick as well as actual impact with the target.

The Gahng Gyeuk exercise, which is a prerequisite to Sticky Foot training, is an excellent way of developing the bones of the leg through gradually increasing impact with the leg of a partner. Besides developing Structure, balance and stamina, this “Energy-Packing” knee, shin and lower calf exercise strengthens the Leg Bridge from the inside out and prevents bone brittleness. Practicing the

Gahng Gyeuk exercise or otherwise striking the Wooden Dummy lightly with various leg maneuvers directed toward its lower arm and leg also develops the bones of the leg in a procedure known as “Tapping.”

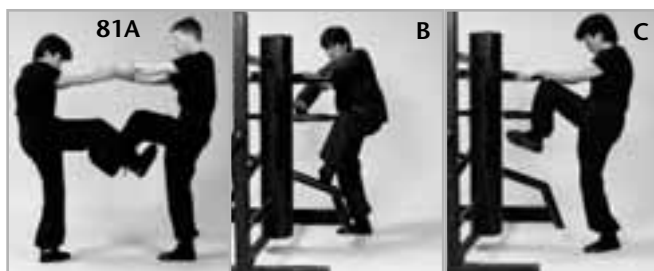


Fig. 81—The bones of the leg are toughened and conditioned by Sticky Foot training (photo A) and by practicing kicks and leg blocks on the Wooden Man (photos B and C).

To Strengthen the Muscles—Although Wing Chun is considered an Internal Art and as such is less reliant on brute muscular strength than Internal Power, it is nevertheless a definite advantage to be stronger than the opponent, provided that strength is used in proper balance with relaxation; External Strength, or “Steel-Bar Power” (*Goang Ging*), must be tempered with negative “Elastic Power” (*Ngahn Power*). As in professional boxing, in a confrontation between two Wing Chun fighters of equal speed and skill levels, the bigger or stronger of the two will usually win due to the physical advantage of superior size and strength. With this in mind, it stands to reason that the Wing Chun fighter should strive to be as strong as possible. This fits within the general framework of Wing Chun logic, which teaches us to maximize every possible advantage, including strength, if it is a decisive factor in victory.

Besides the conventional methods of building leg strength such as weight training, jogging, cycling or any other exercise, the Wing Chun student can improve muscular strength in the legs using traditional methods. Spending long periods “sunken” in the “Yee” Jee Keem Yeung Ma position of Siu Leem Tau is the first method of strengthening leg muscles introduced in the system. At Chum Kiu level, the trainee learns to stand in the Dook Lop Ma position for extended periods to develop a good strong foundation stance from which to kick. In Wooden Dummy training, the student begins to make contact with his kicks and learns how to use leg strength to exert power in the kick. Repeated practice of Shadowless kicking in the air will also develop muscular strength in both legs.

Other methods of strengthening the leg muscles include kicking the sandbag and other targets that vary in resilience from a suspended heavy bag to a tree.

THE “LONG BRIDGE” PRINCIPLE



The forearm in Wing Chun terminology is also known as “The Bridge” (*Kiu*)—so named as it is the path that must be crossed to reach the opponent, and also the path the opponent must cross to get to you. The action of making contact with the forearm with that of the opponent is known as “Bridging,” and pressing or manipulating the opponent’s forearm in order to gain entry is referred to as “Walking On The Bridge.”

Within each of the forms of Wing Chun there are certain motions which are executed from a fully extended arm position with the elbow locked out (or nearly so), and which keep the elbow locked as they change from one line to another. Such motions are known as *Cheong Kiu* or “Long Bridge” motions. The reason for the name is that when moving the arm with a locked out elbow, it is like having an extra-long forearm with the shoulder joint, wrist and fingers substituting for the elbow as the main source of power. In the Siu Leem Tau form, the motions of Ding Sau, Hahng Sau and the second of the two Jut Sau motions are considered Long Bridge techniques.

Fig. 82—After Fighter A scores with an including Kuen Siu Kuen deflection (photo A), B sees an opening on the low line. As she tries to punch, A immediately drops his punching hand down to a Long Bridge Hahng Sau (photo B), which “holds the door open” for the punch of the Hahng Da counterattack (photo C).



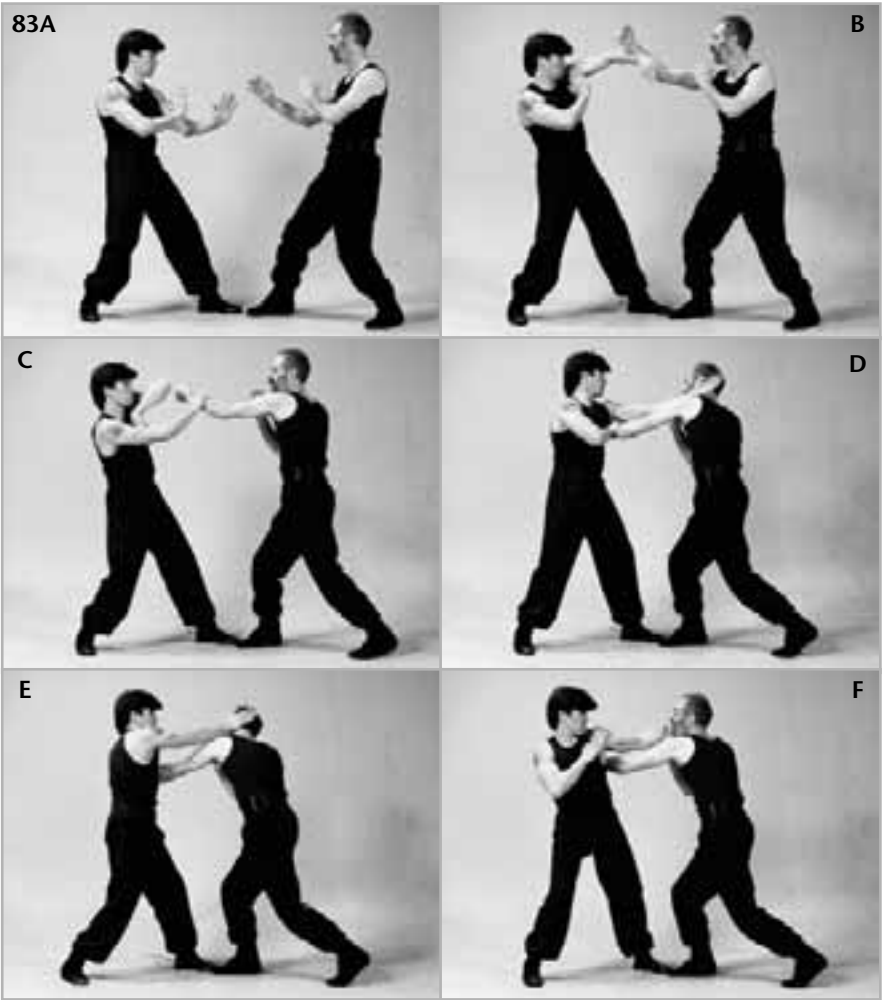
In certain situations, like the one illustrated by fig. 82, Long Bridge techniques become necessary to save time and prevent the opponent from hitting you when your arm is in full lockout, either when striking or, more commonly, blocking or trapping. After a completed block or strike, you may see a clear straight-line opening to another target area. If you were to either retract the striking/blocking arm or even circle it slightly, the opening might disappear or worse yet, the opponent might hit you during the retraction. If, however, you have Long Bridge Strength (*Cheong Kiu Lick*), you could instead shoot the hand directly to the target with the arm remaining locked out, deriving power from the shoulder, hand, wrist and

body in place of the elbow. This would capitalize on the straight-line opening by actually following that line to the target with the striking hand—the shortest possible distance the hand could travel. This principle applies not only to motions traveling from low to high as described above but, in an application of Hahng Sau principle, also to motions going from the high-line to low. A fully locked out punch (possibly a missed striking attempt) can drop to a low-line blocking or striking position, drawing power from the shoulder and wrist instead of the elbow. The Long Bridge concept can even be applied to motions that travel horizontally without changing level, or diagonally from inside out or from the outside line in. For example, a fully extended Biu Sau can shoot directly sideward as it twists to become a Spade Palm strike without bending at the elbow. In another example, a fully- or nearly fully-extended Long Bridge Lop Sau grab can pull the opponent diagonally off balance and then be converted to a forearm or Ngahn Woon wrist strike, catching him with a wide swing of the extended arm as he stumbles forward into the strike. The Hahng Sau principle can also be exemplified by a sweeping horizontal or diagonal straight-armed palm strike that looks like a wide swing used at extremely close range, going out and around the opponent’s guard.

Sometimes Long Bridge motions appear to be looping in nature-like the Long Bridge Spade Palm Thrust in the Biu Jee form—but on closer inspection, it can be seen that the striking hand, for all appearances, has actually followed a straight line from its point of origin as a block or trap to its final destination as an attack, with power gathered from the circular whip of the shoulder. See Volume II of this series: *Explosive Self-Defense Techniques* for an illustration of this technique in application.

Cheong Kiu Lick requires practice to develop. But once gained, it can help turn an unfavorable situation around in an instant.

Fig. 83—An example of the Long Bridge principle in Striking. After successfully stopping B’s jab/cross attack with Boang Sau followed by an Iron Palm Tan Sau strike (photos A–D), Fighter A follows up with two Long Bridge “Spade Palm” motions executed with fully locked-out elbow position, which derive power from the legs, hips, body and shoulders to drive the slaps directly into B’s ears (photos E and F).



COMPLEX MOTIONS



Due to the inherent Yin/Yang (*Yum/Yeung* in Cantonese) Structure of Wing Chun motions, it is possible to create simultaneous techniques with both hands, which can be supported by a single Ma Boh moving stance that powers both motions equally. This type of two-handed technique is known as a “Complex Motion” and at times may even involve kicking as well. Complex Motions are not unique to Wing Chun, although they are developed and utilized to a much greater extent than is seen in many fighting styles. Certain Complex Motions known as “Complex Attacks” enable the Wing Chun fighter to simultaneously attack and defend rather than using the more time-consuming method of blocking first and then following up with a strike. This type of two-count defense and attack, although sometimes necessary, is considered wasteful as it is much more advantageous to economically utilize one coordinated motion to simultaneously attack and defend while capitalizing on both the forward momentum of the opponent and the defender’s own moving weight, while giving the illusion of “jumping time.” Techniques made up of two different blocking motions are called “Complex Blocks.” They are sometimes used when the Wing Chun fighter must defend against two individual techniques that are closely timed (such as many of the system’s own one-and-a-half beat Complex Attacks), or even simultaneously delivered Double Attacks. There are also occasions when a Complex Block might be used to defend against a single motion that is too powerful to stop with one hand, or against an attack in which the opponent pulls the Wing Chun fighter with one hand while striking with the other.

Another sort of Complex Motion occurs when the Wing Chun fighter throws a kick while simultaneously executing a simple or Complex Block or Attack. This type of double or triple motion is known as a “Complex Kicking Attack or Defense” and is made possible by the fact that the laws of Facing and Reference apply equally to Wing Chun kicking attacks and leg blocks—that is, the structure need not be modified in any way before using the leg to attack or defend. As previously stated, if the legs of a Wing Chun fighter were obscured by a heavy mist or waist-deep water, it would be impossible to tell if he was kicking or not, as the upper body Structure does not give away that fact. With this in mind, the student will remember not to “telegraph” his intended low-line technique by altering his upper body structure in any way, unless it is in a way that he would have done anyway, regardless of the kick. If any Simple or Complex Block and/or Attack is executed with a kick, that motion is known as a “Complex Kicking Attack” and if any Simple or Complex Block or Attack is simultaneously executed with a leg block, the resulting motion is called a “Complex Kicking Defense.” In other words, in the case of the legs, the word “Complex” implies that the hands

are somehow involved, and not that both legs are simultaneously kicking, as is practiced by some fighting styles.

The chart at the end of this essay identifies the Complex Motions of Wing Chun hand attack and defense only, due to the almost infinite possible combinations of hand and leg motions.



Fig. 84—The “Sup” Jee Sau and Kwun Sau motions introduced by Siu Leem Tau and repeated in Chum Kiu and Biu Jee are the root of all Double Blocking Motions.

Complex Defense Motions

Double Blocks—The idea that two identical blocking motions can be executed simultaneously is actually introduced to the student by the first two motions of Siu Leem Tau in the Kwun Sau and “Sup” Jee Sau motions that also appear at the beginning of Chum Kiu and Biu Jee. When the stance is not altered from the “Yee” Jee Keem Yeung Ma position, double motions such as these can be performed with equal power distribution to each hand. However, when the stance is pivoted or a step is taken, certain restrictions may apply as to which hand can execute what type of block. It is through this alteration of the stance that the student is introduced to the existence of Yin and/or Yang Structure within all Wing Chun techniques. As exemplified in the Siu Leem Tau form, almost any Wing Chun hand technique can be executed in double form when directly facing the opponent without any angulation of the shoulders, such as “Yee” Jee Keem Yeung Ma position or employing any forward-only Moving Stance, as has been explained earlier in the *Ma Boh* essay found in this volume. In general, Double Blocks are rarely used in Wing Chun, but become necessary on occasion, such as when the opponent throws a powerful round attack, such as a hook, Backfist or Round Kick. Double Blocks are also used when he presents two simultaneous Attack Pyramids to a Wing Chun fighter who is directly facing him or who is moving directly toward him without torquing energy in the waist.

The reason a Double Block cannot be executed with a stance pivot is that the pivot creates a Yin/Yang Structure that does not allow the simultaneous execution of two Yin or two Yang motions. This is due to the fact that when the stance is pivoted, one side of the body will be energized forward, while the other side is powered equally but in the opposite direction, as was also explained in detail in the *Ma Boh* essay under the heading of *Yin/Yang Motions*. If, for example, a double Boang Sau were executed with any pivoting stance, although the Boang executed on the side of the Heavy Leg would be strengthened by that pivot, the other Boang Sau would be robbed of power and length by the descending Power Arc. This is because Boang Sau is considered a Yang technique and as such cannot be executed on the Yin side. The only occasion when a double Boang motion can be executed in a structurally sound manner is when a forward-only moving stance negates the Yin/Yang Structure as is seen in Movement 78 of the Chum Kiu set. During a pivot, the hand on the Yin side can only perform a Yin motion. Likewise, the Yang side can only power Yang motions, with a few exceptions that will be explained later in this essay.



Fig. 85—The Syeung Kuen Double Punch motion of Siu Leem Tau (photo A) and its Application in Chee Sau. In the Look Sau Rolling Hands Cycle, after two rolls (photos B and C/G and H), Partner A disengages his left low Fook Sau to become Tan Sau on B's left hand (photos D and I). Moving in and using Tan Sau as a Gwot Sau to carry B's hand to the low line as he begins to chamber the right fist (photos E and J), Partner A attacks with a right-top Syeung Kuen (photos F and K). Photo L shows a close-up view of Syeung Kuen in application.

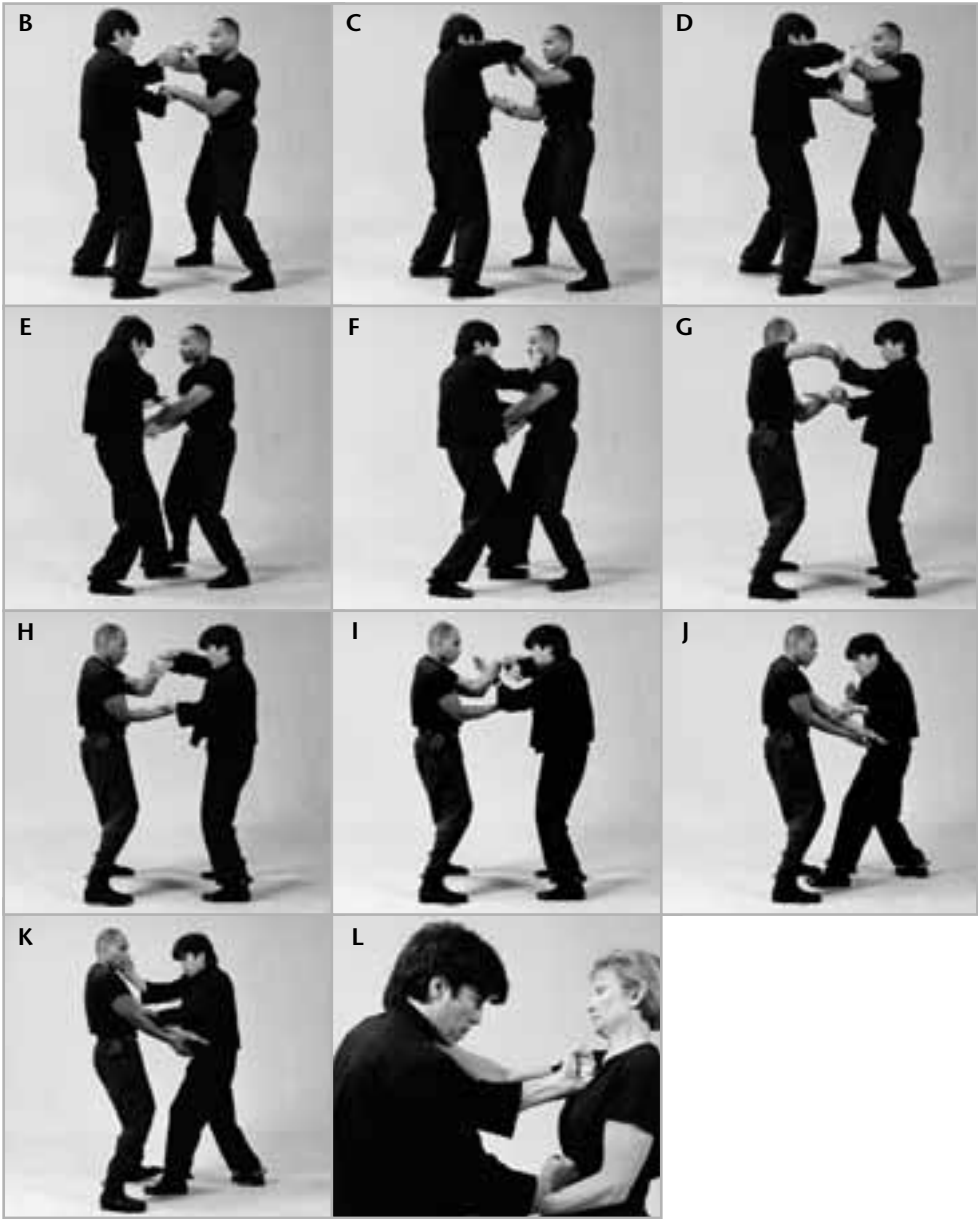
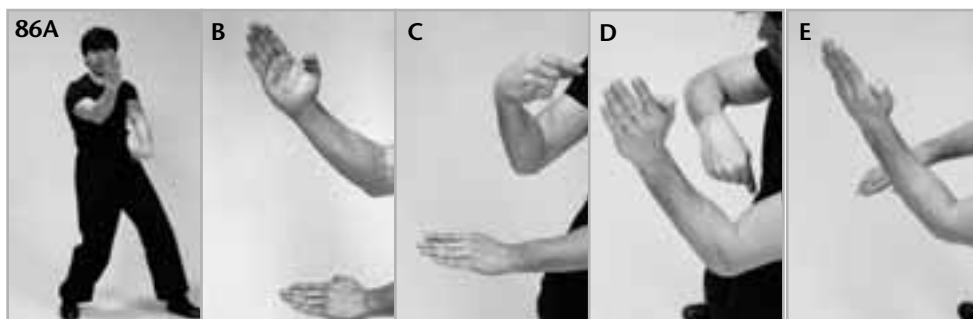


Fig. 86—The Structure and Self-Timing of the Gahng/Jom Sau can be seen in photos A through E. Looking at the close-up view of this Complex Block, it is seen that when beginning the motion, the upper hand is first circled inward (photo C) then downward (photos D) as the other hand begins to extend just after the circling motion. Both hands simultaneously reach full extension as shown in photo E.



Complex Blocks—In the incorrectly executed Double Boang Sau example described earlier, had the Wing Chun man substituted any Yin motion for the improperly structured Boang Sau on the Yin side, he would have remained in good Structure and created what is known as a “Complex Block”—a combination of two different blocking motions in one technique, one Yin and one Yang. This mixture allows for a wide variety of possible motions. Any Yang block can be executed with any Yin hand as circumstances dictate. Although any combination of Yin defense and Yang defense can be used, certain combinations will only occur on rare occasions due to unusual circumstances. For example, although a Huen/Boang Sau is structurally possible and acceptable in certain situations, it is not generally seen in everyday practice. There are, however, four major Complex Blocks which are more commonly seen than others as they have proven to be the most all-around practical in the various situations for which they are intended. They are; *Gahng/Jom Sau* (Low Sweep/High Chop Block), *Ngoy Kwun Sau* (Outward Rolling Arms Block)—a combination of Tan and Boang, *Loy Kwun Sau* (Inward Rolling Arms Block)—a combination of Huen Sau and Jom Sau, and *Tan/Pock Sau* (Palm-Up/Slap Block). In the chart found at the end of this essay, many Double Blocks and Complex Attacks are listed, although the reader may discover many more possible combinations for each category. Using the four basic Complex Blocks described above as models, it is possible to create many combinations of Yin and Yang blocks to suit various needs in combat situations. Some of those situations will now be described along with the Complex Blocks that they call for.

Fig. 87—
Ngoy Kwun Sau.
Photos A through
D illustrate the
Self-Structure and
Whirlpool Energy
of the Outward
Rolling Arms Block.

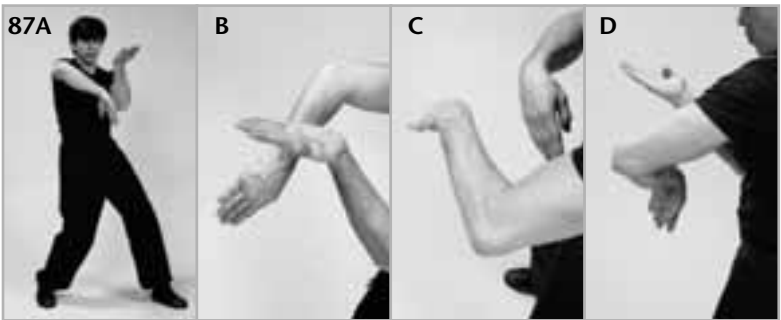


Fig. 88—*Loy Kwun Sau, the Inward Rolling Arms Block, a Complex Block made of Huen Sau and Jom Sau.*

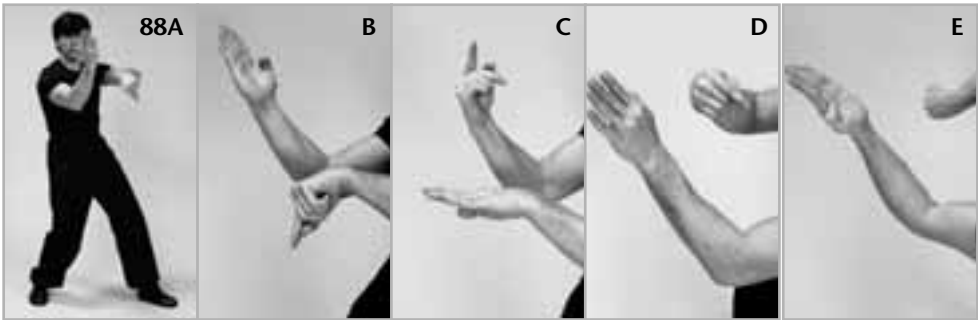
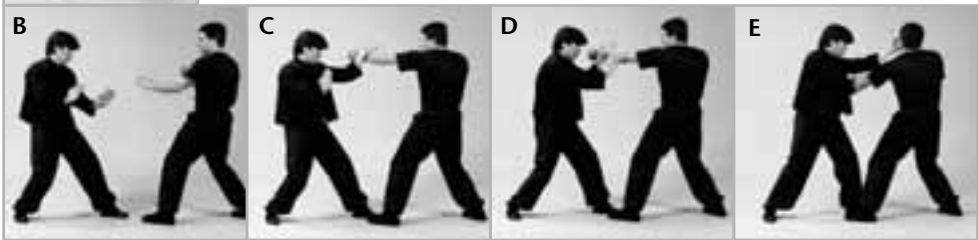


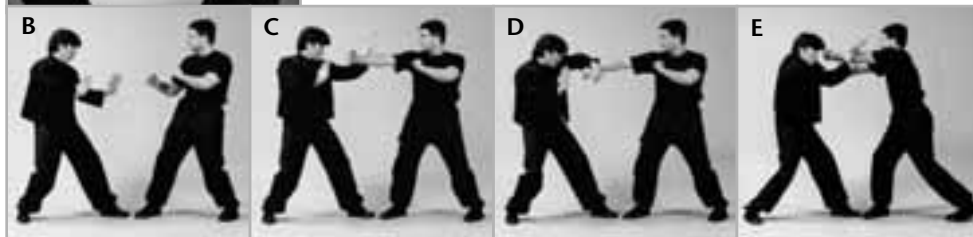
Fig. 89—*The last of the four major Complex Blocks is Tan/Pock Sau. Although often used together as will be seen in fig. 91, the offset Self-Timing of Tan/Pock Sau allows it to be used as a “Takeover Trap” as well. In this example, Fighter A first blocks B’s left jab with his own left Tan Sau (photo C), then switches the trapping duty from Tan Sau to Pock Sau (photo D), which frees his left hand to be used as a strike (photo E).*



To Defend Against Two Simultaneous or Closely-Timed Attacks—When the Wing Chun fighter is attacked in a rapid succession of two strikes, one Complex Block involving one stance motion can be used to defend by simply delaying the second block or offsetting the timing of both. For example, if both fighters are faced off in left-leading Forward Stances and the opponent throws a low lead left punch followed by a high right straight punch, the Wing Chun fighter can respond with Toh Ma Gahng/Jom Sau, stepping forward with the left foot in time with the Gahng Sau and sliding the rear foot as Jom is extended.



Fig. 90—Loy Kwun Sau Application. Loy Kwun Sau can be used to defeat the broken timing of a “one-and-a-half-beat” jab/cross combination. In photos B to E, Fighter A converts his Jom Sau into Huen Sau as he meets the cross with a second Jom Sau.



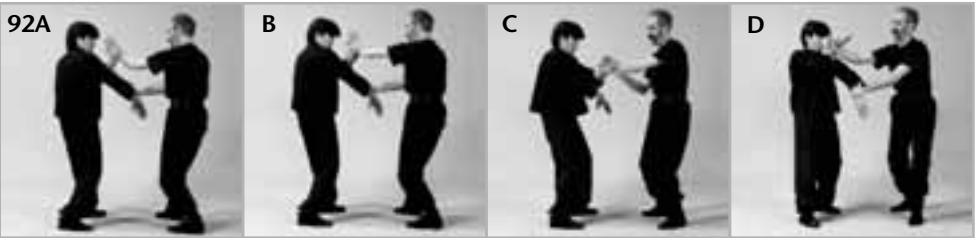
To Defend Against an Extremely Powerful Single Attack—When the oncoming Attack Pyramid is too strong for one hand to diffuse alone, as is often the case when defending against a wide hook, backfist or Round Kick, a Complex Block can be utilized with one hand stopping the major part of the force and the other acting as a back-up while preventing the blow from swinging around the main blocking hand. In fig. 91, Fighter A uses the Tan/Pock Sau motion to cut into the bicep of B’s attacking arm with a left Pock Sau while simultaneously using a right Tan Sau to keep the punching fist from coming around. The hard palm heel Pock Sau strike to the inner arm together with the sharp edge of the Tan Sau to the inner wrist form what could be called an “Attacking Defense,” meaning that the actual defense serves as an attack to the punching arm. The harder the punch, the more painful the contact will be for the puncher. The same principle is at work in photos C–F, which illustrate two more examples, with two hands being used to stop the backfist, and the Round Kick with a simultaneous Jing Gyeuk counterkick to the base leg.

Fig. 91—Using Two Hands to Stop an Extremely Powerful Strike or Kick.



To Dissolve Force or Redirect Force Into the Opposite Hand—When the opponent pulls or jerks one of the Wing Chun fighter's hands while punching with his free hand, he can use a Complex Block to simultaneously dissolve the power of the grabbing hand while rerouting the force of the pull into his own free hand, which is then used to block the strike as in fig. 92. When the opponent pulls Fighter A's left hand down and tries to punch him, A uses the Ngoy Kwun motion to dissolve B's pulling power by using a downward twist of the left arm into Boang Sau position and simultaneously transferring that "borrowed" power into the right Tan Sau to stop B's punch.

Fig. 92—Ngoy Kwun Sau Application. Ngoy Kwun Sau is a Complex Block that can borrow power from an opponent's pull and redirect that power into a simultaneous block.



To Push Both Hands Off-Center from Bridge Contact—During Sticky Hands practice, the Wing Chun man can use certain Complex Blocks, including Double Blocks to create a spreading or sideward pushing effect to open the opponent up from the center or the Dead Side. For example, if both of the Wing Chun man's hands are on the outside of the opponent's arms in double Jom Sau position, he can use a Double Block such as Syeung Huen Sau (also known as *Kwok Sau*) to spread the opponent's hands and come in through the middle. From the same double Jom position, he could have also used Loy Kwun or Gahng/Jom to spread the opponent's arms and jam them into the Centerline, allowing him to attack from his enemy's Dead Side.

To Switch the Trapping Duty from One Hand to Another—As was seen in fig. 89, when the Wing Chun man uses a single hand to block an attack by the opponent and continues to use that hand to temporarily trap the attacking hand, he can use a Complex Block to switch the trapping duty by slightly offsetting the timing of the two component blocks. For example, when practicing the Tan/Pock Sau without a partner, both blocks are executed nearly simultaneously with the Tan motion going slightly ahead of the Pock Sau. For actual application however, the Tan could at first be used as a block with the Pock taking over for the Tan, retrapping the blocked hand while the Tan hand is freed to simultaneously strike. Quite often, a Lop Sau grabbing hand is used in a similar way to take over the trapping duty from any Yang block as the Pock is used in taking over for a Yin hand. As a side note, when naming a Complex Block or any Complex Motion in Chinese, the Yin motion is always named first, as it will always come first in actual execution.



Fig. 93—Look Sau Motions. Two Complex Motions that occur in the Look Sau cycle are Tan/Fook Sau (photo A) and Boang/Fook Sau (photo B).

Complex Attacking Motions

Double Attacks—Just as two identical blocks can be executed simultaneously from any non-Yin/Yang restricted stance, so then can any attack be delivered in double form under similar circumstances. This concept was introduced to the student in the *Syeung Kuen* (motions 64 and 65) of *Siu Leem Tau*, which illustrates the ability to strike with two equally powerful centrally-referenced punches at once. Also within the *Siu Leem Tau* are the *Hau Chahng Jyeung*, *Syeung Fun Sau* and *Syeung Biu Sau* forms of Double Attack. Within the *Chum Kiu* form there are four Double Attacks: *Syeung Fun Sau*, *Syeung Chum Jahng*, *Chum Kiu* and *Poh Pai Sau*. In the *Wooden Dummy* and *Biu Jee* forms, many other Double Attacks appear. The *Twin Palm Strike* seen in fig. 95 is another example of Double Attack.

Fig. 94—Three Double Attacks from *Siu Leem Tau*: *Syeung Hau Chahng Jyeung*, *Syeung Fun Sau* and *Syeung Biu Sau* (photos A, B and C). Also introduced in *Siu Leem Tau* is the *Syeung Kuen Double Punch* seen earlier.



Fig. 95—The *Poh Pai Jyeung Twin Palm Strike* in application.



Fig. 96—The Tan Da Complex Attack, Seen From Two Perspectives. Deriving much of its power from a circular whip of the blocking hand as illustrated from overhead in photos B through E, Tan Da is one of three Complex Attack origins.

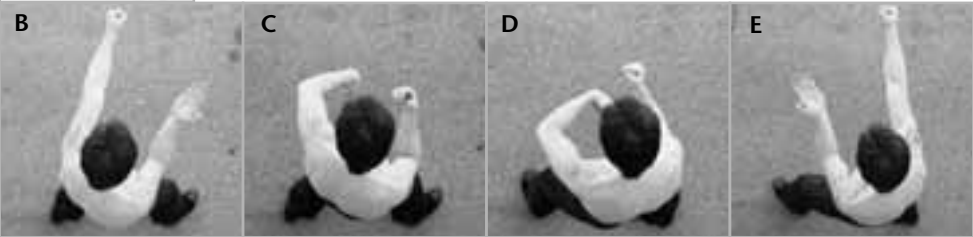


Fig. 97—Gahng Da, the second Complex Attack origin. Seen from two perspectives in photos A and B, the “Whirlpool Energy” of Gahng Da can be developed through Rattan Ring training.

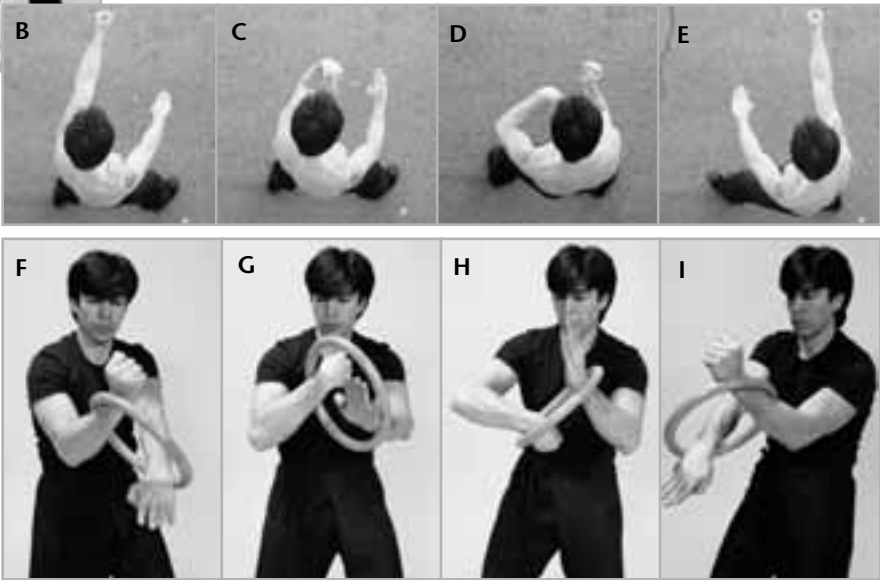


Fig. 98—Tan Da and Gahng Da in Application. With both fighters in pivoted position (photo A), Fighter A stops B's pivoting right punch with Choh Ma Tan Da (photo B), and then stops B's pivoting Chop Kuen with Choh Ma Gahng Da (photo C).

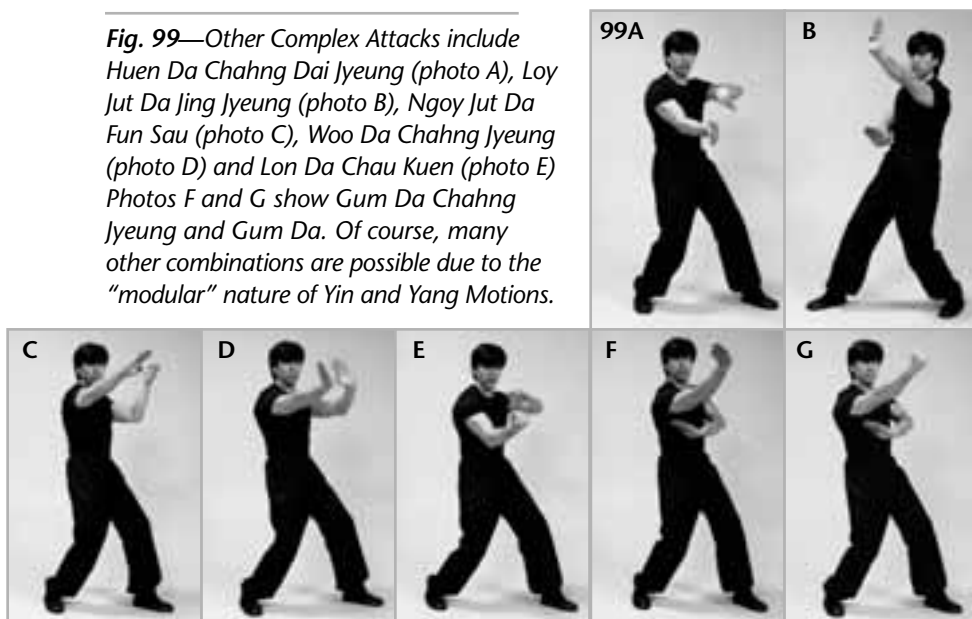


Complex Attacks—One of the major characteristics that sets Wing Chun apart from other fighting styles is its simultaneous blocking and striking which is so closely identified with the style that it is sometimes referred to as “The Art of Simultaneous Attack and Defense.” Single integral motions which are comprised of a Yin defense hand executed with a Yang attack are known as “Complex Attacks” and are used whenever possible to “break the opponent’s timing”—to cut into his attacking motion with a block while simultaneously delivering the return fire. This has the effect of “jumping time” and can turn the tables in an instant, as the opponent is forced to go immediately onto the defensive while he is still finishing his initial attack.

When naming any Complex Attack, the word *Da*, meaning: “to hit,” is used after naming the block to imply that a strike is being simultaneously executed with that block. Thus, the term *Tan Da* describes a palm-up block/punch combination. Likewise, *Pock Da* and *Jut Da* name slap/punch and jerk/punch combinations.

Not all Complex Attacks use a punch to strike, and are thus named differently, stating which attack is used in place of the punch. If, for example, a combination of Huen Sau and Chahng Dai Jyeung is executed, the resulting Complex Motion is called *Huen Da Chahng Dai Jyeung*. Like Complex Defenses, the Yin motion in any Complex Attack is named first, also implying that it begins, if slightly, before the Yang attack. The very first Complex Attack to appear in the forms of Wing Chun is hidden between the first two punches of the Siu Leem Tau form (Movements 5 and 8), as the first punching hand opens and simulates a grab, which can be used to pull an opponent into the right Cheh Kuen. Other Complex Attacks are hidden within the motions of the Chum Kiu set, including Complex Kicking Attacks and Defenses.

Fig. 99—Other Complex Attacks include Huen Da Chahng Dai Jyeung (photo A), Loy Jut Da Jing Jyeung (photo B), Ngoy Jut Da Fun Sau (photo C), Woo Da Chahng Jyeung (photo D) and Lon Da Chau Kuen (photo E) Photos F and G show Gum Da Chahng Jyeung and Gum Da. Of course, many other combinations are possible due to the “modular” nature of Yin and Yang Motions.



All forms of Complex Attack can be said to have their roots in the Tan Da and Gahng Da motions taught at Siu Leem Tau level. These two motions illustrate the structural ability to block on the high-line or the low with a Yin motion while striking with a Yang motion whose forward energy is supplemented by the backward-arcing momentum of the Yin defense hand. This basic Yin/Yang framework forms the foundation for all Complex Attacks and enables such combinations as Jut Da Jing Jyeung, Lon Da Chau Kuen, Ngoy Jut Da Fun Sau and many others to be created. Certain Complex Attacks in Wing Chun can only be executed from a forward-moving or stationary front-facing position due to their being made up of a Yang block together with a strike rather than a Yin motion. Due to the absence of Yin/Yang restrictions of these types of stances and footwork, double Yang motions such as Pock Da, Gum Da and even Boang Da under certain circumstances are possible. Like Complex Defense, Complex Attacks can be applied in a variety of ways under various circumstances. The following is a description of some of those applications.



Fig. 100—Tan Da is used here to “break the opponent’s motion” as he attempts a right punch.

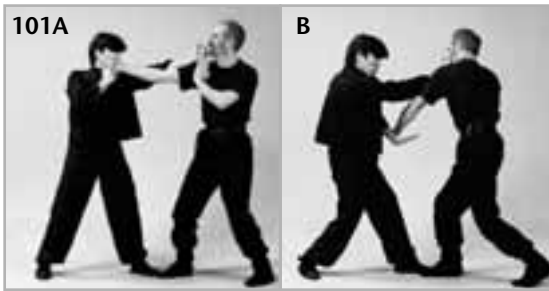


Fig. 101—*Hahng Da in Practical Application as Gwot Sau. After breaking the opponent's right punching motion punch with his own right Woo Da Chahng Jyeung (photo A), Fighter A stops B's second punching attempt on*

the high line and carries it low across the Centerline as he delivers a Hahng Da counterattack (photo B).

To Break the Opponent's Motion—The most common application of a Complex Attack is to cut the opponent's motion in two through the use of Breaking Timing (*Da Poh See Gan*). For example, when the opponent attempts a right punch, the Tan Da motion can be used to “break his timing” by making Bridge Contact before the completion of that punch with the right Tan Sau, and returning a left counterpunch that begins slightly after but ends in unison with the Tan, and is powered by the last syllable of whatever footwork powered the Tan Sau.

To Carry a Blocked Hand to a New Line—In some cases, after the Wing Chun fighter has successfully blocked an attack, he can use a Complex Attack to manipulate the opponent's Line Structure by carrying the blocked hand to a new line with one hand while immediately attacking whatever opening is created by that manipulation. This application, known as *Gwot Sau*, should not be confused with the “Giu Sau Error.” This common error, which will be explained in more detail in Volume II of this series, occurs when a Wing Chun fighter wrongly forces the opponent's hand into and across the Centerline during his attacking or defending motion. To stay within the guidelines of proper use of the Centerline, *Gwot Sau* should only be applied after the energy of the opponent's attacking motion is spent, when that motion is of no further threat to the Wing Chun fighter.

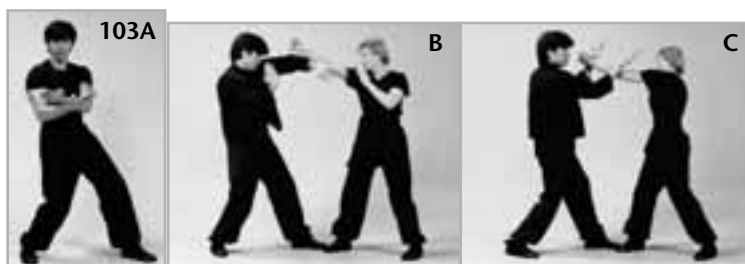
Gwot Sau motions can carry the opponent's hand in any horizontal, vertical or diagonal direction depending on the placement of his hand at the outset and the area the Wing Chun man intends to open for attack. The Huen *Gwot Sau* sequence of the Siu Leem Tau form introduces and exemplifies this principle in its single form, while it can also be applied to many Complex Attacks. For example, after the left Jom Sau motion has successfully blocked an attempted left punch by the opponent, the Jom hand can quickly be converted to a low sweep that carries the blocked hand to the low line, while serving as the *Gahng Sau* of *Gahng Da*.

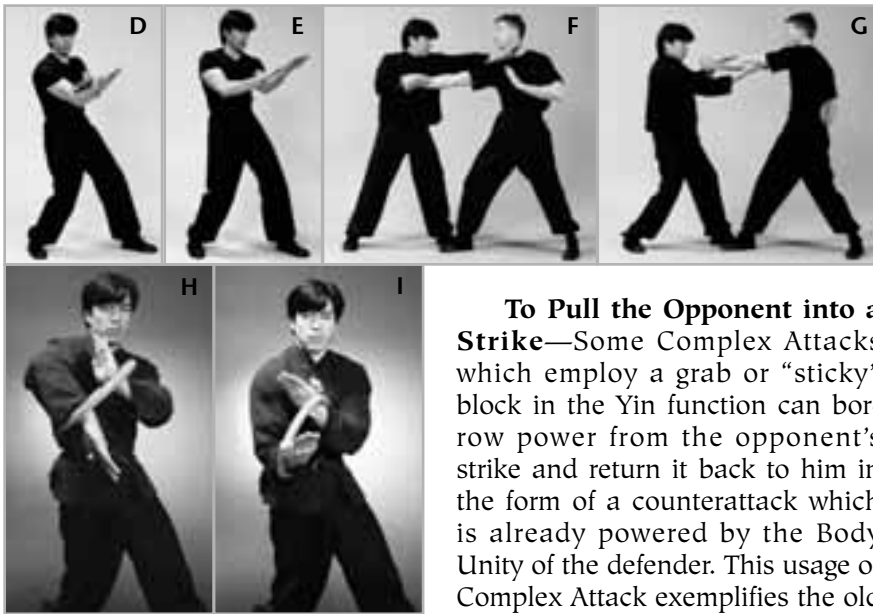
Similarly, after a punch is used to “include” the opponent’s opposite-arm punch in a motion known as *Kuen Siu Kuen* (“Punch Parries Punch”), the punching arm can drop to a Long Bridge sweep to the low line while simultaneously launching a counterstrike and stepping in with whatever footwork deemed appropriate. And when the opponent stops the Wing Chun fighter’s left punch with a right Boang Sau, the Wing Chun man can quickly sink his still-locked-out left arm into a Hahng Sau sweep while simultaneously stepping in with his left foot and punching with the right. In both the last two cases, the end resulting Complex Attack is known as *Hahng Da*. In a horizontal high-line application of the Gwot Sau principle, a punch stopped by Boang Sau can be swept back across the line by a Tan Sau motion which is executed without ever losing the Bridge Contact initiated by the Boang Sau, provided the opponent’s other hand is under control.

Fig. 102—Pulling the opponent into a strike adds power to the attack while trapping one or both of his hands and exposing his Dead Side.



Fig. 103—Two Complex Blocks which double as Joint Locking Attacks are; *Chum Kiu* (seen with Self- and Applied Structure in photos A–C) and *Jeep Sau* (photos D–G). The snapdown from Boang Sau to Chum Kiu from the Chum Kiu form is shown with the Rattan Ring in photos H and I.





To Pull the Opponent into a Strike—Some Complex Attacks which employ a grab or “sticky” block in the Yin function can borrow power from the opponent’s strike and return it back to him in the form of a counterattack which is already powered by the Body Unity of the defender. This usage of Complex Attack exemplifies the old Wing Chun proverb that says

“*Soon Sai Been Gwan Jau, Juen Sai Iyeung Dick Sau,*” meaning: “Go with the opponent’s force to turn the situation around and control him.” With this type of attack and defense, the harder the opponent tries to hit and the more strength he exerts in doing so, the more power can be “borrowed” from him and used to hit him back. Any Complex Attack that employs *Lop Sau*, *Kau Sau*, *Huen Sau*, *Jut Sau*, *Ngoy Jut Sau*, *Lon Sau* and in some cases, *Tan Sau* as the defense hand can be used to pull the opponent in this way.

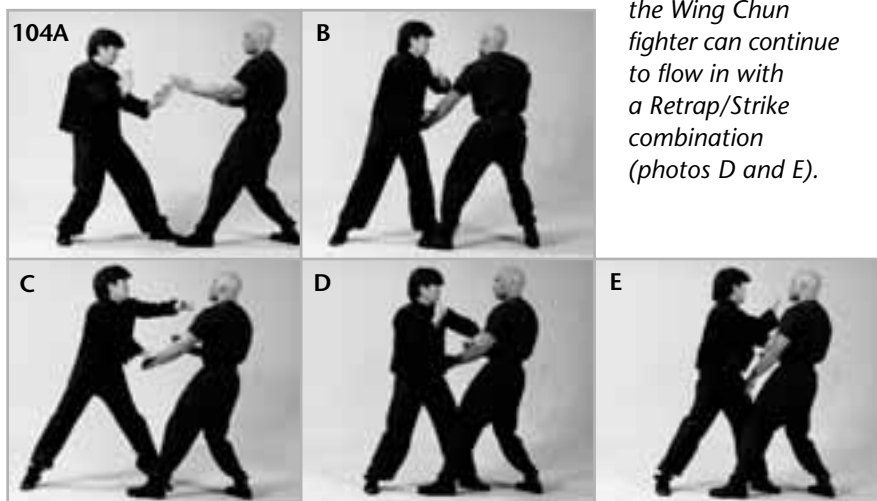
Another example of this application of Complex Attack is seen in the motion called *Pon Geng Sau*, or “Neck-pulling Hand,” which is hidden in the closure of the *Chahng Iyeung Spade Palm* in the *Siu Leem Tau* form, and formally introduced in the *Wooden Dummy* form. In this devastating Complex Attack, the back of the opponent’s neck is grabbed with a *Kau Sau*-like motion as he is pulled downward and forward to meet an oncoming punch, elbow strike, headbutt or “*Spade Palm*” smash to the windpipe. Another Wing Chun training proverb says “*Moh Ching Jiu, Soh Hau Tau. Yut Chuet But Hoh Lau,*” which means, “Grasping the throat is a ruthless tactic that, once commenced, cannot be stopped.”

To Turn the Tables on a Grab—At times when the opponent secures a strong cross grab on the Wing Chun man, certain Complex Attacks can help turn the situation around in an instant. For example, if the opponent uses his own left hand to grab the left hand of the Wing

Chun fighter and pull him down, the Wing Chun man can instantly turn the tables on his opponent simply by converting the grabbed hand into the Tan Sau motion of a Tan Da, which twists the opponent's arm into an awkward alignment while countering with a punch. He could just as easily substitute a Pock Sau to the elbow of the grabbing hand in place of the punch, while simultaneously retracting the Tan to straighten the opponent's arm in preparation for a Cheh Sau attack, which will either force the opponent to release his grab or suffer a broken elbow. In this case—another “attacking defense”—the Yang hand of a Complex Block serves as an attack.

To Joint Lock—In another instance where one defensive hand of a Complex Defense serves as an attack, the opponent's arm can be locked or broken using Complex Attack. For example, the *Chum Kiu* motion (not to be confused with the Chum Kiu form, as their names are homophones in Cantonese) seen in Movement 65 of the Chum Kiu set, is used to simultaneously block a punch with one Jom Sau while locking or breaking the elbow with the other. *Jeep Sau*, also found in the Chum Kiu form (Movements 15, 16 and 17), is another combination of two blocks in which one of the two serves as an attack, with the Jut Sau receiving and straightening the attacking arm, while Pau Jyeung strikes upward to hyperextend or break the elbow joint.

Fig. 104—After a successful Pock Da Created Timing attack (photos A–C), the Wing Chun fighter can continue to flow in with a Retrap/Strike combination (photos D and E).



To Retrap and Hit—After executing a successful Simple or Complex Attack, or somehow obtaining Bridge Contact in any other way, the Wing Chun man will often continue to “flow” in with a succession of one or more follow-up blows before his opponent is able to recover his composure and position. This is best accomplished by using a Complex Attack to trap the opponent’s arm or to “retrap” an already immobilized limb while simultaneously launching the follow-up strike. The most common application of this type is the Pock Da principle, in which the Wing Chun man sharply slaps into the Centerline and sticks to a strategic point on the opponent’s arm, shoulder or body while using the newly freed hand to strike. For example, if the Wing Chun man throws a left punch which is blocked by the opponent, he can then use his free right hand to slap down and stick to the blocking hand while renewing the attack with an inside whipping motion of the left hand. Maintaining control of the opponent’s hand with his own right hand, the Wing Chun fighter then performs a “Switch Trap”—a lightning-fast reversal of the trapping duty from one hand to the other—from right to left, while striking again for the third time with a slapping, sticking left Lop Sau cross grab combined with any Yang attack. In this case, Fun Sau would probably be the best motion to serve that function, chopping outward while the opponent is pulled in by the Retrap. The examples given under the heading of *To Switch the Trapping Duty from One Hand to Another* also exemplify this principle as well.

Retrapping and flowing skills are developed and sharpened through the “Slow Attack” drills introduced at Chum Kiu level in which the student is shown how to at first “break timing” with an initial Complex Attack and to quickly and smoothly follow up with one or two fluid Complex Trapping Attacks.

Although a number of examples of Complex Block and Attack usage have been described here, this is by far not the end of their possible applications. As the reader becomes more familiar with these motions and begins to instinctively apply them practically, he or she will discover other ways of using and combining the Complex Motion principle to gain advantage in combat.

Fig. 105—A typical “Yang-Powered Yin motion,” *Kau Sau* begins on or near the Centerline and latches onto the “returning” side of the Power Arc to “catch-up” trap an incoming strike from behind as is seen in this sequence. After a successful *Lop/Fun Sau* combination by Fighter A (Photo A), Fighter B attempts a rear left cross, forcing A to “catch-up” to that punch with his own left *Kau Sau* (Photos B and C). Fighter A then follows up with another *Fun Sau* chop to the throat (Photo D) and then retraps and strikes with a *Spade Palm* strike (Photo E).

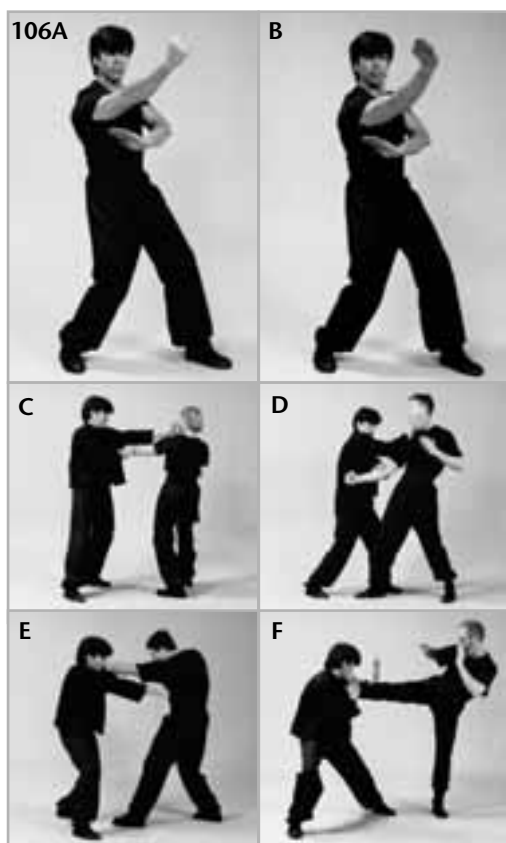
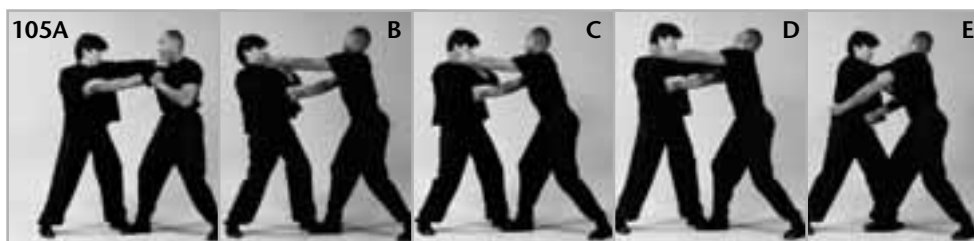


Fig. 106—In photos A and B, it can be seen that when executing a simultaneous Yang Strike/Yang Block such as Pock Da or Gum Da Chahng Jyeung with a stance pivot, the blocking hand of that motion must be restructured to derive Yang power from the Yin Side of the Power Arc through the Counterturn principle. Both the Pock Da (photo C) and the Gum Da Chahng Jyeung (photo D) illustrate defeat of the Yin/Yang Structure in application. Other examples of defeat of the Yin/Yang are seen in photos E and F.

Yang-Powered Yin Motions—

Certain Yin techniques are executed from the Yang arm, but begin on or near the Centerline and move toward the Self-Centerline. Such motions include Kau Sau and Dai Boang Sau. These motions are known as “Yang-Powered Yin Motions.”

At times, there can also be a need to convert other Yang motions into Yang-Powered Yin Motions through defeat of the Yin/Yang structure.

In those Complex Attacks that involve a Yin block and a Yang strike, there is no change in the original Yin/Yang Structure of either of the individual elements when they are executed together with pivoting Choh Ma footwork. However, if that same footwork is used to power any double Yang Complex Attack such as Pock Da or Gum Da, it is impossible to

execute both simultaneously without somehow altering the Yin/Yang balance of one of the motions.

When any Yang block/Yang strike Complex Attack is launched from Choh Ma, the strike will always take precedence over the block in terms of Yin/Yang Structure. In other words, the Structure of the block will be altered to become a Yang-Powered Yin Motion, meaning that it will be executed with “receiving” Yin energy gained by executing the normally Yang blocking motion from the Centerline backwards on the Yin side instead of forwards to the Centerline as it would function normally. Changing the Yin/Yang balance of a Complex Attack in this way will drastically alter the Structure of the defensive motion as in the case of Choh Ma Pock Da, where the Pock Sau is executed on the backward-moving side of the Power Arc (seemingly against the pivot) but is used more like Kau Sau to stick to the opponent’s arm and pull him into the strike.

Yin-powered Yang Motions—Similar in principle yet opposite to the techniques described above, certain Yang techniques in Wing Chun that originate from and/or derive power from the Yin side of the Centerline are known as “Yin-powered Yang Motions.” Such motions include Biu Sau, Fun Sau and Ngoy Doy Gock Kuen. Outward Hammer Fist strikes and certain low chops or Hammer Fists can also be executed with a counter-turn as Yin-Powered Yang Motions.

This principle can be applied to the defense hand of a limited range of Complex Trapping Motions, such as the Choh Ma Cheong Kiu Lop/Kau Sau that is seen in Movement 94 of the Biu Jee set. Its application in Complex Attack can also be seen in motions in which the Reference changes by 90° to 180° from side to front, or front to side. In such cases the Yang hand is inside-whipped across the body from one line to the other. This would occur if the Wing Chun fighter were turned 90° to the left with the right hand extended as in Movement 51 of the Chum Kiu form and if from that position, he turned back to the front or to the other side with Pock Da Loy Fon Kuen, punching with the same right hand. This could only be the result of a radical change of the line by the opponent or of facing multiple attackers. In this situation, the punch would be deriving its Yang power from the backward Yin swing out to its final target on the new Centerline. This is only possible because the line changed and the attacking hand had to follow it to strike on the new line (but not past it). In no case will the Yin/Yang structure be defeated in such a way that the attacking hand would travel backwards to strike at any point beyond the Centerline. To do so would weaken its structure and would in effect be robbing the attack of Yang power and length by pivoting against it.

Once the concept of Complex Motion is fully understood, it is possible to add a kick to any of the Complex Attacks and Defenses described

earlier, creating a “Complex Kicking Attack or Defense.” In the same way that a Yin and Yang motion can be executed simultaneously, a kick can be fit into any Wing Chun Structure provided that kick is compatible with the upper body’s motion and that the two Structures interface properly in terms of Yin/Yang balance.



Complex Kicking Attack

When any Simple or Complex Block or Attack is executed in conjunction with any kicking attack, the resulting Complex Motion is known as a “Complex Kicking Attack,” meaning that there is some form of hand technique in the upper pyramid during the kick, not that two kicks are being combined together. There are five main types of Complex Kicking Attack:

- Trap/Kick
- Simple Block/Kick
- Complex Block/Kick
- Simple Attack/Kick
- Complex Attack/Kick



***Fig. 107—Two Examples of Trap/Kick Complex Kicking Attack.** In photo A, the basic Structure of the *Lai Sau Soh Gyeuk* (Over/Under Grab/Sweeping Kick), a typical Complex Trapping/Kicking Attack, is shown. One practical application for that motion is seen in photo B. Photos C, and D show the Inward Knee Strike and one of its application with trapping.*

Trap/Kick—At times, the Wing Chun fighter will trap and pull his opponent into a kick. This is the safest and most powerful kicking attack possible and it is therefore the most desirable. Kicking with a simultaneous hand trap not only allows the Wing Chun man to attack from a safety zone while borrowing power by pulling his opponent into the strike and

himself forward, but also gives him “three legs” to stand on—his own base leg plus the two legs of his opponent.

Simple Block/Kick—Because Wing Chun kicks do not alter the Structure of the upper pyramid, a kick can be executed simultaneously with any simple blocking motion without affecting that block, provided the Yin/Yang Structures of both the block and the kick are compatible. This allows for a vast array of possible combinations which can take the opponent by surprise due to the non-telegraphic nature of such movements—another reason why Wing Chun leg attacks are called *Moh Ying Gyeuk*—“Invisible Kicks.”

Complex Block/Kick—In the same way that a kick can be combined with any simple block depending on its Yin/Yang Structure, a kick can be executed together with any Complex Block. This is one way of attacking even though both hands are occupied with blocking, and is difficult to defend against, especially because the opponent will probably not expect a kick to come in during a double block, as very few other styles of martial art adopt this tactic. Unless the opponent has had some experience with a high-level Wing Chun practitioner, it is unlikely that he would have encountered this type of Complex Motion.

Simple Attack/Kick—Although rarely executed, it is possible to kick with a Simple Attack such as a punch, chop or palm strike. These motions are rare if for no other reason than even if the technique connects, the kicker could lose balance after the impact without some way of using the opponent for support. There is also less innate power in a non-trapping kick. But given the unpredictable nature of combat, the possibility of needing to use such an attack cannot be entirely ruled out. For example, a leading right Fun Sau chop could be executed simultaneously (using offset timing) with a rear left Round Kick, both to attack on the high and low levels as well as to start generating torque with the arm that is eventually whipped out through the kick.

Complex Attack/Kick—Much more preferable than striking/kicking without any support or pulling power, kicking with a Complex Attack in the upper pyramid forces the opponent to react on two levels. When one of the Complex Attack hands is a grab or other type of trap, it becomes extremely difficult to stop, as the opponent is pulled head-on into the hand attack—an action that can distract him into concentrating all of his energy into blocking the impending hand attack rather than the kick, which can slip in unnoticed.

Fig. 108—In this Block/Kick combination, Fighter A simultaneously returns fire with a Side Kick as he deflects the right jab with his own left Boang Sau (photo A). In another Block/Kick combination, A again redirects the force of B's punch to borrow his power to be used in a Jing Gyeuk counterkick (photo B). Photo C shows Fighter B being pulled into the kick with Lon Sau, and in photo D, Tan Da Jing Gyeuk is seen.

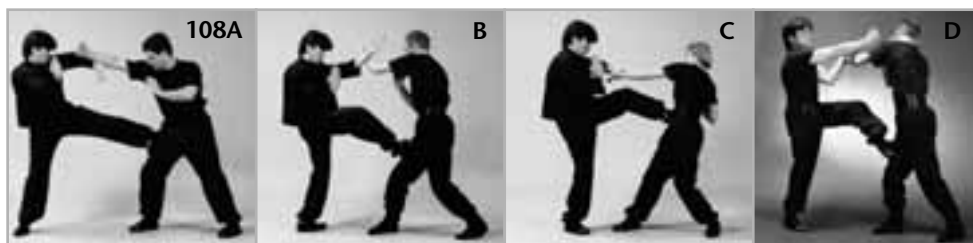


Fig. 109—Three Complex Attack/Kick Combinations. Pock Da Kup Yai Sut Dai Gyeuk (photo A), Lop/Fun Sau Soh Gyeuk (photo B) and Huen Da Gum Jyeung Jing Gyeuk (photo C) all combine a block or trap with a kicking attack. Because of the compatibility of the Yin/Yang Structures of all three motions, A is able to simultaneously attack B's legs while blocking and striking on the high line. These Complex Kicking Attack exemplify the Wing Chun proverb "Som Jiu Chai Doh," or "Execute three motions at once."



Complex Kicking Defense

Following the same logic as with kicking attack, it is possible to create five different types of Complex Kicking Defense. They are:

- Trap/Leg Block
- Simple Block/Leg Block
- Complex Block/Leg Block
- Simple Attack/Leg Block
- Complex Attack/Leg Block

Trap/Leg Block—When both hands are beginning a double hand trap or are otherwise occupied with trapping and the opponent reacts with a kick, the most economical way of dealing with that attack is by meeting it with a leg block. This requires no hesitation on the part of the Wing Chun fighter; he can directly raise the leg to a block without the obstruction that the hands would face if a hand defense were attempted.

Simple Block/Leg Block—Just as any Simple Blocking motion can be executed with a kicking attack, a leg block can be substituted for the kick to enable the Wing Chun fighter to defend against a simultaneous strike/kick combination effectively and economically.

Complex Block/Leg Block—In situations where both the Wing Chun fighter's hands are occupied in a Complex Blocking motion, a leg block can be used to stop any low-line attack, as in a situation where the Tan Sut motion is used to stop a low-line punching attack when both hands are occupied in the Tan/Pock Sau motion.

Simple Attack/Leg Block—If, at the same instant the Wing Chun man begins to launch a Simple Attack such as a punch or palm strike, the opponent executes a kicking attack, a Complex Motion consisting of a hand strike and a leg block can allow the Wing Chun fighter to continue his attack with a smooth, uninterrupted flow of power supplemented by the forward momentum of the opponent that is redirected off the Centerline by the leg defense.

Complex Attack/Leg Block—Again following the same logic as with kicking attack, it is possible to combine any leg defense with any Complex Attack for speed and economy. Drills such as Lop Sau with kicks inserted at strategic points in the cycle teach the Wing Chun student to react instantly with both the feet and the hands to enable simultaneous hand defense/hand attack/leg defense. The Lop Sau drill and other drills that improve Complex Kicking Defense can be found in my Unique Publications video series.

Fig. 110—Coordination and flow between hand and leg technique can be improved through the Sticky Hand/Sticky Foot exercise known as Sau Gyeuk Toang Chee.

The ability to combine the hands and legs in these ten ways can be developed further in the *Sau Gyeuk Toang Chee* Hand and Leg Sticking exercise and other Flow Drills at Biu Jee level. Many of these Complex Kicking Motions appear within the text of the Wooden Dummy form.



Study of Complex Motions

I. Origins of Complex Motions from Siu Leem Tau

- | | |
|------------------|-------------------|
| a) Defense | b) Attack |
| 1. "Sup" Jee Sau | 1. Syeung Fun Sau |
| 2. Kwun Sau | 2. Syeung Biu Sau |
| 3. Tuet Sau | 3. Syeung Kuen |

II. 3 Main Complex Defense Origins

1. Gahng/Jom Sau
2. Loy Kwun Sau
3. Ngoy Kwun Sau

III. 36 Complex Blocking Motions

- | | | |
|-------------------|-------------------|------------------------|
| 1. Tan/Pock Sau | 13. Woo/Jom Sau | 25. Jut/Jom Sau |
| 2. Tan/Gum Sau | 14. Woo/Jut Sau | 26. Jut/Kau Sau |
| 3. Tan/Jom Sau | 15. Woo/Boang Sau | 27. Jut/Boang Sau |
| 4. Tan/Jut Sau | 16. Woo/Pau Sau | 28. Jut/Pau (Jeep Sau) |
| 5. Tan/Pau Sau | 17. Lon/Pock Sau | 29. Ngoy Jut/Gum Sau |
| 6. Huen/Pock Sau | 18. Lon/Gum Sau | 30. Ngoy Jut/Jut Sau |
| 7. Huen/Gum Sau | 19. Lon/Jom Sau | 31. Ngoy Jut/Kau Sau |
| 8. Huen/Jut Sau | 20. Lon/Jut Sau | 32. Ngoy Jut/Pau Sau |
| 9. Huen/Boang Sau | 21. Lon/Boang Sau | 33. Gahng/Pock Sau |
| 10. Huen/Pau Sau | 22. Lon/Pau Sau | 34. Gahng/Gum Sau |
| 11. Woo/Pock Sau | 23. Jut/Pock Sau | 35. Gahng/Jut Sau |
| 12. Woo/Gum Sau | 24. Jut/Gum Sau | 36. Gahng/Boang Sau |

IV. 6 Complex Motions Used In Look Sau

1. Tan/Fook Sau
2. Boang/Fook Sau
3. Syeung Fook Sau
4. Tan/Boang Sau
5. Huen/Tan Sau
6. Huen/Boang Sau

V. 18 Double Blocking Motions

- | | |
|-------------------------|--------------------------|
| 1. Syeung Tan Sau | 10. Syeung Biu Sau |
| 2. Syeung Huen Sau | 11. Syeung Hahng Sau |
| 3. Syeung Woo Sau | 12. Syeung Ding Sau |
| 4. Syeung Fook Sau | 13. Syeung Biu Joang Sau |
| 5. Syeung Pock Sau | 14. Syeung Chum Jahng |
| 6. Syeung Cheen Gum Sau | 15. Syeung Kau Sau |
| 7. Syeung Lon Sau | 16. Syeung Dai Boang Sau |
| 8. Syeung Jom Sau | 17. Syeung Pau Sau |
| 9. Syeung Loy Jut Sau | 18. Chum Kiu |

VI. 3 Main Complex Attack Origins

1. Tan Da 2. Gahng Da 3. Pock Da

VII. 18 Complex Attacking Motions

- | | | |
|------------|-----------------|-------------------|
| 1. Huen Da | 7. Jut Da | 13. Boang Da |
| 2. Woo Da | 8. Biu Da | 14. Pau Da |
| 3. Fook Da | 9. Hahng Da | 15. Jeep Sau |
| 4. Lop Da | 10. Tai Da | 16. Fock Da |
| 5. Gum Da | 11. Kau Da | 17. Gwot Da |
| 6. Lon Da | 12. Ngoy Jut Da | 18. Kuen Siu Kuen |

VIII. 12 Double Attacking Motions

Chum Kiu

Syeung Fun Sau*

3. Syeung Biu Sau*

4. Syeung Kuen*

5. Syeung Ding Sau*

6. Syeung Sau Jahng

7. Syeung Pai Jahng

8. Syeung Chum Jahng*

9. Syeung Jing Jyeung

10. Syeung Chahng Dai Jyeung

11. Syeung Chahng Jyeung

12. Poh Pai Jyeung

IX. 24 Complex Trapping Motions

- | | | |
|-------------------|------------------|----------------------------|
| 1. Huen/Pock Sau* | 9. Lon/Kau Sau | 17. Lop/Jut Sau |
| 2. Huen/Gum Sau* | 10. Lon/Pau Sau | 18. Lop/Kau Sau |
| 3. Huen/Jut Sau* | 11. Jut/Pock Sau | 19. Fock/Lop Sau |
| 4. Huen/Kau Sau | 12. Jut/Gum Sau | 20. Lai Sau |
| 5. Lon/Pock Sau* | 13. Jut/Kau Sau | 21. Ngoy Jut/Kau Sau |
| 6. Lon/Gum Sau* | 14. Jut/Jom Sau | 22. Ngoy Jut/Pock Sau |
| 7. Lon/Jom Sau | 15. Lop/Pock Sau | 23. Cheong Kiu Lop/Kau Sau |
| 8. Lon/Jut Sau* | 16. Lop/Jom Sau | 24. Cheh Sau |

X. 9 Double Trapping Motions

1. Syeung Huen Sau*
2. Syeung Fook Sau*
3. Syeung Pock Sau*
4. Syeung Jut Sau*
5. Syeung Pau Sau*
6. Syeung Sau Kuen
7. Syeung Lop Sau
8. Syeung Kau Sau*
9. Chum Kiu*

XI. 18 Complex Trapping Attacks

- | | |
|-----------------|-------------------|
| 1. Huen Da* | 10. Lop Da* |
| 2. Pock Da* | 11. Lop/Jom Sau* |
| 3. Gum Da* | 12. Lop/Tai Sau |
| 4. Lon Da* | 13. Lop/Boang Sau |
| 5. Jut Da* | 14. Lop/Pock Sau* |
| 6. Kau Da* | 15. Lop/Juen Bock |
| 7. Ngoy Jut Da* | 16. Lop/Pau Sau* |
| 8. Jeep Sau* | 17. Pon Geng Da |
| 9. Chum Kiu* | 18. Cheh Sau* |

*Appears under more than one heading

FON SAU—WING CHUN TRAPPING



One of the many aspects that set Wing Chun apart from other styles of martial art is its use of trapping. “Trapping” in this reference means the art of using the hand, arm, foot, leg or body to temporarily immobilize any part of the opponent’s body long enough to hit or kick him. Every Wing Chun technique has an inherent trapping factor as it somehow manipulates the opponent’s arms, legs or body by pushing, pulling or deflecting him strategically as determined by the Centerline. In advanced stages, it is possible to use body positioning to trap the opponent’s Structure by angulation in a form of trapping known as *Boh Lay Ying*, or “Glass Technique,” called this because it is invisible to the opponent as it is being applied. At the highest level of trapping skill, some believe that it can even be possible to “trap” the opponent psychologically through use of the attitude, the eyes and, at times, the voice.

Within the art of Wing Chun trapping, there are various categories, each of which is further subdivided by application. For purposes of examination in this article, trapping can be broken down into the following classifications:

- 1) Trapping Hands
- 2) Trapping Legs
- 3) Body Trapping
- 4) Emotion Trapping

Trapping the opponent’s hands enables the Wing Chun fighter to simultaneously counterattack from a safety zone created by the trap. It can also help the fighter gain both Centerline and Facing Advantage over an opponent by pulling or pushing him to a position that exposes his Dead Side. Trapping the opponent’s legs restricts his mobility and prevents him from kicking.

When executing certain attacks, power can be “borrowed” from the opponent by trapping his arms, leg, head or body and pulling him into the strike. This is accomplished most often through the use of a hand trap to grab, press or hook the arm, leg, neck, hair or body, but at times the leg can trap the hands or body, and the body can trap the hands or legs. In an application that evidences the highest level of Wing Chun development, a confident, aggressive attitude with strategic use of the eyes and voice in conjunction with Hand, Leg or Body Trapping can be used to “trap” the opponent emotionally, gaining the psychological edge in combat.

Trapping Hands

One of the most universally noted and respected characteristics of the Wing Chun system is its use of Trapping Hands, or *Fon Sau*. The term “Trapping Hands” is not synonymous with “Hand Trapping.” By “Trapping Hands” it is meant that the hands are used to trap any part of

the opponent's body. The term "Hand Trapping" is limited to mean techniques that trap only the opponent's hands. In other words, a Trapping Hand is a motion in which the Wing Chun fighter uses his hands to immobilize the opponent's arms, legs, head or body, whereas in a Hand Trap, he uses the hands, arms, legs or body or a combination of two of those elements to trap the opponent's hand(s).

As stated earlier, each type of Wing Chun Trapping can be subdivided by application. In the case of Trapping Hands, these subdivisions include; Hand Traps Hands, Hand Traps Legs and Hand Traps Body. Each will be analyzed here.

Hand Traps Hands

Using the hand or arm to trap and control the opponent's Bridge is known as "Hand Traps Hands." Using one hand to trap one of the opponent's arms can be tactically advantageous, but the ultimate objective of any Hand Trapping technique is to tie up both his arms in an action that controls his entire body. This follows the old Wing Chun proverb "*Kiu Loy Kiu Syeung Gwoh, Choke Kiu Ba Dick Soh*," meaning: "Pass by the opponent's oncoming Arm Bridge from above and jam that Bridge to trap him."



There are many ways of using the hand or arm to trap the opponent's arms, but all fall into one or more of the five main types: Grabbing Traps, Slapping Traps, Pressing Traps, Hooking Traps and Clamping Traps. Each type is best utilized as the defensive half of a Complex Trapping Attack but at times, certain traps can be used to jerk the opponent forward into an attack that is executed just after the trap with a slight offset in timing. This capitalizes on the opponent's momentum as he falls forward and runs into the follow-up attack. Other traps can take advantage of an over-extension of position by the opponent, pulling him further in the direction of his over-extension and into a counterattack.

Fig. 111—Three Trapping Variations: *Grab and Strike* (photo A), *Press and Strike* (photo B) and *Hook and Strike* (photo C).



Grab and Strike—When executing a Grab and Strike technique, the Wing Chun fighter firmly grasps the opponent's wrist or arm and sharply jerks him forward while simultaneously delivering the exchange fire to a vital point on the Centerline. This is consistent with the Wing Chun principle of *Leen Siu Dai Da*, or “Economy of Time and Motion.” Grab and Strike techniques are a vital part of this concept, as they allow the Wing Chun fighter to neutralize the opponent's attack while simultaneously delivering the exchange fire. This eliminates wasted time: the opponent is hit within the same instant that he strikes.

Grab and Strike techniques are executed by first grabbing the attacker's hand while he is extending it or while he is actually striking or blocking, and then pulling him into a strike with the other hand. The most common and easiest Grab and Strike techniques to apply are those that start from Bridge Contact, made when the arms of both fighters collide, regardless of who is blocking or attacking or whether both fighters' punches clash. For example, the Wing Chun fighter may deflect his opponent's straight left punch with his own left Tan Sau. Then, without losing contact, the same left hand flips over and becomes a grab. While this is going on, the fighter's rear right hand is prepared to deliver the return attack, which is executed as the opponent is pulled forward into the strike.

In some cases, the opponent's arms can be crossed up in a double grab, fully immobilizing his upper body for return attack. This usually happens as a result of his having blocked an initial Grab and Strike attempt. This “Cross-up Trap” action is a combination of the Lon Sau and Lop Sau grabs. The lower arm is pulled towards your own hip, but in order to prevent the opponent from borrowing your power and headbutting you, the upper arm is pulled across his body by the Lon Sau horizontal cross grab instead of a second Lop Sau.

All Grab and Strike combinations should be executed with *Jut Ging*, or “Jerk Power.” The force of a blow is magnified when the opponent is

yanked—not just pulled—into the blow. There is also a psychological advantage to “snatching” and controlling the opponent with a firm grip. Any part of the body, including the neck, hair and clothing can be grabbed and used in this manner. Jut Ging can be enhanced through the use of wrist rollers, isometric and dynamic tensing, fingertip pushups or other exercises that strengthen the grip.

Most Wing Chun grabbing techniques use a “thumbless” grip on the opponent’s arm, allowing control of that arm yet maintaining the ability to quickly release the grab in order to strike or to avoid “trapping oneself” when the opponent “turns the tables” on a trapping attempt. Other nerve-shocking grabs dig the fingers and nails deeply into sensitive points of the arm and body as they trap the opponent. Some of the most common grabbing techniques include Lop Sau, Lai Sau, Lon Sau, Kau Sau and others.

There are six main reasons for pulling the opponent into a punch—1) To borrow power for attack by pulling him into the oncoming punch. 2) To keep him from bouncing back away from you on impact. 3) To gain the Advantage of Facing (*Ying Chiu*—“Facing Posture”). The Advantage of Facing, and the concepts of “Dead Side” and “Live Area,” covered briefly earlier in this volume, will be the subject of in-depth analysis later in this series. 4) To trap him—you can hit him, but he can’t hit you. 5) To pull him in closer if you can’t reach him. 6) To arrest his Yang power. When you pull and hold his arm, in effect locking his Yang side forward, he cannot turn his shoulders to get full power in his other arm for striking. This ability to keep the opponent in check is referred to as *Hoang Jai Ging* (“Controlling Energy”)

Slap and Strike—The second type of hand trap is the Slap and Strike technique, or Pock Da. The Slap and Strike is used for various reasons. Most often, Pock Da motions are used to take over the trapping duty from the other hand or to retrap and strike as was described and illustrated in the Complex Motions essay. They can also be used when changing the line against an opponent who is skilled at stopping or evading shots that come in directly. Besides trapping his hands and pushing him to a position of Centerline disadvantage, the slap itself can serve as a painful distraction to confuse the opponent and divert his attention from the actual attack. In other applications, a Slap and Strike can be used when the Wing Chun man favors a particular hand for attacking, but that hand is occupied with blocking or detaining the opponent’s hand, or when the hand most conveniently positioned to attack is injured and therefore may be unable to withstand impact.

In a typical Slap and Strike sequence, the opponent’s attacking arm is usually detained by a pressing block such as Tan Sau, Ngoy Jut Sau or

Gum Sau, which is immediately followed by an open-handed slap to that same attacking arm. As the arm is being slapped, the hand that originally blocked then converts to become an attacking hand aimed at a vital area. This application was illustrated by fig. 104 of the *Complex Motions* essay. As was stated previously, the slap can also be used to set up a distraction to the opponent and/or cause pain to the attacking arm. On some occasions, the slap simply redirects and detains the attacking hand momentarily. With split-second timing, the hand is released only long enough to allow the trapping hand to strike the opponent. After having hit him, it immediately returns to its former position to retrap the original attacking hand, or, if the opponent's rear punch comes in, it could be employed as a Kau Sau "catch-up" trap to stop that punch from behind as was seen in fig. 105, where the Wing Chun fighter momentarily releases his initial trap, freeing that hand to strike and then intercept the second punch from behind to pull the opponent into a second counterstrike.

Besides Pock Sau and Kau Sau, Slapping Traps include Gum Sau, Dai Pock Sau, Pau Sau and others.

Press, Hook or Clamp and Strike—The last three types of Fon Sau, Press, Hook or Clamp and Strike, illustrate the art of immobilizing the opponent without actually grabbing or holding him. This type of trapping requires more advanced Wing Chun development, as the trapper needs sufficient arm sensitivity or *Gum Gock Ging*, to tell him if and when the trap will be effective, and when it is unnecessary or unwise to grab.

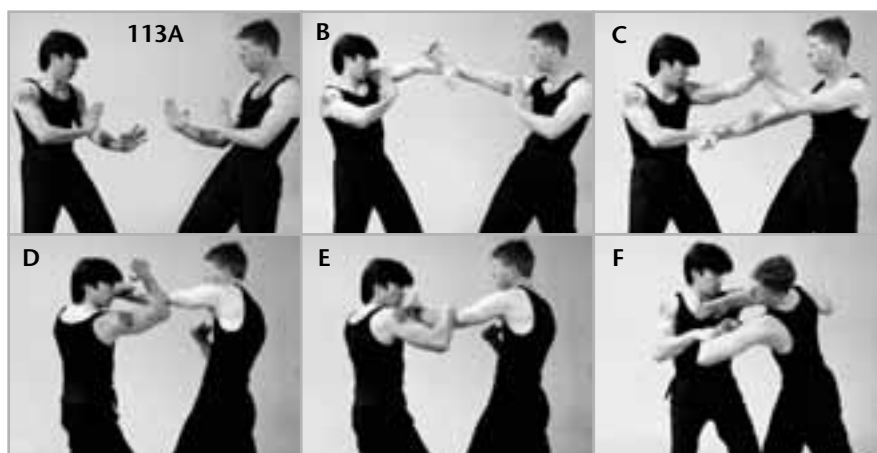


Fig. 112—Lon Sau used as a "Layover" Trap (photo A), and Gum Sau used as a "Pressing Trap" (photo B).

Most blocks can easily become Presses, Hooks or Clamps provided Bridge Contact is not broken after the block. A knowledge of Natural Arm and Hand Hooks is helpful for successful use of Pressing or Hooking motions. Natural Hand Hooks are those spots of the hand, wrist and arm that are naturally "sticky." Some of those spots include the back of the hand when the wrist is bent sharply back as in Tan Sau and Woo Sau, the two pads at the base of the palm when the wrist is held palm-down and bent outward in Jut Sau Structure and the inner forearm when it is

laid on the opponent's arm, pressed and pulled in as in the “Layover Trap” application of Lon Sau seen in fig. 112.

Fig. 113—The “Hooking Trap.” After Fighter B stops A’s Lop/Fun Sau attack (photos A–C), Fighter A grabs his blocking hand and pulls his arm to full extension to be broken with Hay Jahng (photo D). He then Hook Traps B’s inner elbow (photo E) and pulls B’s forearm tight up against his own chest to be used as a lever that pulls him into a final Pai Jahng elbow smash (photo F).



Sometimes the arm is used to press, deflect, clamp or otherwise manipulate the opponent's arm(s) long enough to hit him. The Tan Sau motion is a simple example of a Pressing Trap as the opponent's hand is momentarily snagged and detained by the trapper's wrist and backhand. By the time he realizes that all he has to do is move the trapped hand forward to “run the hand” out of the trap, he has already been pulled into a strike. One example of using Gum Sau as a Pressing Trap can be seen in fig. 112. Photo C of fig. 111 illustrated the application of Huen Sau as a Hooking Trap, as does fig. 113. The Huen Sau Circling Hand uses the wrist and last three fingers to hook and pull the opponent's arm horizontally to open his Dead Side to counterattack. Fook Sau, as used in Double Sticky Hands, can also be used to trap the opponent's arm in a hooking motion without actually grabbing. In another example of a Pressing Trap, the Boang Sau can be used first to deflect, then to pull the opponent into a strike with a “crawling-in motion” like the teeth of two gears meshing.

Clamping Traps

When the opponent's arm or hand is trapped by pinning it against one's own body, the resulting immobilization is referred to as a "Clamping Trap." Clamping Traps are usually used as a form of re-trapping, enveloping the opponent's arm or hand after it has been stopped by a block and remains trapped momentarily, giving the Wing Chun fighter the split second he needs to further immobilize that limb. Fig. 114 shows seven applications of the Woo Sau Wrap—one of the most common Clamping Traps of CRCA Wing Chun.

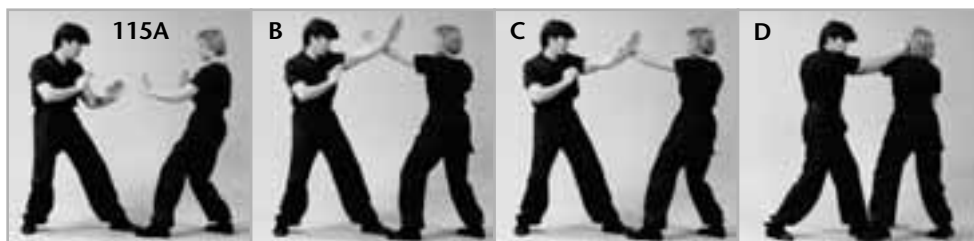
Fig. 114—Seven Versions of the Woo Sau Wrap. The backward Woo Sau motion in the Siu Leem Tau form is interpreted in CRCA Wing Chun as a wrapping trap that can be used in a variety of ways versus the opponent's arm(s) or leg. Photo A shows the Cross Woo Sau Wrap pulling the enemy into an uppercut. The straight version of the wrap is seen as a joint lock in a groundfighting application in Photo B and again to pull the opponent into a Chop Kuen low punch in photo C. Photo D shows a reverse lifting Woo Wrap. The Double Woo Wrap is shown with one of Fighter A's arms trapping both of the opponent's arms in photo F, and photo E illustrates another double wrap on the ground. Woo Sau Wrap used to trap the leg is shown in photo G.



Although Clamping Traps usually employ the elbow and forearm, it is sometimes possible to use the chin and shoulder to clamp down on the opponent's blocked or partially-blocked striking hand in Chee Sau combat, using the clamp as a "third hand" to keep his arm trapped while freeing both of your own arms for counterattacking.

Skill in Pressing, Hooking and Clamping Traps is developed to a much higher degree through Wooden Dummy training, as will be discussed in Volume III of this series.

Fig. 115—Trapping Reversal. When the opponent secures a powerful grab on the arm of the Wing Chun fighter, that grab can be used to trap the opponent just as if the Wing Chun man were the one grabbing.

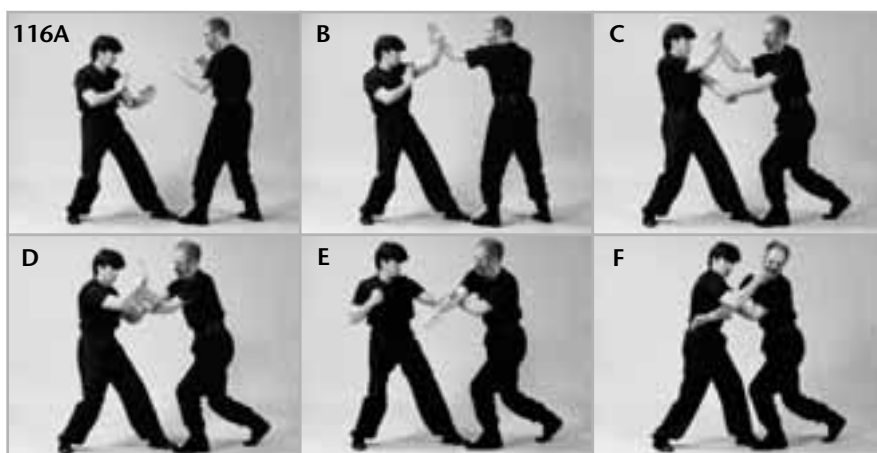


Using the Opponent's Own Grab Against Him—Another aspect of trapping is the ability to use the opponent's own trapping attempt to trap himself. This means having sensitivity in the arm (*Gum Gock Ging*) to determine when his own grab can be used in place of your own to pull him into a strike, or when your own arms can be manipulated so that if he does not release a grab, his arms will become "crossed-up," leaving him vulnerable to a counterattack which, had he only realized that all he had to do was let go, he could have easily defended against. For example, the Cheh Kuen Retraction/Extension punch of the Siu Leem Tau form can be used as a Trapping Reversal by pulling him into a punch when he grabs your cross hand and won't release his grab. In another instance of the opponent being made to trap himself, a simple motion of the arm he is trapping can be made which "turns the tables" on his grab by twisting his trapping arm into an awkward position, thus forcing him to release that grab or suffer the counterstrike. For example, if he grabs your right arm with his own right hand, turning your own hand over to Tan Sau position will have this effect.

This form of using the opponent's own trap against him is known as "Trapping Reversal" and is a classic example of Wing Chun logic and theory at work. The ability to force or dupe the opponent into trapping

himself is a sign of high-level understanding of the mechanics of trapping as well as arm sensitivity and manual dexterity.

Fig. 116—In this second form of Trapping Reversal, the opponent's failure to release his initial grab is used against him. From a position of Bridge Contact (photo B), the opponent begins a Grab and Strike attempt, which is stopped by Fighter A's right Woo Sau (photo C). Sensing that his opponent will not release the left grab, A then uses the Woo hand to guide B's right arm off the Centerline and circles his own still-grabbed left arm under the right using a counter-clockwise motion (photos D and E) to grab B's right Arm Bridge as the return fire is delivered (photo F).



Hand Traps Legs

The second form of Fon Sau involves the use of one or both hands to trap the opponent's legs. This is accomplished through direct contact with a kicking leg that is focused on or above the Horizontal Knee-Level Centerline Plane—the point above which the hands can be effectively used to attack or defend—or by trapping the opponent's arm or body in such a way that he finds it difficult or impossible to raise the leg to kick or change position.

Of the three main types of Hand Traps described in the previous section, only the

last two can be readily applied to a Leg-Trapping Hand. Because of its size, weight and strength, it is extremely difficult to grab the opponent's leg effectively, except in the case of groundfighting, where most of the leg's strength and leverage is negated by a supine or prone position. However, grabbing and holding the opponent's leg for too long a period is generally an unwise tactic as its use implies that the trapper is utilizing one or both hands to hold the opponent's leg, leaving the opponent with two free hands with which to counterattack.

Slap and Strike—When the Wing Chun fighter has used one hand to block the opponent's kick, he can use the other to slap that leg downward as the original blocking hand is freed and shoots forward to a strike. In another application, certain instep kicks and knee strikes can be stopped with a slap block/counterstrike combination based on the Pock Da principle.

Press, Hook or Clamp and Strike—After stopping a kick or knee attack with a downward block such as Gum Sau, the Wing Chun fighter can press sharply downward on the kicking leg, an action which accelerates the descent of the opponent's leg and causes him to lurch forward into an impending strike.

The most commonly used Hand Traps Legs techniques, Hook and Strike motions are applied after a successful hand defense against a kick or even after the opponent's kick has landed. In a typical Hook-and-Strike technique, after blocking a kick with his arm, the Wing Chun fighter snags the opponent's kicking leg in the crook of the arm at the inner elbow as the exchange fire is delivered in the form of a simultaneous hand attack and/or kick to the base leg.

Trapping the Legs through a Strategically Angled Hand Trap—When the Wing Chun fighter applies a hand trap that pushes his opponent off balance or forces him to distribute most of his weight to the leg that is best positioned to kick from, the resulting motion is considered another form of Hand Traps Legs. Although the hands never actually touch either leg, both legs are nevertheless trapped momentarily by the action of the hand and the leverage and angulation created by strategic body positioning. Through constant practice in Lut Sau Chee Gyeuk hand and leg sparring, the Wing Chun student develops the instinctive reaction to add the Leg Trapping element to his hand traps whenever possible. After sufficient experience in this type of training, the student becomes sensitive to the leverage factor and through his own kick training, learns which way to apply that leverage to best restrict his opponent's ability to kick.



Hand Traps Body

In extremely close range combat situations, the hand can be used to trap the opponent's body with a grabbing, hooking or pressing motion. Another form of Hand Traps Body occurs in a situation where a properly applied Hand- or Leg-Trapping motion restricts the entire body's mobility, such as occurs when the opponent is pushed against a wall or other obstacle with his arms pressed into his chest and his ability to kick nullified by leverage. This total immobilization of the opponent is known as "One Hand Traps All."

Grab and Strike—This form of Hand Traps Body technique occurs when the Wing Chun fighter grabs his opponent by the waist, upper back, shoulder, neck or hair to control his body motion while pulling him into a strike or kick. Grab and Strike body traps are used at mid- to close range and are ordinarily applied after a successful attack on or near the area of the body to be trapped. For example, after striking the neck with a Fun Sau Outward Horizontal chop, the Wing Chun man can quickly convert that chop into a Pon Geng Sau neck trap which pulls the opponent down and forward into a Chum Jahng elbow attack to the spine, as was seen in fig. 21 of the *Elbow Attack* essay found earlier in this volume.



Fig. 117—Another form of Hand Traps Body is used when the opponent's neck is trapped and his weight is pulled over the leg that is kicked.

Another way of using the hand to trap the body is to grab the opponent's clothing and pull him into an attack. When a shirt or jacket is grabbed and twisted, the knuckles of the grabbing hand can work together with the collar of the garment to create a Body Trap that not only immobilizes the opponent and pulls him in, but also chokes him with his own clothing while digging the knuckles of the trapping fist into the larynx.

In groundfighting or a situation where the opponent is put off-balance by a blocking, attacking or trapping motion, grabbing his clothing can help the Wing Chun fighter control him as he is slammed into a wall,

to the floor or onto any jagged surrounding object such as the corner of a table, an upended chair or any other protruding or sharp-edged obstacle.

One Hand Traps All—It is possible in certain circumstances to apply a one-handed trap to any part of the opponent's body that restricts his ability to move aggressively in a forward direction and forces him into a position that exposes his Dead Side to attack. By strategic use of leverage and angulation, the Wing Chun man is able to force the opponent into an awkward position from which he cannot effectively attack with a strike or kick.

Sometimes, a One Hand Traps All technique is used as a “set-up” to trap the opponent's Structure when he attacks and then prevent him from following up by continuing to control the Centerline and therefore his position. Like a good pool player, the Wing Chun fighter chooses motions that not only “knock the ball in the pocket” but also “leave the cue ball set up for the next shot.” In another example of a One Hand Traps All motion, the Wing Chun fighter can grab the opponent's hair and forcefully yank him into a punch, elbow, knee strike or other devastating attack, effectively controlling his entire body with one strategically placed Trapping Hand.



Trapping Legs

In addition to the wide range of Fon Sau Trapping Hands, the Wing Chun Student is introduced to the concept of Trapping Legs at Chum Kiu level. The term “Trapping Legs” refers to the art of using the leg to trap the opponent's position both physically—through Stance Trapping, knee locks and foot or leg presses—and figuratively, through Boh Lay Ying Technique. In certain instances, the leg can be used in conjunction with a pressing block to trap the opponent's arm by “sandwiching” it between the two as can be seen in fig. 118. In groundfighting, the knee or foot is often used to pin or otherwise immobilize the opponent's arms or legs to prevent him from using them

in attack or defense. At times, the foot can be used to hook out the hand as the opponent tries to use it to cushion a fall. This forces him to land

harder and helps the Wing Chun fighter use the ground as an offensive weapon as in a case where the opponent crashes head first into the concrete as his supporting hands are kicked out from under him and trapped, preventing him from using them to stop his rapid descent.



Fig. 118—The knee can be used to trap the opponent's arms in what is known in CRCA Wing Chun as a "Sandwich Trap."

Trapping Legs can be categorized in the following ways:

- 1) Leg Traps Legs
- 2) Leg Traps Hands
- 3) Leg Traps Body

Each of these forms of Trapping Legs will be discussed here.



Leg Traps Legs

Within this category of Trapping Legs, two subdivisions can be drawn: Kick or Leg Block Traps Legs, and Stance Traps Stance. The former is most commonly used in Chee Gyeuk training and the latter applies mainly to hand-and-leg sparring and actual combat.

Kick or Leg Block Traps Legs—When the Wing Chun fighter successfully lands a kick to his opponent's leg, that leg is temporarily immobilized during the strike. If the kicking foot remains on the opponent's leg, or slides down the shin to step on the foot, another form of Leg Trap occurs, as the opponent is unable to use that leg to attack or even to execute any footwork until his leg has been released.

Like Hand traps Hands techniques, Leg Traps Legs motions work together with simultaneous attacks. When applying a hand trap, the Wing Chun fighter usually strikes with his one free hand. But in the case of Leg Trapping, both hands are free to block or counterattack at the same time as the trap.

At times, a pressing leg block such as Gum Gyeuk can be used to push the opponent's suspended foot downward. As he falls forward, a Shadowless Kick or any one of many Simple or Complex Hand Attacks could be applied. And stepping on the opponent's foot as he retreats can

sharply arrest his backward movement with a jerk that whiplashes him into a strike.

Stance Traps Stance—Again, there is more than one way to interpret this term. The Wing Chun fighter can use his own stance to trap that of his opponent either directly, through knee locking, or through strategic use of angular footwork to gain Centerline Advantage. When the opponent's stance is trapped, his upper body Structure is weakened and therefore his ability to use his hands to block or attack is also impeded.

Knee Locks—As was illustrated in fig. 79, the opponent's stance can be trapped by footwork that takes the Wing Chun fighter shin-to-shin with him in a Straight Knee Lock (*Jick Sut Soh*) that occurs left-to-left or right-to-right.

A second form of knee locking, *Lau Sut Soh* (Twisting Knee Lock), can be applied when the Wing Chun fighter's foot is planted shin-to-shin with the opponent's leg right-to-left or left-to-right. The origin of these two knee locks is in the step-down motions after the kicks in the Chum Kiu form.

Boh Lay Ying—Using quick, precisely timed footwork to gain Centerline Advantage by approaching the opponent from his Dead Side can be considered a form of Stance traps Stance because, when the Wing Chun fighter places his own foot behind the opponent's leading foot on the new Centerline created by his angular footwork, he effectively cuts the opponent's option to improve his position by stepping to face that new line.

In both forms of Stance Trapping, the opponent is rendered unable to kick; when his knee is locked, he cannot raise his foot to kick. And when his stance is trapped with a Boh Lay Ying technique, raising his foot to kick would just be “another nail in his coffin.”



Leg Traps Hands

In stand-up fighting, there are only very few occasions when the leg can be used to trap the opponent's hands. The most common example of using the leg to trap the hands occurs when the opponent tries to use his hand or arm to block the Wing Chun fighter's kick, and his arm is pinned to his body by the force of that kick or its descent, momentarily trapping him. Of course, any time the opponent is forced to use his hands to

block a kick, his arms are trapped for a split-second, as they are occupied with blocking duty and are therefore unavailable for attacking. This is one reason the Wing Chun style employs leg blocking to defend against kicks whenever possible.

As mentioned earlier, using the leg to trap the opponent's hands is much more feasible in groundfighting. When he is on his back, it is advantageous to kneel on his arms to negate their ability to be used for attack or defense. In another brutal Hand-Trapping leg attack, if the opponent is knocked down, the Wing Chun fighter can stomp on his hand or arm and stand on it to control him and prevent him from getting up.

In a situation where both fighters are down and the opponent is "on all fours," both arms can be kicked out from under him with a hooking leg motion that traps both hands and sends him crashing face-first into the pavement without any way of cushioning the fall.



ground, or as in fig. 119, where the fighter pins his arm to allow a punch.

Leg Traps Body

In situations like the one described earlier, where the Wing Chun man steps on the hand or arm of the opponent, one leg can trap his entire body. This also applies to all stomping and knee dropping attacks used on a downed opponent which end with the Wing Chun fighter standing or kneeling on a vital point of the opponent's body, where the Wing Chun fighter uses a knee drop to simultaneously crush the opponent's chest and pin him to the ground.



Fig. 119—Trapping the opponent's arm with the knee.

In another groundfighting example of Leg Traps Body, from a position on his back with the opponent on top, the Wing Chun man can lay Lon Gyeuk (the leg's counterpart to Lon Sau) across the opponent's waist and hook trap his hip. Working in conjunction with a Jut Gyeuk leg

sweep that chops the opponent's legs out from under him and a push/pull hand trapping motion, the Lon Gyeuk Leg Trap can then be used to push him over for a reversal of positions.

Anytime a solid kick connects to any part of the opponent's body, that action also traps his entire body for as long as it takes him to recover from the damage done by the kick. If he is stunned or winded by a well-placed and powerful kick, for example, the Wing Chun fighter can move in on him with the follow-up of his choice, attacking in relative safety due to the enemy's inability to pose a threat.



Body Trapping

In contrast to all the examples given in the previous sections of this essay that featured Body Traps, the Wing Chun system also employs a “Trapping Body”—that is, using the body itself to pin or strike the opponent.

In groundfighting, the body can be used in various ways for leverage and trapping, while the trapping action that results from hip checks and shoulder butts is figurative, in that the opponent's arms and legs are not actually “tied-up” or pinned down by these motions. But the opponent's mobility and ability to attack can be arrested through proper positioning of the body and the resulting disruption of his balance.

Fig. 120—Body Traps. Two examples of the body being used as a lever to trap or pin the opponent are seen here.



Hip Traps—In an extremely close range combat situation where the Wing Chun fighter's arms are trapped by his opponent, a hip slam can be employed to break the opponent's Structure by bouncing him off the line and out of position, thus freeing the arms from being trapped. Jamming Hip Traps of this type, known as *Kau Yiu*, can attack the opponent's groin with a sideward body check, effectively restricting his ability to attack or defend. Another form of Trapping Hip, *Dai Yiu*, or "Guiding Hip," occurs when the Wing Chun fighter uses his own hip to bump the opponent to a new position of Centerline and/or Facing disadvantage.

Shoulder Strikes—As discussed earlier in this volume, Shoulder Strikes can be used to attack the face, body or elbow joints of the opponent and are primarily used to release one or both arms from a firm grabbing trap. Like the Jamming Hip Trap, a shoulder punch to the chest with the entire moving bodyweight behind it can knock the opponent backward and destroy any trapping structure he may be applying at the time. In addition, shoulder strikes to the body can be used together with Jamming Hip Traps to strike the opponent's groin first before slamming him with the shoulder. The same strike directed to the elbow when the Wing Chun fighter holds the arm of the opponent in its extended position after blocking can easily break that arm. And from a clinch, as a defense against a headbutt attack, or after a neck trap/headbutt attack, the Wing Chun fighter can attack, defend or follow up with a short shoulder punch to the face.

Proper use of all forms of Hip Traps and Shoulder Strikes evidences a high level of trapping skill in the Wing Chun fighter and can help turn an unfavorable situation around in an instant.



Emotion Trapping

Note: As a preface to the following segment of this essay, I would like to point out that the somewhat graphic explanations of seemingly ruthless tactics are made with the assumption that the reader is considering their usage under the gravest of circumstances. No further mention will be made regarding the moral or legal implications of all-out combat.

The final phase of Wing Chun trapping encompasses many ways of stealing the psychological advantage in combat. This high-level form of “Psyche-Out” is known as “Emotion Trapping” and involves the entire fighting spirit of Wing Chun man. As the old proverb goes, “*Meen Lum Dick Jun Moh Hoang Foang*” which means, “There is no fear when facing the opponent.”

The art of Emotion Trapping begins in the mind of the fighter. Through years of constant training and sharpening of the physical skills, the Wing Chun practitioner gains the self-confidence necessary to project a winning attitude that can be clearly felt by his opponent. Going into a fight, the Wing Chun man adopts a “go for the throat” strategy with full intent to do as much damage to the opponent as possible using the most savage techniques at his disposal. Another proverb of Wing Chun says, “*Goang Sau But Goang Ching*” which means: “In combat, show no mercy.” This attitude might at first seem a bit ruthless or barbaric, but in the harsh reality of actual street combat there is no room for compassion or self-doubt; the opponent must be brutalized in as short a time as possible. This is not to say that Wing Chun man will fight “at the drop of a hat,” only that once he has deemed a fight unavoidable using sound judgement, he “pulls out all the stops” and fights like a tiger.

Properly harnessing the emotions can help the Wing Chun fighter get “fired up” for combat. Anger, excitement and even fear can work to the fighter’s advantage in gearing up for battle. Channeling nervous energy into *Choang Ging*, or “Aggressive Energy” can enhance performance and even dull the effects of pain or fatigue long enough to win the fight.

A strong, confident attitude shows in a fighter’s eyes, and at Chum Kiu level, the Wing Chun student begins to learn to develop what is known as *Moke Lick*, or “Eye Power.” In the beginning stages, *Moke Lick* is developed by quickly changing the focus of the eyes to follow each subtle or radical change of the Centerline that occurs in the form. At a more advanced stage, Eye Power is used to project self-confidence, fury and perhaps even a bit of craziness to psychologically trap the opponent. If the opponent has even the slightest doubt about his ability to win the fight, the first chink in his armor has been opened, and it becomes easier for the Wing Chun man to make short work of him. Use of a confident, frenzied glare is a tactic often employed by great fighters of many styles of martial art, including world-class boxers, who frequently apply the “Staredown” as strategy to gain the psychological edge just before a bout.

Another tactic used by the Wing Chun fighter to gain the emotional advantage in combat is the strategic use (or non-use) of the voice during the moments just before a fight begins or between flurries of kicks and punches. In some cases, a shout that releases Chi from deep within the

fighter's body can startle or frighten the opponent for the split-second it takes to attack him. In a situation where a fight is unavoidable, harsh verbal abuse of the opponent can also attack him psychologically, loudly announcing the fact that the Wing Chun fighter has absolutely no fear or respect for his opponent, regardless of whether or not it is actually true. In fact, this could possibly even prevent the fight from occurring. During clashes, however, the Wing Chun fighter does not open his mouth for any reason. This is a safety precaution taken to guard against being hit with an open mouth, which allows the jaw to be easily broken, the teeth to be smashed together, or the tongue to be caught between the teeth.

On the other hand, complete silence before and during a confrontation can also intimidate and confuse the opponent. When the Wing Chun man decides he has no alternative but to "go for it," he can spring immediately into action without giving his opponent any verbal indication of his intention to fight.

Beyond the metaphysical forms of Emotion Trapping, there are physical actions that can also help give the Wing Chun man the psychological advantage in combat. The following is a list of some of these actions and the logic behind them.

1) Throw the First Punch—In a situation where the Wing Chun man has judged a fight imminent and unavoidable, he can gain considerable physical and psychological advantage by throwing the first punch of the fight. If that punch is properly executed, it may well also be the last punch. In any case, throwing the first punch puts the opponent on the defensive from the start, and lets him know that the Wing Chun man is not afraid of him. One very effective way of getting the first punch in is to attack mid-sentence during any conversation taking place during the buildup of a fight. No one expects a punch to come in until either fighter has finished saying whatever he has started to say.

2) Attack the Head—Although body attacks can be effective and are used frequently, in actual combat it is wise to attack the head and throat most often. This disorients and demoralizes the opponent, "taking the fight out of him," especially when his windpipe is smashed by a well-placed chop, or when is hit in the nose—an extremely painful blow that causes his eyes to water and can "take him out." As the old western boxing saying goes, "Kill the head and the body will die."

3) Use Any Weapon At Hand—Do not hesitate to pick up any implement that can be used as a weapon. Personal safety and coming away from the fight uninjured is of paramount importance. If a weapon can help to that end, it is logical and advantageous to use it. Remember that the Wing Chun man will only fight under the gravest of circumstances, and therefore will have little regard for his opponent's well-being. In fact,

by forcing the Wing Chun man into combat, that opponent has automatically forfeited his right to a “fair fight.” In terms of Emotion Trapping, seeing or feeling a weapon in the hands of a skilled fighter will intimidate all but the rawest of adversaries and the very idea of having that weapon will boost the confidence of any fighter.

4) Attack Relentlessly—Continue to batter the opponent with repeated flurries of punches and kicks to “take the fight to him”—allow him no time to plan or execute a strategic attack. Use any tactics necessary to bring him down, including knee strikes, elbow smashes and finger thrusts and digs to vital areas. Remember, there are no rules in actual combat—only survival.

5) Go In For the Kill—When the opponent is injured or stunned by a successful attack, waste no time in following up with a chain of attacks to finish him off. Do not make the mistake of easing up when he looks hurt. This is a common trick used in the street to dupe a fighter into stopping his attack, allowing precious seconds for recovery and/or surprise counterattack. Fighting is a brutal reality. The opponent must be beaten down at all costs.

6) Stick To the System—Although certain “Non-Classical” applications of Wing Chun technique may be employed as necessary, the CRCA fighter should not break from the proven theory, logic and Structure of the system. Wing Chun is a total system of self-defense that requires absolutely no modification for its effectiveness. On the contrary, modifying the system only cuts away from that totality and detracts from its efficiency.

As can be seen, Emotion Trapping is a facet of the Wing Chun system that might be perceived by some as a break from the traditional *Budo* Warrior’s Code of the martial arts. Being a relatively new art (just over three hundred years old) Wing Chun is less steeped in the tradition of respecting or honoring the opponent. In fact, a Wing Chun fighter shows no respect to the enemy and expects none in return. Although utmost respect and courtesy is paid to instructors, fellow students and practitioners of all styles of martial art, make no mistake—the Wing Chun fighter aims to win by whatever means necessary and “in combat, shows no mercy.”

This concludes the description and analysis of the various forms of Wing Chun trapping. More on this subject can be found in the *Advanced Trapping Concepts* essay of Volume II of this series: *Explosive Self-Defense Techniques*

BASIC AND ADVANCED COMBAT DRILLS



Timing and Cadence

The art of Timing is a skill crucial to the Wing Chun fighter and is an exact science which, when used properly, can give him the edge over his opponent by consistently “beating him to the punch” and catching him mid-motion with strategically timed counterstrikes.

In order to make the best use of Timing in combat, the Wing Chun man must first understand the principles of Count and Cadence. In short, “Count” means the number of syllables in a combination technique, while “Cadence” refers to the rhythm or “beat” of the motions of two fighters in succession.

The various two-man drills outlined in this volume are designed to introduce to the trainee, among other things, the concepts of Count and Cadence through preset repeating motion patterns executed in time with the motions of a partner, each of which focuses on a different combat situation and can be executed with various Counts and Cadences.

Count

Self-Count—There are two basic forms of Count referred to in this essay, the first being the “Self-Count,” or the amount of “syllables” in a technique. For example, in a simple straight punching technique executed without footwork, the Self-Count would be one. If the same technique were to be executed with Toh Ma Step/Slide footwork, the Self-Count would become two, as the “syllables” of footwork add a split-second of time to the motion. If a one-two straight punching combination were executed with the same footwork, although the Self-Count would remain at two, the efficiency of the technique would increase, with two techniques in two syllables of time. Ideally, each syllable of Self-Count should contain an attacking motion, and the Wing Chun fighter strives to do so whenever he can, however this is not always possible because of the spontaneous and unpredictable nature of combat. Thus, the way to maximize a technique’s efficiency is not necessarily to cut syllables of Self-Count, but to execute an attacking motion with each syllable whenever possible. This is why the Wing Chun fighter often executes a block, strike and kick all in one syllable, following the *Leen Siu Dai Da* principle of Economy of Motion. An often-heard Wing Chun proverb says, “Som Jiu Chai Doh,” meaning “Execute three motions at once,” referring to this maximization of efficiency.

Applied Count—When executing any drill outlined in this volume, both trainees must be fully aware of the Applied Count, which will be referred to from here on simply as the “Count.” The count of a drill consists of the number of repetitions of a particular motion within a cyclic reciprocal pattern. The simplest example would be a very basic exercise in which

the roles are reversed after a specified number of one-syllable actions, such as a Straight Punch Drill using a basic block to stop a succession of chain punches “fed” to the trainee by a partner. In such a drill, the Applied Count would be the number of blocking/punching repetitions to be executed before the blocker and puncher switch roles without missing a beat.

Most drills can be performed with a simple Applied Count to train the Primary Motion (the main motion that a drill is designed to exercise) with both partners working toward a common goal of timing. To this end, the instructor should use a pair of timekeeping sticks (claves) and give the students a steady count to work with. I have found that the best method of counting for a drill is to give a short verbal command followed by one sound of the timekeeping sticks, another verbal command and click of the sticks, and so on. In a basic ten-count drill, the instructor will give the following verbal command/sound of the timekeeping sticks:

“ONE” *, “Two” *, “Three” *, “Four” *, “Five” *, “Six” *, “Seven” *, “Eight” *, “Nine” *, “TEN” *—each * representing one sound of the sticks.

The roles switch after the count of “TEN” (the “Determining Count,” and no motion is executed *during* the verbal command (only immediately afterwards, on the sound of the sticks). This is both to allow the student a split-second in which to receive and process the information given to him by that command, and to provide a common instant of timing for both partners to work toward as they carry out the action specified by the command. As will be seen in the drills that follow, this brief instant of receiving instructions and the immediate execution of those orders on the sound of the wooden timekeeping sticks teaches the trainee how to “set himself up” for an attack in advance as well as the most opportune time to launch that attack. This is especially true for drills performed with a Descending Count, as will be explained here.

The Descending Count—The most advanced method of executing the preset CRCA Wing Chun drills in this manual is known as the “Descending Count” for reasons that will soon become obvious. Developed by the author to improve upon sometimes monotonous drilling methods, the Descending Count is in no way a part of the classical system of Wing Chun. It is strictly the author’s modern innovation to the traditional two-man drills, but when mastered, it can add a whole new dimension of spontaneity and precision to a drill, keeping it fresh and alive.

Drill Elements—Before the Descending Count can be fully explained, certain key elements of an effective drill must be defined for the reader. These elements are:

- 1) The Primary Motion

- 2) The Verbal Command
- 3) The Determining Count
- 4) The Crucial Count
- 5) The Switch Count

Each will be explained here.

The Primary Motion—Every Wing Chun drill is made up of a certain motion that is reciprocally executed in a repeating attacking/defending cycle with occasional variations that switch the roles and eventually return back to the initial motion, which forms the “meat and potatoes” of the drill. It is usually this technique from which the drill takes its name, as it forms the main body and basic framework of the exercise. From here on, this main technique will be referred to as the “Primary Motion” of the drill.

In the Lop Sau cycle, the Primary Motion is the Wing Arm Deflection followed by a simultaneous relaxed slapping trap/Inside Whip Punch. The Primary Motion of Look Sau Rolling Hands is the basic up/down Riding/Rolling cycle, and in the Pock Sau drill, the Primary Motion consists of the simultaneous slap and punch, from which the drill takes its name, and the Pock Sau used to defend against it.

The more complex the drill becomes in terms of Count and Cadence, the more variations can occur between cycles of the Primary Motion before resuming the base drill. For example, in the Lop Sau Chee Sau rolling/trapping drill (not shown in this volume), once one of the partners breaks out of the Primary Motion cycle, an extended random pattern involving dozens of attacking/defending syllables executed with various forms of timing may occur—sometimes lasting for minutes—before returning to the base roll.

The Verbal Command—In order to coordinate the motions of the two partners and enable them to move in unison with a common objective instant of execution, the instructor gives a short verbal command which they act on at the next sound of the timekeeping sticks. This command is given exactly halfway between clicks of the sticks, and can be used to maintain split-second synchronization of the movements of an entire group of trainees.

The Verbal Command tells the trainees what to do on the next count of Cadence and may be a number, word or short phrase to prompt the correct action. Leading the group with a perfectly timed verbal count enables the Wing Chun instructor to supervise the technique of up to a hundred students, as any variance from the exact moment of correct timing can be easily spotted among the pairs of trainees moving in unison like clockwork. In the description of the cadence for each drill in this volume, all Verbal Commands will appear in quotation marks.

The Determining Count—Indicated in this volume by uppercase

typeface in quotation marks, the Determining Count tells the trainees how many counts of Cadence must be executed in a series before the roles will change or some other variation from the Primary Motion will occur. If the command “ONE” or “TEN” is given, ten counts will be performed before the change. Similarly, nine counts are executed on the command of “NINE,” eight for “EIGHT,” etc.

The Crucial Count—Indicated by bold uppercase typeface in quotation marks, the Crucial Count is the final repetition of the Primary Motion executed before the switch cycle or other variation from the base drill. When giving the Crucial Count with a verbal command, the instructor can help the trainees recognize that count by slightly raising or altering the pitch of his voice, signaling the coming change. This is only necessary for a short period when introducing the Descending Count principle to the group, as once the students have grasped the concept, the instructor will find many of them counting right along with him. This tells him that they have gotten the full benefit of this special counting method and are beginning to become more conscious of Timing and Cadence, learning to detach themselves mentally from the present count while planning for a future count. In other words, use of the Crucial Count enables the trainee to consciously set himself up for a split or break of Timing which he knows well in advance will occur on what exact count. This leads to the ability to plan ahead in Sticky Hands or actual combat and to strategically time an attack to be most effective by instinctively speeding it up or slowing it down to come to completion between counts of Cadence.

In a Descending Ten-Count, the Crucial Count matches the Determining Count with the exception of the verbal command “ONE,” whose Crucial Count is “**TEN**.” Thus, the Crucial Count for “NINE” is “**NINE**,” “**EIGHT**” for “EIGHT”, and so on.

The Switch Count—Depending on the complexity of the drill, the Switch Count may range from a one-syllable response to a two- to six or more-part synchronized motion pattern before resuming the Primary Motion on the opposite side. The first Switch Count in each cycle of the Descending Count is indicated by upper case typeface. For example, a simple one-count switch in a ten-count drill would appear as:

“ONE” *, “Two” *, “Three” *, “Four” *, “Five” *, “Six” *, “Seven” *, “Eight” *, “Nine” *, “**TEN**” *

“SWITCH” *

“NINE” *, “Two” *, “Three” *, “Four” *, “Five” *, “Six” *, “Seven” *, “Eight” *, “**NINE**” *

“SWITCH” *

“EIGHT” *, “Two” *, “Three” *, “Four” *, “Five” *, “Six” *, “Seven” *, “**EIGHT**” *

“SWITCH” *
“SEVEN” *, “Two” *, “Three” *, “Four” *, “Five” *, “Six” *,
“**SEVEN**” *
“SWITCH” *
“SIX” *, “Two” *, “Three” *, “Four” *, “Five” *, “**SIX**” *
“SWITCH” *
“FIVE” *, “Two” *, “Three” *, “Four” *, “**FIVE**” *
“SWITCH” *
“FOUR” *, “Two” *, “Three” *, “**FOUR**” *
“SWITCH” *
“THREE” *, “Two” *, “**THREE**” *
“SWITCH” *
“TWO” *, “**TWO**” *
“SWITCH” *
“ONE” *, “Two” *, “Three” *, “Four” *, “Five” *, “Six” *, “Seven” *,
“Eight” *, “Nine” *, “**TEN**” *
“SWITCH” *

With a full understanding of these key elements of Count and Cadence, the trainee is ready to progress to the extremely intricate Descending Count.

Purpose—The Descending Count is designed to add an element of precision to otherwise less-structured drilling patterns while maintaining their spontaneity and sharpening the Timing skills of the trainees. Executing those drills with a controlled Descending Count in which the time between variations from the Primary Motion steadily diminishes also improves the trainees’ ability to plan ahead, and to receive an external signal (the Verbal Command) and act on it with split-second Timing. In actual combat, the external signal might also be visual, tactile or any combination of hearing, seeing and/or feeling an opportunity to attack or the need to defend.

It could be argued that use of the Descending Count takes some of the randomness out of a drill. This may be true to some degree, however, students with a thorough understanding of its usage can immediately step into an unstructured version of the same drill and move with precision timing although the converse is not true; a student who only knows the unstructured version will take time to be able to perform the drill with a Descending Count which will have to be explained to him. Understanding that count implies that the student has long surpassed the elementary understanding of Timing required for unstructured drilling. In addition, the very nature of drilling itself is to take a slice out of the random occurrences of actual combat and to repeat that fragment with vari-

ous perfectly timed and executed responses, thus reducing the ultimate spontaneity of real fighting with intention of developing the skills necessary to enable “airtight” response to any situation that may arise.

If the reader finds drilling with a Descending Count overly controlled or structured, he can simply ignore the counts and cadences given in this volume and practice only the Primary Motions and switching motions without a preset cadence. From the instructor's point of view, however, the author can assure that the use of the Descending Count dramatically increases the precision of a drill while maintaining the students' interest in and enjoyment of the exercise.

Technique—The Descending Count is a pattern in which the number of repetitions of the Primary Motion decreases by one count with each cycle. Through use of this count, together with switch cycles, the Primary Motion is trained symmetrically from four relationships, with both partners alternating roles from side to side so that after four complete cycles of the Primary Motion and switching, each trainee has worked both roles on both sides. Because of the diminishing number of counts in each cycle, the trainees are given less and less time to repeat fewer cycles of the base drill before they are required to execute the motions of the Switch Count.

Using the basic Lop Sau cycle with the Fon Sau Switch seen in fig. 134 as an example, it will be seen that the Primary Motion consists of one partner's Lop Sau grab/punch attack and the other partner's *Boang Sau* defense. The Switch Count is a simple one-syllable inside-whipping Choh Ma Fon Da motion. On each sound of the timekeeping sticks, one attacking/defending count is executed by both partners, although the attacking partner initiates each. On the verbal command of “SWITCH,” the puncher executes the pivoting trap/punch to switch sides, where the drill will continue until the next Switch Count, when the cycle will change back to the original side.

When a two-or-more part Switch Count is used, the main count will remain unchanged, but a sub-count will be inserted after the initial Switch Count. The author has found that in a two-syllable switch, it is easier to use the Verbal Command (“SWITCH” *, “Switch” *) to avoid confusion with the base count, but in the case of three or more switching syllables, it is best to number all counts after the first. For example, in the *Biu Sau* Switch seen in fig. 136 of the *Lop Sau* essay of this volume, a three-part Switch Count is used within the base count. Each syllable of the Switch Count is performed on the Verbal Command of “SWITCH” *, “Two” *, “Three” *, so that for an entire cycle of Descending Count Lop Sau with a *Biu Sau* Switch, the cadence would be:

“ONE” *, “Two” *, “Three” *, “Four” *, “Five” *, “Six” *, “Seven” *,
“Eight” *, “Nine” *, “TEN” * “SWITCH” *, “Two” *, “Three” *
“NINE” *, “Two” *, “Three” *, “Four” *, “Five” *, “Six” *,
“Seven” *, “Eight” *, “NINE” *
“SWITCH” *, “Two” *, “Three” *
“EIGHT” *, “Two” *, “Three” *, “Four” *, “Five” *, “Six” *,
“Seven” *, “EIGHT” *
“SWITCH” *, “Two” *, “Three” *
“SEVEN” *, “Two” *, “Three” *, “Four” *, “Five” *, “Six” *,
“SEVEN” *
“SWITCH” *, “Two” *, “Three” *
“SIX” *, “Two” *, “Three” *, “Four” *, “Five” *, “SIX” *
“SWITCH” *, “Two” *, “Three” *
“FIVE” *, “Two” *, “Three” *, “Four” *, “FIVE” *
“SWITCH” *, “Two” *, “Three” *
“FOUR” *, “Two” *, “Three” *, “FOUR” *
“SWITCH” *, “Two” *, “Three” *
“THREE” *, “Two” *, “THREE” *
“SWITCH” *, “Two” *, “Three” *
“TWO” *, “TWO” *
“SWITCH” *, “Two” *, “Three” *
“ONE” *, “Two” *, “Three” *, “Four” *, “Five” *, “Six” *, “Seven” *,
“Eight” *, “Nine” *, “TEN” *
“SWITCH” *, “Two” *, “Three” *

The same cadence can be applied to any complex drill with the addition of any necessary syllables to the Switch Count. In a Descending Count with a four-part switch cycle, the only difference would be that the instructor would give a verbal command of “SWITCH” *, “Two” *, “Three” *, “Four” * after each Crucial Count.

In the descriptions of the drills that follow, the reader will be given the Switch Count to be used along with other pertinent information about each one. As the old proverb goes, “*See Gan Miu Yoang, See Leen Jee Goang*”—“Precise use of Timing is a skill gained through practice.”

Five Star

NAME OF DRILL: FIVE STAR BLOCKING DRILL (*GOCK NG SING*)

WHAT YOU ARE TRYING TO DO: Condition the forearms and wrists to prepare them for later contact drills and Wooden Dummy training

PARTNER A’S ROLE: On the verbal command of “One,” swing the forearm inward on the low line, making direct contact with your partner’s arm at the front of the wrists in Inside Gahng Sau position (photos A and B).

On the command of “Two,” open the hand and move it in an upward spiral to make contact with your partner’s arm at the outer edges of the wrists in Tan Sau position (photos C–E). On “Three,” snap your wrist toward yourself and circle the arm downward and forward to Gahng Sau (photos F and G), making contact at the outer front edge of the forearm. On the next count of “Four,” circle the hand upward so that your own knuckles and backhand pass closely by your face before the hand twists inward on its way forward to make contact with your partner’s hand at the inner low forearm near the wrist in Jom Sau position (photos H–J). On the final count of “Five,” snap the wrist back toward yourself and circle it into Woo Sau position, making contact on the Centerline with a snap of the inside of the wrist (photos K and L).

PARTNER B’S ROLE: Same as Partner A

WHICH TECHNIQUE(S) ARE BEING WORKED? Inside and Outside Gahng Sau, Tan Sau, Jom Sau and Woo Sau

WHAT IS THE CADENCE? Basic Ten Count with five sub-counts (“One” *, “Two” *, “Three” *, “Four” *, “ONE” *, “One” *, “Two” *, “Three” *, “Four” *, “TWO” *, “One” *, “Two” *, “Three” *, “Four” *, “THREE” *, etc.)

HOW MANY SWITCH COUNTS? None

WHAT IS THE FOOTWORK? Basic “Yee” Jee Keem Yeung Ma

WHAT HAPPENS TO THE CENTERLINE? It remains constant throughout the drill

WHAT ARE THE COMMON MISTAKES TO AVOID? Excessive muscular power, insufficient wrist circle and snap

WHAT SKILLS ARE DEVELOPED BY THIS DRILL? Self- and Applied Timing, “Iron Bridge Hand,” Woon Ging Wrist Power

Fig. 121—Five Star Blocking Drill. Photos A–Q illustrate the Gock Ng Sing, or “Five Star” Blocking Drill. Beginning with outer wrist contact with the left arms (photo B), both partners open their hands (photo C) and, as if to keep a penny from dropping out of the palms, they both keep their palms facing horizontally upward as they circle up to Tan Sau position (photos D and E). After contact is made, both partners then snap their wrists inward (photo F) to create circular energy to be unloaded by the wrist snap of Gahng Sau (photo G). Then, circling the outward-twisted palms across the forehead, as if to wipe sweat from the brow (photos H and I), the partners bring their inward-twisting Jom Sau chops together on the Centerline (photo J). Another snap of the wrist (photo K) loads up for a snap into Woo Sau (photo L). Photos M–Q illustrate the same sequence on the opposite side.



Fon Kuen Siu Kuen

NAME OF DRILL: FON KUEN SIU KUEN

WHAT YOU ARE TRYING TO DO: Alternately Include and Exclude the opponent's Centerline punches using your own consecutive straight and whipping punches

PARTNER A'S ROLE: Beginning in an Equal Open Relationship (photo A), Include the opponent's first pivot/punching attempt with your own centrally-referenced Cheh Kuen counterattack (photo B). Without moving your stance, whip your hand downward and inward (photo C) into an Excluding Loy Fon Kuen Inside Whip Punch (photo D) on the second sound of the timekeeping sticks. Still without moving the stance, on the third sound of the sticks, begin an Outside Whip Punch (photo E) that Includes Partner B's third Choh Ma Cheh Kuen attack (photo F).

PARTNER B'S ROLE: On each of the three sounds of the timekeeping sticks after the verbal command of "One," execute a stance pivot/straight punch attack on the Centerline (photos A—F).

The cycle continues with Partner B attacking on each count with Leen Wan Kuen Chain Punching and Partner A using three consecutive punches with each hand to deflect those attacks (photos G—I) up to the Crucial Count of "TEN." On the next Determining Count of "NINE," the roles are reversed with Partner A becoming the attacker.

WHICH TECHNIQUE(S) ARE BEING WORKED? Siu Sau, Cheh Kuen, Loy Fon Kuen, Ngoy Fon Kuen, Leen Wan Kuen

WHAT IS THE CADENCE? Basic Ten Count with three sub-counts ("One" *, "Two" *, "ONE" *, "One" *, "Two" *, "TWO" *, "One" *, "Two" *, "THREE" *, etc.)

HOW MANY SWITCH COUNTS? None

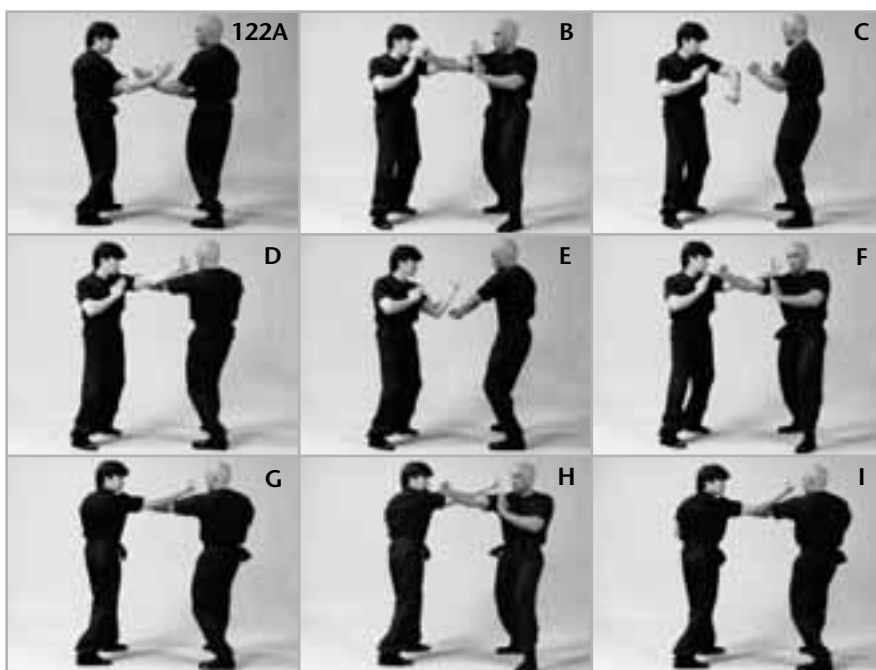
WHAT IS THE FOOTWORK? Choh Ma. In an advanced form, a Toh Ma Step/Slide can be added to the Loy Fon Kuen exclusion.

WHAT HAPPENS TO THE CENTERLINE? It is controlled by the inward or outward wedging action of the defender's Arm Bridge

WHAT ARE THE COMMON MISTAKES TO AVOID? Overemphasis of inward or outward punching motion on the Inclusion or Exclusion, failure to use the elbow as a pivotal point for the Whip Punches, trying to bat down the oncoming punch instead of deflecting it inward or outward with your own punch, not ending the circular whipping motions with a straight punch on the Centerline

WHAT SKILLS ARE DEVELOPED BY THIS DRILL? Inclusion, Exclusion, Connecting Energy, Directing Energy, Elbow Position, Iron Bridge Hand, Bounce-off Power, Whip Power, Self- and Applied Timing

Fig. 122—Loy Fon Kuen Siu Kuen Drill. Beginning from the Choh Ma pivoted position (photo A), Partner B pivots into a right punch, which is “included” by A’s own left straight punch (photo B). As B pivots into his next punch, A instead remains pivoted to the right as he circles his left Loy Fon Kuen punching arm to be used again as an exclusion (photos C and D). B then pivots again into a right punch, which is again included by A’s left Ngoy Fon Kuen (photos E and F). Photos G–I illustrate the same motions on the other side.



Straight Punch Drills

NAME OF DRILL: POCK-TAN DA-POCK STRAIGHT PUNCH DRILL

WHAT YOU ARE TRYING TO DO: Counter a series of chain punches with a block-Complex Attack-block combination using the same hand to block three consecutive times per side

PARTNER A’S ROLE: Execute a Choh Ma Cheh Kuen pivot/punch at chest-level on the Centerline on each count of the cadence.

PARTNER B’S ROLE: On the verbal command of “One,” stop B’s Choh Ma Cheh Kuen with your own pivoting Choh Ma Pock Sau (photo B). On the second sound of the timekeeping sticks, pivot your stance with a Tan Da counterattack (photo C), simultaneously blocking B’s punch

and delivering the return fire. On the third sound of the sticks, pivot into another Choh Ma Pock Sau defense against Partner B's straight punch, identical to the first motion (photo D). Figure 124 illustrates the same combination with Cheen Chong Ma and Hau Chong Ma Bracing footwork substituted for Choh Ma on the last two syllables. Figure 125 shows how a kick can be added into the lower pyramid without any effect on the timing or structure of the upper half.

WHICH TECHNIQUE(S) ARE BEING WORKED? Pock Sau, Tan Da, Cheh Kuen, Leen Wan Kuen

WHAT IS THE CADENCE? Basic Ten Count with three sub-counts ("One" *, "Two" *, "ONE" *, "One" *, "Two" *, "TWO" *, "One" *, "Two" *, "THREE" *, etc.)

HOW MANY SWITCH COUNTS? None

WHAT IS THE FOOTWORK? Choh Ma. In more advanced forms, almost any Ma Boh Moving Stance can be inserted into the drill

WHAT HAPPENS TO THE CENTERLINE? The defending partner controls it as he jams the opponent's punch into the line with Pock Sau or breaks it open with Tan Sau, clearing the way for the punch

WHAT ARE THE COMMON MISTAKES TO AVOID? Beginning the block before the opponent's punch is actually started, starting your own punch before the Centerline has been sufficiently cleared by the Tan Sau, not making press-trapping contact with the back of the Tan hand, failure to place the tip of the Attack Pyramid on or past the Centerline

WHAT SKILLS ARE DEVELOPED BY THIS DRILL? Hand/foot coordination, Complex Attack, Connecting Energy, Chasing, footwork combination, flowing back and forth between attack and defense, use of the stance to support the Structure, simultaneous attack and defense, Self- and Applied Timing, Sinking Bridge Hand, Centerline control, Juen Ging, Iron Bridge Hand

Fig. 123—*The Pock, Tan Da, Pock Straight Punch Drill. In an application of the "Yut Fook Yee" ("One Hand Traps Two") principle, a repeating pattern of block-Complex Attack-block can be practiced to develop one's defensive and counterattacking skills. From the pivoted position (photo A), Partner B pivots to the right into a left punch, which is deflected and jammed into the Centerline by A's Pock Sau Slap Block (photo B). As B continues by pivoting into the next punch, A pivots into his own Tan Da block/strike counter (photo C). B then continues the sequence by pivoting again to the right with a third left punch, which is again blocked with Pock Sau (photo D). The entire sequence is repeated on the opposite side in photos E–G. A count of "One-Two-One, One-Two-Two, One-Two-Three, One-Two-Four" is used, the Number Two motion always being Tan Da.*

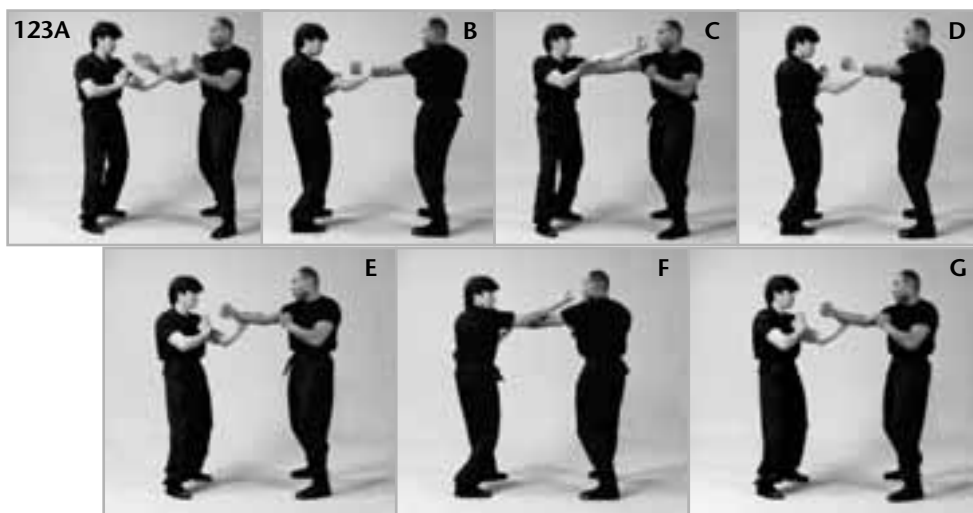


Fig. 124—The Pock, Tan Da, Pock Straight Punch Drill with Footwork. The same drill can be executed with various forms of footwork. From the pivoted position (photo A), Partner B pivots to the right into a left punch, which is stopped by A's Pock Sau Slap Block (photo B), exactly as before. As B pivots into the next punch, A steps and pivots into his own Front Bracing Tan Da block/strike counter (photo C). B then pivots again to the right with a left punch, which is countered by A's Back Bracing Pock Sau (photo D). The entire sequence is repeated on the opposite side in photos E–G. The same count of "One-Two-One, One-Two-Two, One-Two-Three, One-Two-Four" is used, the Number Two motion always being the Front Bracing Tan Da.

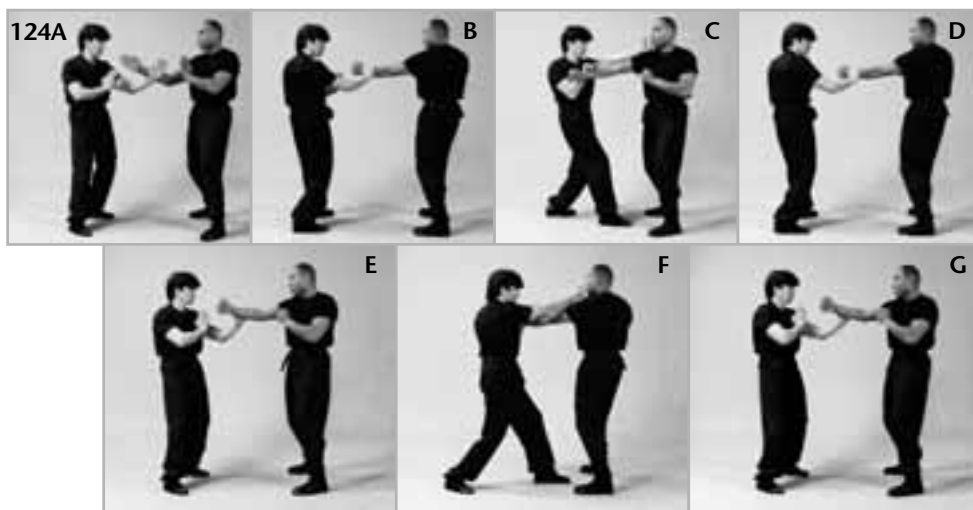
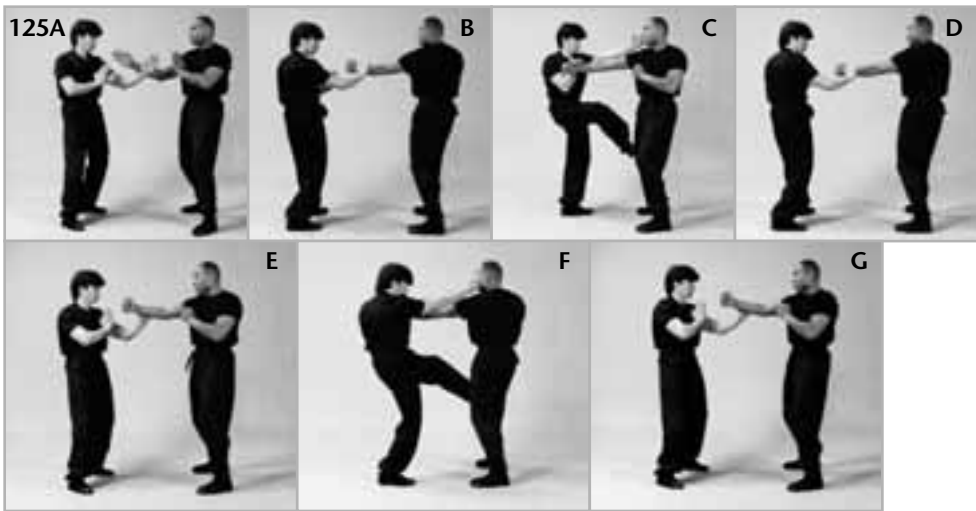


Fig. 125—The Pock, Tan Da, Pock Straight Punch Drill with Kicks. The same drill can also be executed with kicks in place of the footwork. From the pivoted position (photo A), Partner B pivots to the right into a left punch, which is stopped by A's Pock Sau Slap Block (photo B), exactly as both previous versions. As B pivots into the next punch, A steps slightly to the left with the left foot and adds the kick to the same Tan Da that has been used before (photo C). B then pivots again with a left punch, which is countered by A's Back Bracing stepdown to a Pock Sau (photo D). The entire sequence is repeated on the opposite side in photos E–G. Again, the same count of "One-Two-One, One-Two-Two, One-Two-Three, One-Two-Four" is used.



The Pock Sau Cycle

NAME OF DRILL: THE POCK SAU CYCLE

WHAT YOU ARE TRYING TO DO: Trap and Retrap

PARTNER A'S ROLE: Beginning in a Closed Left Bai Joang position (photo A), Partner A attacks B with a Pock Da slap/punch combination, which is countered by B's right Pock Sau Slap Block (photo B). Partner A then grabs B's right wrist (photo C) and shoots a Fun Sau on the Centerline (photos D and E). This completes one cycle. Without losing the Bridge Contact created by the previous strike/block, both partners then "fade back" into the original Bai Joang position (photo F). The cycle then begins again.

PARTNER B'S ROLE: When Partner A attacks Pock Da, B's leading arm will collapse into a "Sinking Bridge" Dai Boang Sau, absorbing most of the slap's impact. He will simultaneously use a right Pock Sau Slap Block to stop the punch (photo B). Then, when Partner A grabs the right

wrist (photo C) as he chambers the left chopping hand for attack (photo D), Partner B, unloads that chambered wrist as he circles the left arm up to Woo Sau position, meeting A's chop on the Centerline (photo E).

WHICH TECHNIQUE(S) ARE BEING WORKED? Pock Da, Pock Sau, Chum Kiu, Leen Lop Sau, Fun Sau, Woo Sau

WHAT IS THE CADENCE? Basic Ten Count with three sub-counts (“One” *, “Two” *, “ONE” *, “One” *, “Two” *, “TWO” *, “One” *, “Two” *, “THREE” *, etc.)

HOW MANY SWITCH COUNTS? None

WHAT IS THE FOOTWORK? None

WHAT HAPPENS TO THE CENTERLINE? It is broken open by the Poh Joong Kuen action of the Pock Da, and jammed by the defender's Pock Sau block, which is executed on that line. It is then broken open again by the grab, and attacked by the Fun Sau chop, but also again defended by Partner B's placement of the Woo Sau Defense Pyramid between the chopping attack and the Centerline.

WHAT ARE THE COMMON MISTAKES TO AVOID? Excessive force in the Pock Sau, which could rob the punch of some of its power, or push the opponent away from the force of the punch. Grabbing from above after B's Pock Sau defense, causing A to trap himself instead of grabbing from beneath, which traps only B. Remaining stiff in the arm that is slapped, causing B to jerk forward into the strike, instead of using the Sinking Bridge principle to absorb some of the slap's shock by collapsing into Dai Boang Sau. Not circling the Woo Sau hand inside B's own arm to avoid being trapped. Using footwork, which is not allowed in this drill.

WHAT SKILLS ARE DEVELOPED BY THIS DRILL? Hand speed, trapping/retrapping skills, “Center-breaking” skills, instinctive Woo Sau defense, Kwun Sau circling in a tight space without trapping yourself, arm toughening, Sinking Bridge skills, Sensitivity.

***Fig. 126—The Pock Sau Cycle.** In this first sequence, the basic Pock Sau Cycle is shown. From a Closed Left Bai Joang position (photo A), Partner A attacks B with a Pock Da slap/punch combination, which is countered by B's collapse of the leading left arm into a “Sinking Bridge” Dai Boang Sau, absorbing most of the slap's impact, and simultaneous right Pock Sau Slap Block (photo B). Partner A then reaches up from beneath his own left forearm to avoid trapping himself and grabs B's right wrist (photo C) as he chambers the left chopping hand for attack (photo D). Partner B, having loaded up his left wrist as he collapsed into the Sinking Bridge, unloads that chambered wrist as he circles the left arm up to Woo Sau position, meeting A's chop on the Centerline (photo E). This completes the first cycle. Without losing the Bridge Contact created by the previous strike/block, both partners then “fade back” into the original Bai Joang position (photo F). The cycle then begins again.*

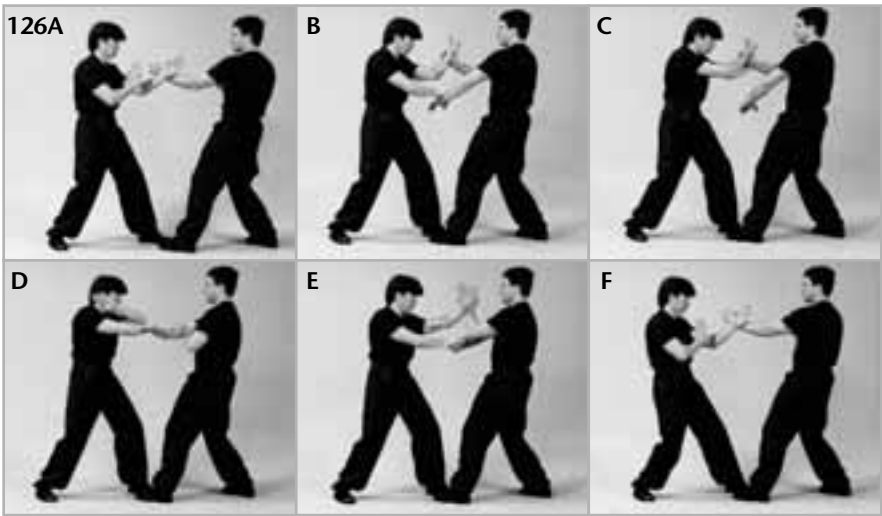


Fig. 127—Pock Sau Cycle—Variation 1. From a Closed Left Bai Joang position (photo A), Partner A again attacks B with Pock Da, which is again countered by B's collapse of the leading left arm into Dai Boang Sau and right Pock Sau Slap Block (photo B). Partner A then again reaches up from beneath his own left forearm and grabs B's right wrist as he chambers the left chopping hand for attack (photo C). Partner B again unloads the chambered left wrist as she circles the left arm up to Woo Sau position, meeting A's strike on the Centerline (photo D). Partner A then smoothly circles his left hand and wrist around B's left guard (photo E) in a maneuver known as Jau Sau ("Running Hand"), which allows him to land the chop (photo F). A follows up with a Retrap/Spade Palm (photo G) and finishes with a neck-trapping Pon Geng Sau/Headbutt attack (photo H).

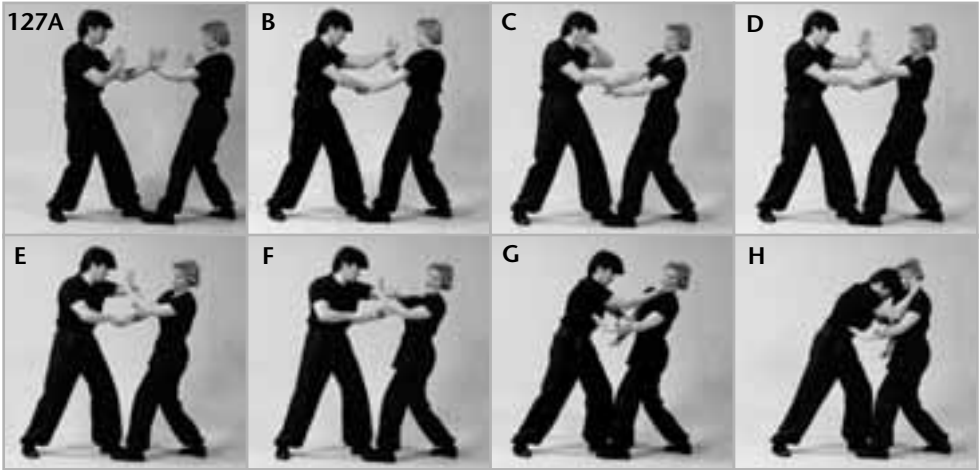


Fig. 128—Pock Sau Cycle—Variation 2. From a Closed Left Bai Joang position (photo A), Partner A again attacks B with Pock Da, which is again countered by B's collapse of the leading left arm into Dai Boang Sau and right Pock Sau Slap Block (photo B). Partner A then again reaches up from beneath his own left forearm and grabs B's right wrist as he chambers the left chopping hand for attack. Partner B again unloads the chambered left wrist as she circles the left arm up to Woo Sau position, meeting A's chop on the Centerline (photo C). Partner A then grabs B's left wrist and raises B's left elbow by snapping his own left arm into Lon Sau, which opens the line for the right Chau Kuen uppercut to come up from beneath (photo D). Then, using his own chest as a lever, Partner A converts the uppercut into a Reverse Woo Sau Wrap, which pulls B off-balance and into a left Pai Jahng Hacking Elbow attack (photo E).

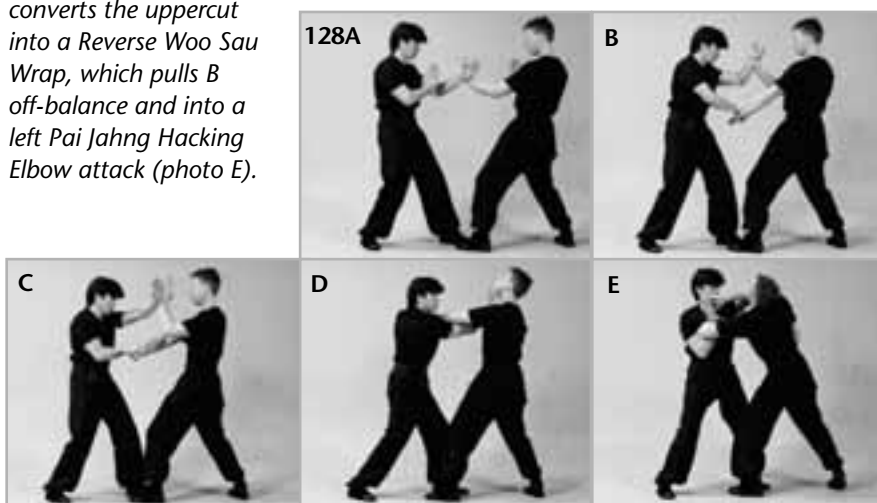


Fig. 129—Pock Sau Cycle—Variation 3. From a Closed Left Bai Joang position (photo A), Partner A attacks B with Pock Da, which is countered by B's right Pock Sau Slap (photo B). Partner A then grabs B's right wrist as he chambers the left chopping hand for attack. Partner B again unloads the chambered left wrist as he circles the left arm up to meet A's chop on the Centerline (photo C). Without releasing the right grab, A uses his own left Soang Jahng elbow to strike B's inner elbow, knocking him off balance (photo D). Still using the left hand to attack, A slips the low Fun Sau chop between B's arms and attacks the ribs (photo E). In another smooth transition still using the left hand to attack, Partner A uses a wheel-like rolling motion of the arms to trap B's left Woo Sau guard and circles the left Loy Fon Kuen inside Whip Punch to the side of the head (photo F). Note—the reason the author prefers to finish the sequence with a right grab/left punch is that if Partner B had begun to counterpunch with the left Woo Sau hand, A's left grabbing hand would be trapped near his own body as it circled inward to the grab.

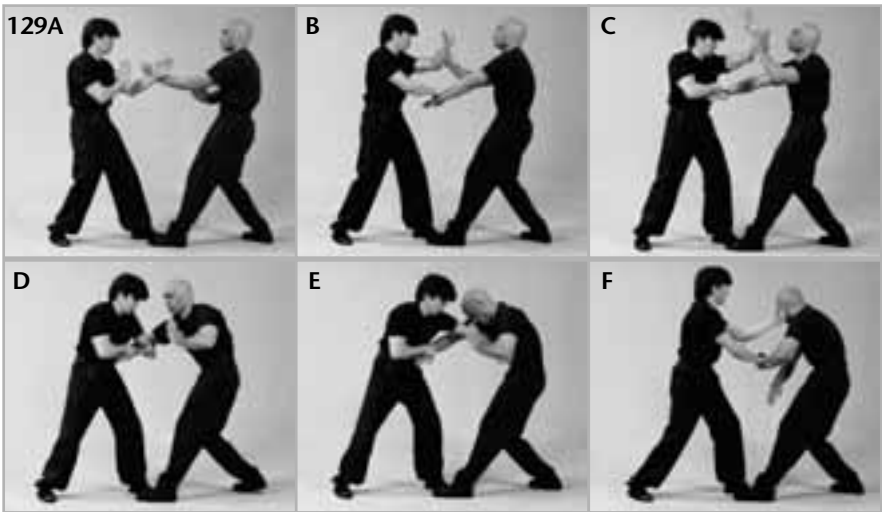


Fig. 130—Pock Sau Cycle—Variation 4. From a Closed Left Bai Joang position (photo A), Partner A attacks B with Pock Da, which is countered by B's right Pock Sau (photo B). Partner A then grabs B's right wrist as he chambers the left chopping hand for attack. Partner B again unloads the chambered left wrist as he circles the left arm up to meet A's chop on the Centerline (photo C). Without losing Bridge Contact, A then guides B's arm to the outside and then down by circling his left arm outward and downward in a counter-clockwise Gwot Sau motion that leads into a Double Woo Sau Wrap (photos D and E). Maintaining the trap on both of B's arms, A then finishes the sequence with Woo Da Chau Kuen (photo F).

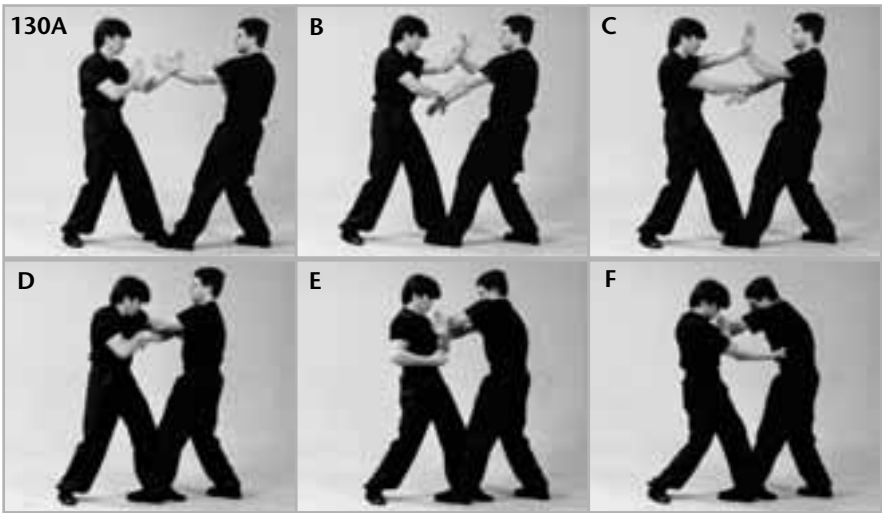


Fig. 131—Pock Sau Cycle—Variation 5. From a Closed Left Bai Joang position (photo A), Partner A again attacks B with Pock Da, which is again countered by B's collapse of the leading left arm into Dai Boang Sau and right Pock Sau (photo B). Partner A then releases his right trap and converts the Pock Sau slap into the blocking/trapping half of Tan Da (photo C). A follows up with a Retrap/Chahng Jyeung Spade Palm to the throat (photo D).

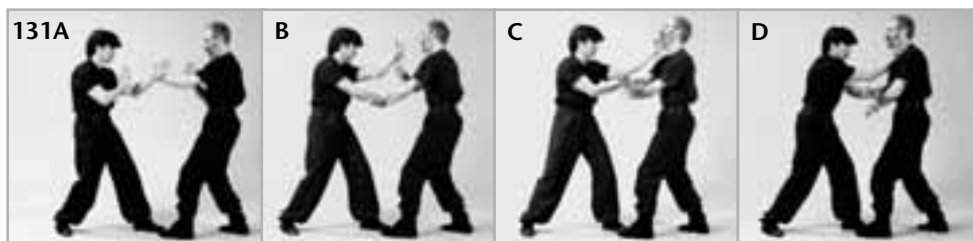


Fig. 132—Pock Sau Cycle—Variation 6. From a Closed Left Bai Joang position (photo A), Partner A again attacks B with Pock Da, which is again countered by right Pock Sau (photo B). Partner A then releases his right trap and converts the Pock Sau slap into a right Biu Jee Sau attack to B's eyes (photo C). Finally, Partner A converts the Biu Jee Sau into a Lop Sau Cross Grab that pulls B into a punch (photo D).

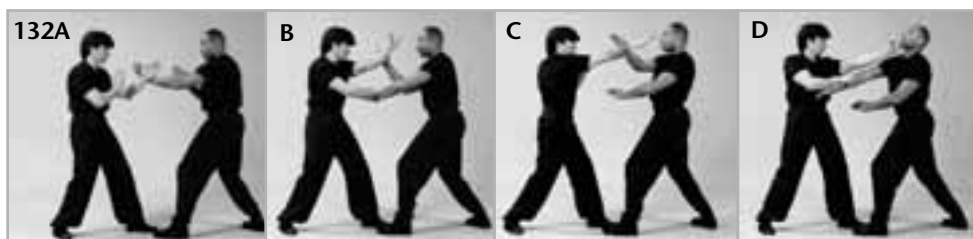


Fig. 133—Pock Sau Cycle—Variation 7. From Left Bai Joang position (photo A), Partner A attacks B with Pock Da, which is countered by right Pock Sau (photo B). Partner A then releases his right trap and converts the Pock Sau slap into a Kau Sau, which is used as a Poh Joong Kuen ("Center-Breaking Punch") to create the opening for a second left punch (photo C).



Lop Sau



The most advanced Timing/ Trapping drill of Wing Chun is known as *Lop Sau*, which means “Grabbing Hand.” This drill teaches the student to instinctively apply many forms of Complex Attack and Defense with precision timing by relying more on sensitivity than sight to determine his opponent’s intended technique and to counter that technique with his own trapping motion.

Lop Sau training comes in many forms, from the most basic two-count cycle to the extremely intricate insertion of the Lop cycle into Look Sau Double Rolling Sticky Hands. Once the trainee understands the basic Lop Sau motion along with the four main Complex Switch Cycles, he will begin to perform increasingly more intricate motion patterns within the Switch Counts before returning to the base drill. These patterns may even include kicking and leg blocking, which can be inserted at any point of the switch cycle without in any way affecting the Primary Motion in the Upper Pyramid.

Although there are many more forms of Lop Sau drilling, the eight main types practiced and taught by the author will be concentrated on in this volume. They are:

- The Basic Lop Sau Cycle
- Fon Sau Switching
- The Four Complex Switch Cycles
- Insertion of Kicks into the Lop Cycle
- Breaking Timing Lop Sau

Mixed Footwork/Reciprocal Footwork with switches
Insertion of the Lop Cycle into the Roll
Kick Defenses in the Lop Cycle
The first four will be described here.

The Basic Lop Sau Cycle

To begin the Lop Sau cycle, both partners face each other in “Yee” Jee Keem Yeung Ma position, then pivot into Choh Ma “Sitting Horse” Stances, both facing the same direction. This relationship will be referred to from here on as an “Equal Open Relationship.” If from this position only one partner pivoted to the opposite side, the fighters would then be in an “Equal Closed Relationship.”

To give both trainees a common goal of timing for each repetition, the CRCA instructor uses two timekeeping sticks, which are knocked together in between each verbal command of the numerical count. This forces both partners to execute each cycle in exact synchronization. It also helps each learn to execute a block, trap or strike at the exact moment when it is required, rather than whenever he decides to execute it. For example, in a real fight, a block must be used at the exact split second when the opponent strikes—not a moment before or after. Thus, it is important to execute the block in time to an outside stimulus (the sound of the sticks = the moment of the opponent’s attack) instead of an execution of the block with haphazard timing.

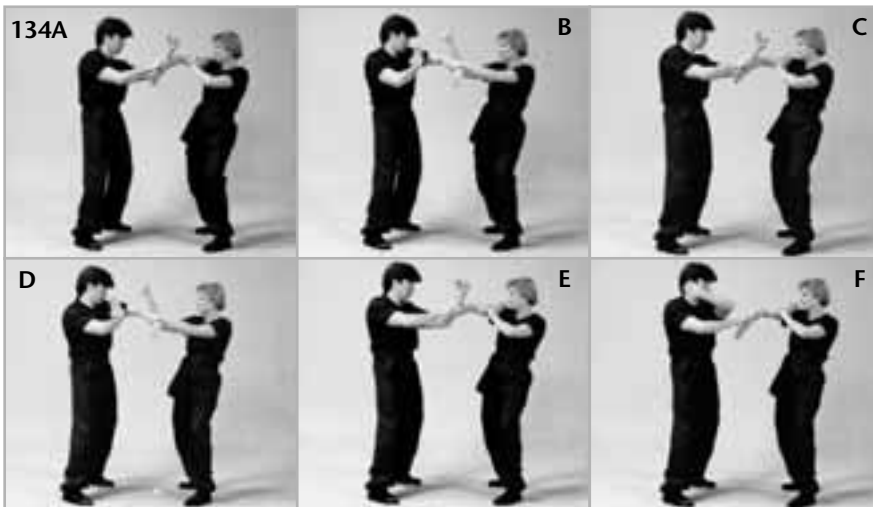
From the Equal Open Relationship, one partner executes a Choh Ma “Yut” Jee Choong Kuen Stance Pivot/Vertical Punch, and the other responds with Choh Ma Boang Sau. On the verbal command of “One,” the partner in Boang Sau position executes a simultaneous grab and Inside Whip Punch without any footwork, converting his Woo Sau Guarding Hand to a Leen Lop Sau Cross Grab as his Boang arm whips upward with the fist closing as it circles inward and downward toward the chest before striking over the top of his partner’s arm, which has by that time circled into Boang Sau position with a reversal of the Inside Whip motion. The two motions cancel each other out on the Centerline, and both partners hold their positions until the next verbal count of “Two,” when the partner in Boang Sau position repeats the action just performed by the other partner by executing his own grab/punch Lop cycle. This continues on with each partner executing one cycle in time with each sound of the instructor’s timekeeping sticks, being careful not to get even a split second ahead of or behind that sound, as the more advanced drills to come rely on precisely timed simultaneous execution by both partners.

One each count, both partners alternate between attack and defense, and the two never overlap. In other words, the partner in Boang Sau

position should not begin trapping the blocked hand until the next count of cadence, when he becomes the attacker with a quick, simultaneous slapping trap and Inside Whip Punch. A common error in basic Lop Sau is to begin the grab at the same time the Boang Sau extends, thus trapping yourself with two of your own hands vs. one of his.

Fon Sau Switching—When the trainee can smoothly perform the Lop cycle with proper Self- and Applied Timing, he is ready to begin learning a series of preset attacking combinations with various other forms of trapping and striking substituted for the basic Lop/punch motion. The first of these combinations is a very simple one-syllable Fon Sau reach-across slapping trap/punch, which stutters the attack/defense alternation by one count as the cycle is switched to the other side. After a series of Lop cycles on one side (fig. 134, photos A–E), on the verbal command of “SWITCH,” Partner A, who is in punch position, reaches across to trap B’s left Woo Sau Guarding Hand and pivots his stance as he shoots a chin-level Cheh Kuen with a crisp, relaxed slapping trap (photo F). This is countered by Partner B’s Boang Sau, executed with Choh Ma footwork (photos G and H). The cycle is then resumed on the verbal command of “Nine” with Partner B initiating the first of nine alternating Lop/Punch/Boang cycles executed without footwork (photo I). After the ninth repetition, Partner B ends up in punch position and performs one pivot/slapdown/punch Fon Sau cycle to change back to the original side on the verbal command of “SWITCH.”

Fig. 134—The Fon Sau Switch.



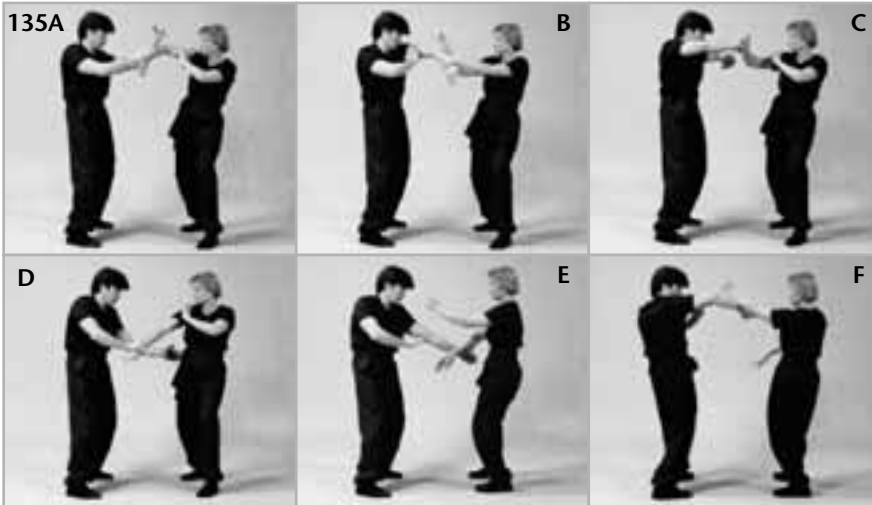


Cadence—The Lop Cycle with Fon Sau switching can be practiced with a basic ten count and single Switch Count or using a Descending Count/single Switch Count.

After learning correct Lop Sau Structure and Timing through basic Fon Sau switching, the trainee is then taught four different trapping attack combinations that can be substituted for the basic Fon Sau Switch cycle to break out of the Primary Motion with a preset attacking pattern before resuming the Lop cycle without missing a beat of cadence. These four Complex Switch Cycles range from the one-syllable Chahng Dai Jyeung Switch to the four-part Gum Sau trapping attack. Three of the four patterns switch the Lop cycle from one side to the other and, for reasons that will become clear as the trainee progresses to the Breaking Timing level of Lop Sau development, one pattern returns the Lop Cycle to the original side it is initiated from. This non-switching pattern (the Pock Sau Switch) will be the only one of the four that does switch sides when executed with Breaking Timing.

Chahng Dai Jyeung—The first of the four Complex Switch Cycles is the Chahng Dai Jyeung Switch. It is initiated in place of the standard Loy Fon Kuen of the Lop cycle with the same trapping motion and at the same time that the Inside Whip punch would normally be executed. From Boang Sau position, on the verbal count of “SWITCH,” Partner A simultaneously traps B’s deflected punching arm and whips his own Boang arm in a tight arcing path, spinning his palm into a 45° downward-angled Chahng Dai Jyeung Low “Spade-Palm” Thrust aimed at the short rib (photos C and D). Sensing the absence of a punch on the high line, Partner B reacts to the variation in the Primary Motion by whipping her trapped punching arm downward, outward and forward to Gahng Sau position, going with the trap and pivoting her stance for power in the block as well as for the return fire, which is initiated with a split-second delay after the block begins (photo E). This counterattacking Gahng Da motion turns the tables on Partner A, who is forced to quickly respond to the Complex Attack with his own Choh Ma Boang Sau (photo F), switching the Lop cycle to the other side and resuming that cycle with his own trap/punch attack on the following verbal command of “NINE.”

Fig. 135—Chahng Dai Jyeung Switch.

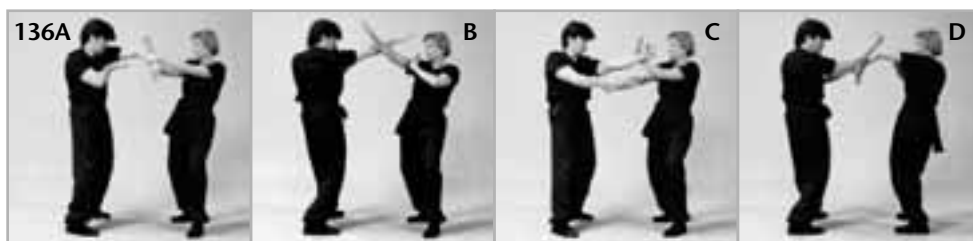


Cadence—The Chahng Dai Jyeung Switch is practiced with a Descending Ten Count/Single Switch Count.

Biu Sau—The second Complex Switching Cycle is the three-part Biu Sau Switch, which is also executed in place of a standard Lop/punch repetition of the Primary Motion. In this pattern, the partner who is next going to perform the switch has to plan far enough ahead to bring his Woo Sau hand directly to a chambered position under the Boang Arm after his own Lop/punch motion instead of its usual guarding position supporting the Structure of the Boang Sau. In other words, after trapping/punching on the sound of the timekeeping sticks on the verbal command of “Nine,” Partner A retracts his non-blocking hand to “loaded-up” Loy Jut Structure under his own Boang Arm with his fingers pointing straight ahead on the verbal command of “TEN” or any other Crucial Count (photo A). On the verbal command of “SWITCH,” he then pivots his stance and shoots the chambered hand forward in Biu Sau Structure on the Centerline, excluding B’s deflected punching arm with a “threading” motion. Sensing the change in Bridge Contact with his punching arm, Partner B thrusts that arm directly forward with Biu Jee Bounce-off Energy to cancel out A’s spearing attack on the Centerline, momentarily putting both partners in an outside-facing “mirror-image” relationship (photo B); if a photograph was taken at this point, it would be impossible to determine who was attacking or defending. Although their positions are basically equal, Partner A still has the attacker’s advantage and on the second Switch Count of “SWITCH,” without losing Bridge Contact with the Biu arm, he then converts that hand to a

Leen Lop Sau Cross Grab and pivots inward with a punch that is countered by B's centrally-referenced Woo Sau (photo C). The outer wrist block is not powered by any footwork and therefore relies entirely on wrist snap and elbow power along with the "Cutting Angle" to stop A's powerful pull/punch attack. On the third and final count of "SWITCH," Partner A grabs B's Woo Sau hand straight off the block and executes a second pivot/pull/punch attack that is countered by B's Choh Ma Boang Sau (photo D). This returns the trainees to cycling position, and on the next verbal Determining Count of "NINE," Partner B initiates the first of nine Lop/punch cycles executed without footwork before another Biu Sau Switch cycle is performed.

Fig. 136—The Biu Sau Switch.

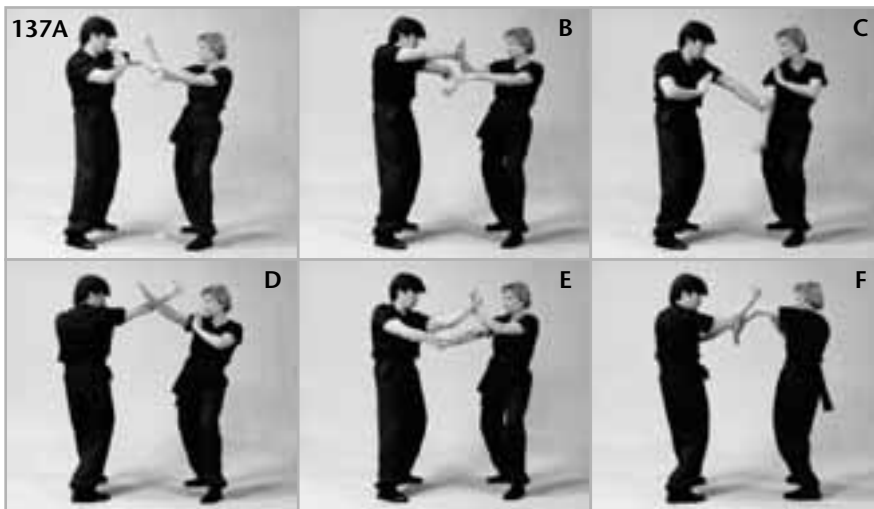


Cadence—The Descending Count is used with a three-part Switch Count. On the first switch cycle, Partner A will initiate the Biu Sau Switch on one side and in the second switch cycle after nine counts, A will again initiate the Biu Sau Switch, but from the opposite side. In the third Switch Cycle after eight repetitions of the Primary Motion, Partner B initiates the switch from one side, and on the fourth cycle, after the Crucial Count of "SEVEN," B again initiates from the other side to complete the symmetrical execution of the Biu Sau Switch. From there on, each partner will alternate from one side to the other in consecutive initiations of the switch, two per partner. This symmetrical and systematic drilling pattern is one of the many advantages of the Descending Count of CRCA Wing Chun.

Gum Sau—The third of four Complex Switch Cycles is the downward-pressing Gum Sau Switch. Again executed in place of the standard Lop/punch attack, the Gum Sau Switch uses the same trapping motion as that basic Lop motion, but a downward/forward press on the other partner's elbow to clear the high line for attack takes the place of the usual Inside Whip Punch. This trap and press is executed on the verbal command of "SWITCH" (photos B and C) and is followed by a quick release of the initial Lop Sau trapping hand, which on "Two" becomes a pivoting punch launched while maintaining the Gum Sau elbow trap. Although A's

stance pivot adds power to his punching attack, Partner B senses the diminishing power of the trapping hand created by that pivot, which moves in the opposite direction of the Gum Sau, robbing it of its Yang power. Because she knows A's Gum Sau cannot remain structurally sound during the attack, Partner B uses a quick and economical upward-springing Fock Sau chop block to create a 45° Cutting Angle from beneath A's punch without moving her stance (photo D). On the count of "Three," as Partner A traps the Fock Sau arm directly off Bridge Contact and pivots in with a second punching attempt, B uses the same short snapping Woo Sau previously described for the Biu Sau Switch to create another 45° Cutting Angle that cancels out the punch on the Centerline (photo E). On the final verbal Switch Count of "Four," A pull/punches with a Choh Ma stance pivot and B responds with her own Choh Ma Boang Sau to return the trainees to cycling position (photo F). The Primary Motion cycle is then resumed on the next Determining Count, initiated by Partner B's Lop/punch.

Fig. 137—The Gum Sau Switch.

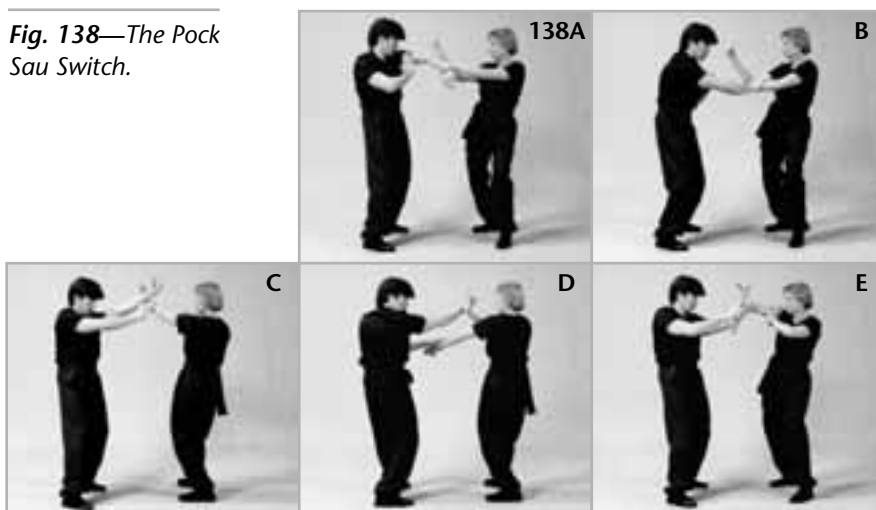


Cadence—The Descending Ten Count is used with a four-part Switch Count ("SWITCH" *, "Two" *, "Three" *, "Four" *)

Pock Sau—The last of the four Complex Switch Cycles is the Pock Sau Switch, which does not actually switch sides in its most basic form when executed with Regular Timing. From the basic repeating Lop cycle,

Partner A, who is in Boang Sau position (photo A), uses the exact same structure, motion and timing as a standard Lop/punch attack, the only difference being that instead of grabbing the deflected punching arm with a relaxed slapping grab, Partner A directs his trapping hand to B's *rear guarding hand*. On the verbal command of "SWITCH," A slaps B's guard down while delivering the same Inside Whip Punch he would normally have executed had there been no switch (photo B). Using a "Yut Fook Yee" motion that traps two hands with one, Partner B counters A's attack with Choh Ma Biu Sau, trapping both of A's arms with one of her own (photo C). Feeling the trap being applied, A releases his own trapping hand and closes it to a fist as his initial punching hand converts to a grab directly off Bridge Contact. He then pivots the stance to add power and angulation to a pull/punch follow-up on the verbal command of "two," and Partner B uses her own non-pivoting Woo Sau to cut into the Attack Line (photo D). On the fourth and final Switch Count, Partner A executes another pivoting pull/punch, which is countered by B's pivoting Boang Sau defense (photo E). The Primary Motion cycle is then resumed with Partner B executing the first of nine Lop/punch attacks.

Fig. 138—*The Pock Sau Switch.*



Cadence—Two cycles of Descending Ten Count are needed in order to work both sides on this switch, which requires a three-part Switch Count. At the completion of the last Switch Count of "Three" after ten full cycles on one side, the instructor should give a verbal command of "FON," on which the partner in punch position at the end of the last Switch Count

will execute one Fon Sau slapping trap/pivot/punch to switch the cycle to the other side followed by another Descending Ten Count.

For this drill, the final cycle of cadence on one side and the first cycle on the opposite side would be:

“ONE” *, “Two” *, “Three” *, “Four” *, “Five” *, “Six” *, “Seven” *, “Eight” *, “Nine” *, “TEN” *

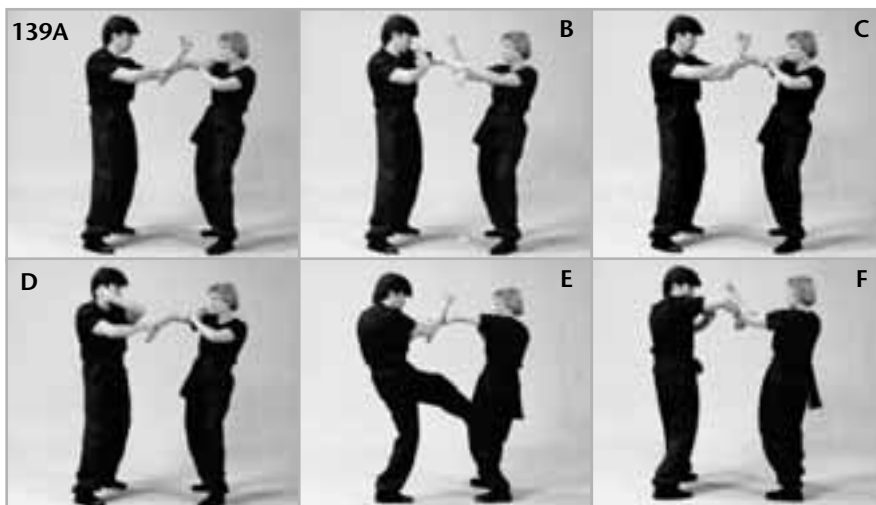
“SWITCH” *, “Two” *, “Three” *, “FON” *, “NINE” *, “Two” *, “Three” *, “Four” *, “Five” *, “Six” *, “Seven” *, “Eight” *, “NINE” *, “SWITCH” *, “Two” *, “Three” *, etc.

INSERTION OF KICKS INTO THE LOP CYCLE

Once the trainee has become so familiar with the Lop Sau exercise that he instinctively responds with the correct defensive Structure whenever attacked on the high line, he is ready to move into the next phase—the insertion of kicking and leg blocking into the Lop cycle. Because of the sense of Timing and Cadence developed through his previous Lop Sau training, he will soon gain an understanding of the fact that a kick or leg block can be added to almost any Wing Chun hand technique—offensive or defensive—without any alteration of the upper body Structure whatsoever. Initially, before adding kicks to the four Complex Switch Cycles, the trainee is first taught to defend against those combinations with a kick added to the usual programmed responses. This familiarizes him with simultaneous blocking, striking and kicking under ideal conditions, while turning an otherwise purely defensive combination into a counterattack. From there, he will be able to break free of the set pattern, but only after getting all he can from that pattern.

Fon Sau—After two Lop cycles on one side (fig. 139, photos A and B), on the verbal command of “SWITCH,” Partner A, who is in punch position, reaches across to trap B’s left Woo Sau Guarding Hand and raises the left foot to Jing Gyeuk as he shoots Cheh Kuen with a left Fon Sau trap (photos C–E). Although Partner B counters the high-line strike with Boang Sau, executed with Choh Ma footwork, the kick is still successful on the low line. The cycle is then resumed on the verbal command of “NINE” with Partner B initiating the first of nine alternating Lop/Punch/Boang cycles executed without footwork and Partner A putting his kicking foot down as he stops the punch with Boang Sau. After the ninth repetition of the Primary Motion, Partner B will end up in punch position and perform one slapdown/punch/kick Fon Sau Jing Gyeuk cycle to change back to the original side on the verbal command of “SWITCH.”

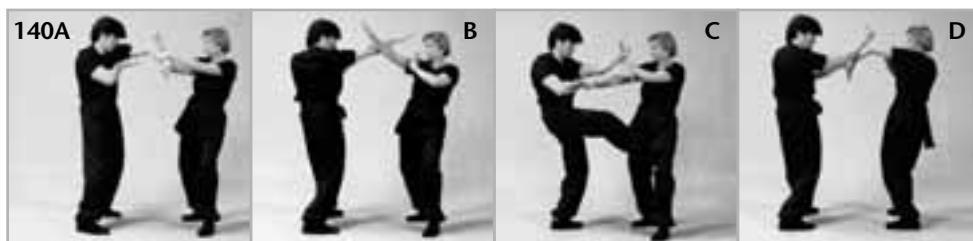
Fig. 139—The Fon Sau Switch with Kick Insertion.



Chahng Dai Jyeung—As Partner B initiates the Chahng Dai Jyeung Switch from the Lop cycle, Partner B's response begins as normal but at the last moment, sensing that B is successfully defending against his Chahng Dai Jyeung attack, A adds a kick to the inner knee of B's Light Leg and plants his kicking leg with Boang Sau to counter B's punch. The Lop cycle then resumes as normal with Partner A executing a slapdown/punch.

A Descending Ten Count can be used with a one-count switch cycle to train the pattern symmetrically.

Fig. 140—The Biu Sau Switch with Kick Insertion.



Biu Sau—After the Crucial Count of “TEN,” Partner A chambers his non-blocking hand under his left Boang Sau arm to prepare for a Biu Sau

Switch (photo A). On the count of “SWITCH,” he then pivots through with a right Biu Sau attack on the Centerline, which is countered by Partner B’s own right Biu Sau defense (photo B). On the verbal command of “Switch” A continues the usual Biu Sau Switch pattern with a cross grab and pivoting punch, but adds a right instep-edge kicking attack to the knee of the Light Leg (photo C). After the kick, on the verbal command of “Switch,” Partner A puts his foot down and finishes the Biu Sau Switch with a sharp pulldown of B’s left Woo Sau hand as he punches (photo D). The normal Lop Cycle is then resumed on the count of “NINE.”

Gum Sau—It is also possible to add the kick to the final syllable of the switch cycle. Following the usual Gum Sau Switching pattern, after ten Base Cycle repetitions, Partner A pulls B’s punching arm down and presses the elbow on the verbal command of “SWITCH” (not pictured). After Partner B defends against A’s next two syllables of attack on the counts of “Two” and “Three,” Partner A adds a Soh Jing Gyeuk instep-edge kick to his final grab/punch on the count of “Four” before returning to cycling position with Syeung Ma Boang Sau.

Pock Sau—The kick can also be added by the partner who *does not* initiate the switch. As Partner A initiates the Pock Switch after the specified number of Lop cycles, Partner B responds with his own Choh Ma Biu Sau (not pictured). The cycle continues as usual with B converting his deflected punching arm into a Leen Lop Sau cross grab and pivoting into another punch that is also blocked by B, but on the final Switch Count, Partner B adds a kick to his Boang Sau defense. Unlike the previous addition of Jing Gyeuk to the final syllable of defense against the Gum Sau Switch, Partner B returns to the Lop cycle with Syeung Ma Lop Sau Loy Fon Kuen. This is because he was not the one to initiate the switch originally.

Chee Sau—“Sticky Hands”

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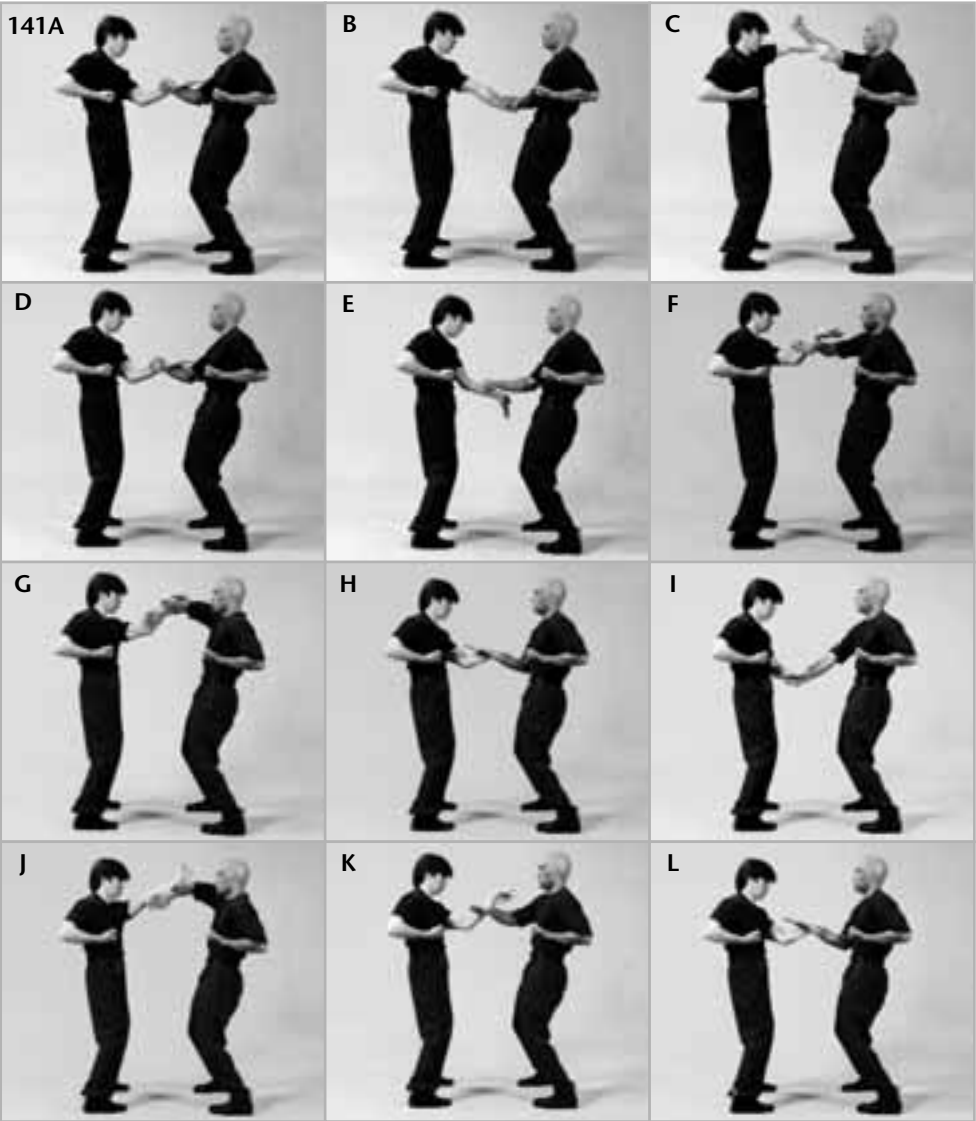


Chee Sau (Sticky Hands) is the term used for all Wing Chun close range combat drills in which the forearms of two practitioners cling together with forward-drilling energy, hence the name. There are many types of *Chee Sau* exercises, some of which are repeating cyclic patterns, others, which are less structured and more competitive in a sense.

The term “*Chee Sau*” (*Chi Sau*, *Chi Sao*) covers a wide spectrum of drills and exercises with varying degrees of complexity, from the four basic *Chee Don Sau* (“Single Sticky Hand”) variations to *Look Sau* (Double “Rolling Arms”), *Gwoh Sau* (Combat Double Sticky Hands) and eventually leading to *Lut Sau Chee Gyeuk*—full contact hand and leg sparring. As the student progresses within the system, he is introduced to more intricate forms of *Chee Sau* along the way, each of which is designed to bring out certain skills and/or energies.

Chee Don Sau—Single Sticky Hand

Fig. 141—Chee Don Sau.



Chee Don Sau, a three-part/two-role repetitive cycle (also called *Don Chee Sau* or simply *Don Chee*), is the first basic Sticky Hand drill, and introduces the student to the element of Bridge Contact with a live partner. This contact is essential to the development of many skills that will be discussed later in this book series.

To begin the Single Sticky Hand cycle, both partners should stand facing each other in “Yee” Jee Keem Yeung Ma position at a distance which would allow the partner with the shortest reach to be able to make contact with a fully extended straight punch aimed at the upper chest. One partner should extend Tan Sau with correct structure as determined by Siu Leem Tau, while the other drapes his Fook Sau over that Tan with wrist contact approximately two inches past the wrist of the Tan hand to allow room for the generation of *Woon Ging* Wrist Power (photo A). At this moment, prior to beginning the Chee Don Sau cycle, neither partner has the “Inside Centerline”—a concept that will be defined and analyzed later in Volume II of this book series. The partner with Tan Sau has the middle finger on the line, while the partner in Fook Sau position has both the wrist and inner elbow on the Centerline.

In the first motion of the cycle, without twisting the shoulders or moving the stance or the chambered hand, the partner in Tan Sau position thrusts out a chest-level Jing Jyeung Vertical Palm Strike with power derived from pistoning the elbow forward from Origin Position as the palm is flipped outward and extending the palm heel with a sharp snap that bends the wrist to its backward limit. As this motion is executed, the partner in Fook Sau position should follow the attack while circling the wrist into a sharply snapping Loy Jut Sau which slides down the attacking arm and snags the wrist and backhand of the Jing Jyeung (photo B), creating a sharp, slapping sound with the middle of the palm heel. This short snap is made possible by the fact that when the cycle began, the Fook hand was not all the way back at the palm heel of the Tan Sau, but was instead about two inches up the forearm, leaving room for a backward slide of the hand. At the completion of this motion, the partner in Loy Jut Sau position has the Inside Centerline as the tip of his Defense Pyramid (the wrist) is between the tip of his partner’s Attack Pyramid (the center of the palm heel) and the Centerline. This tactic follows the Wing Chun maxim “*Loy Lau Hoy Soang*,” or “Retain what is coming in, send off what is retreating.”

The second motion of Chee Don Sau begins with the partner in Loy Jut Sau position carrying out the advice given by the remainder of the maxim—“*Lut Sau Jick Choong*,” or “Go straight in with a strike upon loss of hand contact,” as the Loy Jut hand shots straight down the Centerline to become an outward-twisting Jick Choong Kuen Vertical Punch. When the partner in Jing Jyeung position senses an attempt by his partner to

disengage and thrust forward with a straight punch, he instinctively raises his elbow past shoulder-level to Boang Sau position while twisting and angling the forearm to deflect the attack (photo C). Because it was forced higher than its intended target, at the completion of the motion, the punching arm should be fully locked out with the fist angled 45° outward to maintain proper Structure and bone alignment in the strike. The partner in Boang Sau position has Inside Centerline, with the tip of the Defense Pyramid (the lower forearm) between the tip of the Attack Pyramid (the third knuckle of the punching hand) and the Centerline.

To complete the cycle, the partner in Boang Sau position drops the elbow while turning the palm up to Tan Sau, still maintaining the 135° elbow Structure from Boang Sau. As this motion is executed, the punching arm converts to Fook Sau position, becoming a “Riding Hand” as it follows the downward roll of the partner’s arm (photo D). The count to be used would be “One” *, “Two” *, “ONE” *, “One” *, “Two” *, “TWO” *, “One” *, “Two” *, “THREE” *, “One” *, “Two” *, “FOUR” *, etc. At the completion of ten cycles, a two-syllable switch can be performed, smoothly changing roles without breaking the rhythm in a sequence, which will eventually lead to Double Sticky Hand simultaneous two-hand rolling and switching. This switch is executed as follows:

At the designated count, or at the “bottom” of any cycle, the partner in Tan Sau position can, instead of striking forward with Jing Jyeung, use a small downward/outward circular motion of the wrist to bring the Tan hand outside the wrist of the Fook Sau without losing Bridge Contact (photo E). When the partner in Fook Sau position senses this happening, he rolls up to Boang Sau position rather than snapping to Loy Jut (photos F and G). The Boang arm then rolls down to Tan Sau position (photo H) and the cycle begins again (photos I–L). When executed at random, this unexpected reversal of roles keeps both partners alert and ensures that both are reacting to feeling rather than a predictable and monotonous cycle.

In the early stages of Chee Don Sau training, a simple pattern can be practiced using the Descending Count method detailed previously. The cadence used would be based on a numerical verbal command followed by a three-count cycle, each count of which corresponds to Tan/Fook, Jing Jyeung/Loy Jut and Boang Sau/Jick Choong Kuen respectively. The count would be:

“One” *, “Two” *, “ONE” *, “One” *, “Two” *, “TWO” *, “One” *, “Two” *, “THREE” *, “One” *, “Two” *, “FOUR” *, etc., up to “One” *, “Two” *, “TEN” *, “SWITCH” *, “Switch” *

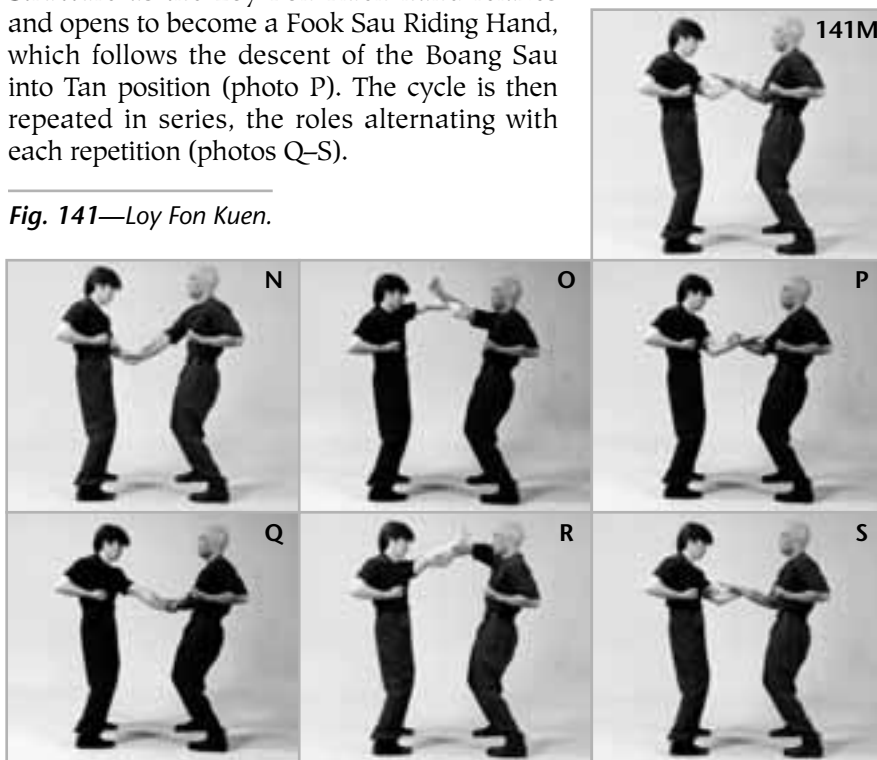
Note that only two sounds of the timekeeping sticks are given on the switch cycle, which only requires two counts for the Tan hand to run to Fook while the Fook arm rolls up to Boang (first count) and the Boang

arm to then roll down to Tan Sau position (second count). No motion occurs during the verbal command.

LOY FON KUEN—INSIDE WHIP

The second Single Sticky Hand variation is a three-part cycle called *Loy Fon Kuen*, or “Inside Whip.” Within this cycle, the Loy Jut Sau and Jing Jyeung are used in the same way described earlier (photos M and N). But in this exercise, the hands are briefly disengaged completely as one partner “runs the hand” using Jau Sau principle in an attempt to go in and around the defense hand, which has gained Inside Centerline. Rather than to leave the arm extended and allow the Jut hand to thrust forward in an attack, the partner in Jing Jyeung position disengages and whips the hand back toward his own body before circling in into a Loy Fon Kuen Inside Whip Punch from over the Loy Jut hand (photo O). As the partner in Loy Jut Sau position senses the Jing Jyeung hand disengaging to a Whip Punch, he reacts by raising the Loy Jut hand to Boang Sau position to stop the strike, thus retaining the Inside Centerline. The elbow of the Boang arm is then dropped and the hand converted to Tan Sau, remaining in 135° Structure as the Loy Fon Kuen hand relaxes and opens to become a Fook Sau Riding Hand, which follows the descent of the Boang Sau into Tan position (photo P). The cycle is then repeated in series, the roles alternating with each repetition (photos Q–S).

Fig. 141—Loy Fon Kuen.



NGOY JUT SAU—OUTSIDE JERKING HAND

Another very basic type of Single Sticky Hand training is called *Ngoy Jut Sau*, or “Outside Jerking Hand.” It is a simple two-part reciprocal attack/defense drill, which illustrates the advantages of stance pivoting when an oncoming attack cannot be easily pushed off the Centerline. To begin this drill, both partners should face each other in “Yee” Jee Keem Yeung Ma position with backs of the right hands in contact. As one partner thrusts his right punch down the Centerline using Choh Ma footwork to supplement the power generated by the shoulder, elbow and wrist, the other converts his right hand to *Ngoy Jut Sau*, to redirect the blow off the line also using a Choh Ma stance pivot for power and angulation. The Outside Jerking Hand should not move in exact unison with the punch but should instead slightly hesitate before sliding back along the forearm to snag the wrist of the punching arm with a sharp, audible snap at full extension. At no point in the cycle should Bridge Contact be broken, and at the completion of each cycle, the fingers of the *Ngoy Jut* hand should point to the other partner’s Motherline at throat-level.

NGOY FON KUEN—OUTSIDE WHIP

The third version of Single Sticky Hand is the *Ngoy Fon Kuen*, or “Outside Whip” drill, a two-part cycle similar to the Inside Whip but with the punching hand circling to the outside of the body rather than in toward the chest, although the pivotal point (the elbow) remains in Origin Position during the circling “load-up” of both punches.

The *Ngoy Fon Kuen* cycle again begins like both of the Single Stick drills previously described, with the Tan hand shooting to Jing Iyeung position and the Fook hand sharply snapping to Loy Jut Sau with an audible slap. At that point, the Jing Iyeung hand, pivoting at the elbow which remains in Origin Position, retracts slightly as it closes to a fist and begins to turn over, moving down and to the outside of the Loy Jut Sau with a circular whip. After clearing the Loy Jut Sau, the fist is immediately shot straight in toward the Centerline at a 45° angle from its position outside that line. At the moment the partner in Loy Jut Sau position senses the disengagement and the outside-whipping angulation of the impending punch, he immediately converts his Loy Jut hand into a short, forward-drilling Tan Sau based on Movement 60 of the Siu Leem Tau form. As the Tan Sau and the *Ngoy Fon Kuen* meet, the two cancel each other out on the Centerline. This is due to the 90° Blocking Line of the Tan Sau meeting the 45° Attack Line of *Ngoy Fon Kuen*, creating a “Cutting Angle” by meeting a 45° angle with a 90° angle—just the opposite of the usual use of a 45°-angled block to stop a 90°-angled attack. This completes the first cycle of the drill.

Subsequent cycles begin with the Tan hand thrusting directly into Jing Jyeung without any Rolling/Riding syllable.

After the student achieves a substantial degree of Single Sticky Hand development along with improvement in Technique, Power and Timing, he is ready to progress on to the next multi-level phase of Chee Sau training, *Chee Syeung Sau*, or “Double Sticky Hands.” There are many forms of Double Sticky Hands, each of which is designed to bring out different qualities and skills as the trainee is required to think and react simultaneously, with two hands performing entirely different functions, yet working together in unison.

Double Sticky Hand training encompasses a wide range of drills and exercises, most notably the following:

- 1) Look Sau Chee Sau—Double Rolling Hands
- 2) Gwoh Sau—Combat Double Rolling Hands
- 3) Lut Sau Chee Sau—Combat Sticky Hands without prior Bridge Contact.

Each of these three major types of Double Sticky Hands are further subdivided and will be analyzed in this book series.

Look Sau—Double Rolling Hands



The first form of Chee Syeung Sau, *Look Sau*, or “Double Rolling Hands,” is a repetitive, reciprocal inward twisting pattern in which the arms of two trainees cling together with forward-drilling energy designed to strengthen technique, enhance the ability to flow in motion, build sensitivity and Timing, and to “pack energy” into the forearms. Once the base pattern of Look Sau has been mastered, it also provides a foundation for further Sticky Hand development, as literally any motion of the system can be inserted into its cycle. This also applies to all Wing Chun drills, including the Single

Sticky Hand exercise, the Inside and Outside Whip patterns and the many sequences of the Lop Sau cycle.

At the beginning stages of Look Sau training, both partners remain in fixed “Yee” Jee Keem Yeung Ma positions during the roll. Later, all forms of Ma Boh can be inserted into the cycle as the trainees move in every direction without stopping or losing any count of the rolling pattern. This follows an old Wing Chun proverb regarding mobility, “*Sau Yoke Gyeuk Doh, Doang Joke Leen Toang*,” which means: “Coordinate the motion of hands and feet. Movement is fluid and continuous.”

As the trainees’ Chee Sau skills improve and the less predictable Lop Sau patterns are introduced into the roll, extremely intricate, rhythmic series of motions appear which require lightning-fast reactions and split-second Timing as the students move together in a controlled cadence, smoothly flowing into various sub-patterns and back into the base roll. To this end, the use of a metronome or some other form of timekeeping device can be of great benefit, giving both partners a common denominator of Timing and cadence to work toward. With the guidance of a competent instructor, the Look Sau cycle can produce an infinite number of offshoot patterns, all of which can return to the base roll at the discretion of either partner. Like an intricate drum solo improvised by a jazz musician, Look Sau rolling begins with a clear-cut, well-defined cadence from which the rhythm can vary in infinite ways, shooting off in assorted tangents and eventually returning back to the original form before heading back out in another direction. Although some of the “riffs” the drummer may work his way into may seem fragmented or unrelated to the base rhythm, they are in fact born of it, just as techniques purposely executed with Breaking Timing might seem to violate principles of continuity, count and cadence, when it is those very concepts that create the various forms of Wing Chun Timing.

The basic reciprocally-rolling Look Sau pattern, also known as *Poon Syeung Sau*, begins with both partners in “Yee” Jee Keem Yeung Ma with the arms extended in any one of the eight relationships based on four possible combinations of the two main hand positions used in Look Sau—the “Rolling Hand” and the “Riding Hand.” I use the term “Rolling Hand” to describe the action of an arm that twists up and down from Tan Sau position to Boang Sau and back down to Tan. The term “Riding Hand” refers to the relaxed-wrist, elbow-in Fook Sau position which itself initiates no positive action in the cycle but instead “rides” the Rolling Hand with constant light forward/inward pressure. If the Rolling Hand were to stop suddenly within the cycle, the Riding Hand would stop with it, as it is only the motion of the Rolling Hand that propels it upward and downward. In other words, the Riding Hand simply “leans” on the Rolling Hand and goes wherever it goes and stops whenever it stops.

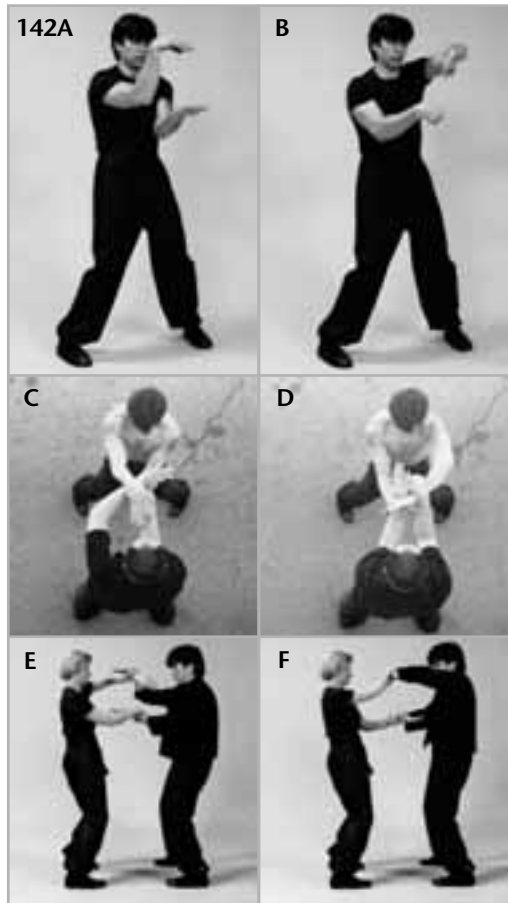
The Rolling Hand—The action of the Rolling Hand is a constantly retracting and extending twist from Tan to Boang and to Tan in which the elbow moves from the Origin Position in a short upward arc that shoots forward as the Boang Sau is completed. It then slightly retracts before dropping back down to Tan Sau, tracing the reversal of the previous arc pattern it made on its way up.

As the Tan raises to Boang Sau, the hand is flipped outward with a sharp twist of the forearm as it opens slightly forward to 135° structure. The fingers of the Boang Sau hang loosely from a relaxed wrist and hand, and the lower portion of the forearm near the wrist drills forward on the Centerline. The elbow of the Boang hand rises above shoulder level with the wrist between chin- and chest-level. The shoulder should remain as relaxed as possible and the Chi should be directed to the point of Bridge Contact with opposing Fook Sau. At no time should the energy of the Boang Sau be focused away from the Centerline. This is to prevent the opponent from guiding the Boang hand across the other arm in order to trap both arms. Constant relaxed forward pressure on the Centerline enables the trainee to find or create openings in the opponent's defense, which he will learn to capitalize on in subsequent phases of Chee Syeung Sau.

As the Rolling Hand descends from Boang to Tan, the action of the forearm and hand is not exactly reversed from the raising motion. Whereas the forearm of the Boang hand opens slightly outward as the twisting raise is completed, creating a last moment Huen Sau-like inward-downward-outward circle of the wrist, the forearm, wrist and hand remain relatively straight as the entire unit is pulled back by a slight retraction of the elbow as it drops to Origin Position and is then drilled forward again on the Centerline with a palm-up twist. At no point in the cycle does the wrist ever leave that line, although the only time the elbow is on the line is when its inside point touches the line at the completion of the drill to Tan Sau position.

Besides snapping in to *Mai Jahng* (correct elbow position), the elbow of the Tan hand should be sunken to pull the shoulder down, keeping the center of gravity low. The wrist is sharply bent to keep the palm level and to create a Natural Hand Hook with the opisthenar, and the fingers are held together, fully extended with the thumb tucked and the palm flat at diaphragm-level. The sharp bend of the wrist works together with the tucked thumb to guide the Chi to the outer wrist.

Fig. 142—Two Complex Motions used in Equal Relationship of the Look Sau Cycle. Photos A–D illustrate the four main possible hand positions that occur in Double Rolling Arms training based on a combination of a Riding and a Rolling Hand, shown with both Self- and Applied Structure. The left hand is in Rolling Hand position, moving from Tan Sau up to Boang Sau and back down to Tan Sau, while the right hand remains in Fook Sau Structure, moving up and down with each rolling cycle. In photo A, the left Tan Sau/right high Fook Sau is seen. Photo B shows left Boang Sau/right low Fook Sau position. Photos C–F show these same motions in actual application during Double Sticky Hands practice. Whenever both partners have some form of this Riding/Rolling combination, the resulting position is known as an “Equal Relationship.”



The Riding Hand—As mentioned earlier, the Fook Sau used in the Look Sau cycle is called the “Riding Hand” because it only moves as a result of the upward or downward drill of the Rolling Hand. It is resting on. This is not to say that it “lays dead” during the cycle, only that it moves with the Rolling Hand, and if and when that hand stops, so does the Fook Sau.

The Riding Hand should be draped over the Rolling Hand with Bridge Contact occurring just past the wrist of the Boang/Tan. In the fully downward position *i.e.* when the Rolling Hand is in Tan Sau position, the elbow of the Fook Sau should be kept in Mai Jahng position. This will protect the Centerline with both the wrist and elbow. The wrist of the Riding Hand should be snapped back toward the trainee with the last three fingers metering the presence and intentions of the Rolling Hand.

As the Rolling Hand moves up from Tan Sau to Boang Sau, the Riding Hand should follow it, maintaining Bridge Contact at the inner wrist. As it moves upward, the elbow should remain in Mai Jahng posi-

tion and the wrist should flip slightly upward toward straightening before loosely snapping back inward to Fook Sau position on completion of the upward cycle. At the top of the cycle, the trainee should create a loose, sideward whip of the wrist that resembles the action of flinging water from the fingers toward the opposite shoulder of the partner, as if the Riding Hand were soaking wet and he was trying to throw the water off his hand onto his partner. This action creates a sideward “shake” of the wrist, which in turn focuses the Chi forward and down into the Boang Sau, yet allows the arm of the Riding Hand to remain relaxed. This relaxed sideward shake can be likened to the action of shaking a bucket of sand to settle its contents to the bottom. If the bucket is shaken up and down, the sand will never settle, but if it is shaken sideways, the granules will eventually be pulled down and packed to the bottom. Similarly, if the wrist is loosely shaken sideways and flipped inward, its power will be directed forward on the Centerline.

Fig. 143—Three Look Sau Relationships. In photo A, both partners have an Equal Relationship, with Partner A having the Boang Sau and B having the Tan. In photo B, Partner A is in Double Riding Hand and in photo C, Partner A has the Double Rolling Hand relationship.



At the top of the cycle *i.e.* when the Rolling Hand stops in Boang Sau position, the elbow of the Riding Hand should still be in Mai Jahng position. The forearm will be completely vertical and parallel to the Centerline but not on that line. All common misconception is that the elbow of the Riding Hand must be kept on the Centerline at this point. This creates tension in the shoulder, upper arm and forearm and results in a position nicknamed *Geep Jahng*, or “Clamping Elbow,” for its resemblance to the action of a woman clamping a purse under her arm. *Geep Jahng* position overprotects the side of the body at the expense of the defense of the outside line, and hampers relaxation and fluidity. Keeping the elbow in Mai Jahng position is sufficient, as this neutral position

enables the arm to move in either direction with equal speed and effectiveness, like a tennis player playing the middle of the court to avoid overcommitment to either side. Conversely, allowing the elbow to move too far away from the body creates a position known as *Fay Jahng*, or “Flying Elbow.” If the elbow is held too far out at the top of the cycle, it becomes easy for the opponent to convert his Boang hand into a strike aimed at the side of the body exposed by the *Fay Jahng*. An old Biu Jee proverb, “*Fay Jahng Bai Lick*,” means, “A raised elbow weakens the structure.” Thus, it can be seen that the trainee must at all times be conscious of elbow position of the Riding Hand.

At the bottom of the cycle, the thumb and index finger of the Fook Sau hand are kept pinched together, while last three fingers are used to lightly grasp the inner forearm of the opponent’s Tan Sau hand. This is done to meter his arm by acting as a “Distant Early Warning System,” letting you know if his arm drops out to attempt an attacking motion. Throughout the entire descent from High Fook Sau to Low Fook Sau, a relaxed, forward energy is exerted by the Fook Sau arm to equalize that of the opponent’s Tan Sau.

The Base Roll—As mentioned earlier, there are four possible relationships within the basic Look Sau cycle, based on each partner having a combination of Riding and Rolling Hand, or two of either. The four possible relationships are:

- 1) Left Riding Hand/Right Rolling Hand (Equal)
- 2) Right Riding Hand/Left Rolling Hand (Equal)
- 3) Double Riding Hand
- 4) Double Rolling Hand

Because each relationship has an upward and downward position, this brings the number of possible Look Sau positions to eight.

As the first two relationships are identical other than being on opposite sides, they will be described together under one heading. And because that relationship is essentially equal, in that each partner has a Riding and a Rolling Hand, it will be referred to from this point on as the “Equal Relationship.” The third relationship will be called “Double Riding Hand,” and the fourth will be referred to as “Double Rolling Hand”—not to be confused with the definition of “Look Sau.” At all points in the Look Sau cycle other than during switch counts, both trainees will always be in Equal, Double Riding Hand or Double Rolling Hand position.

Equal Relationship—The Equal Relationship of Look Sau involves each partner having one Riding and one Rolling Hand. As the Rolling Hand of one partner drops and drills from Boang to Tan and is followed by the Riding Hand it is in contact with, the Rolling Hand of the other partner simultaneously raises from Tan Sau to Boang Sau, carrying with

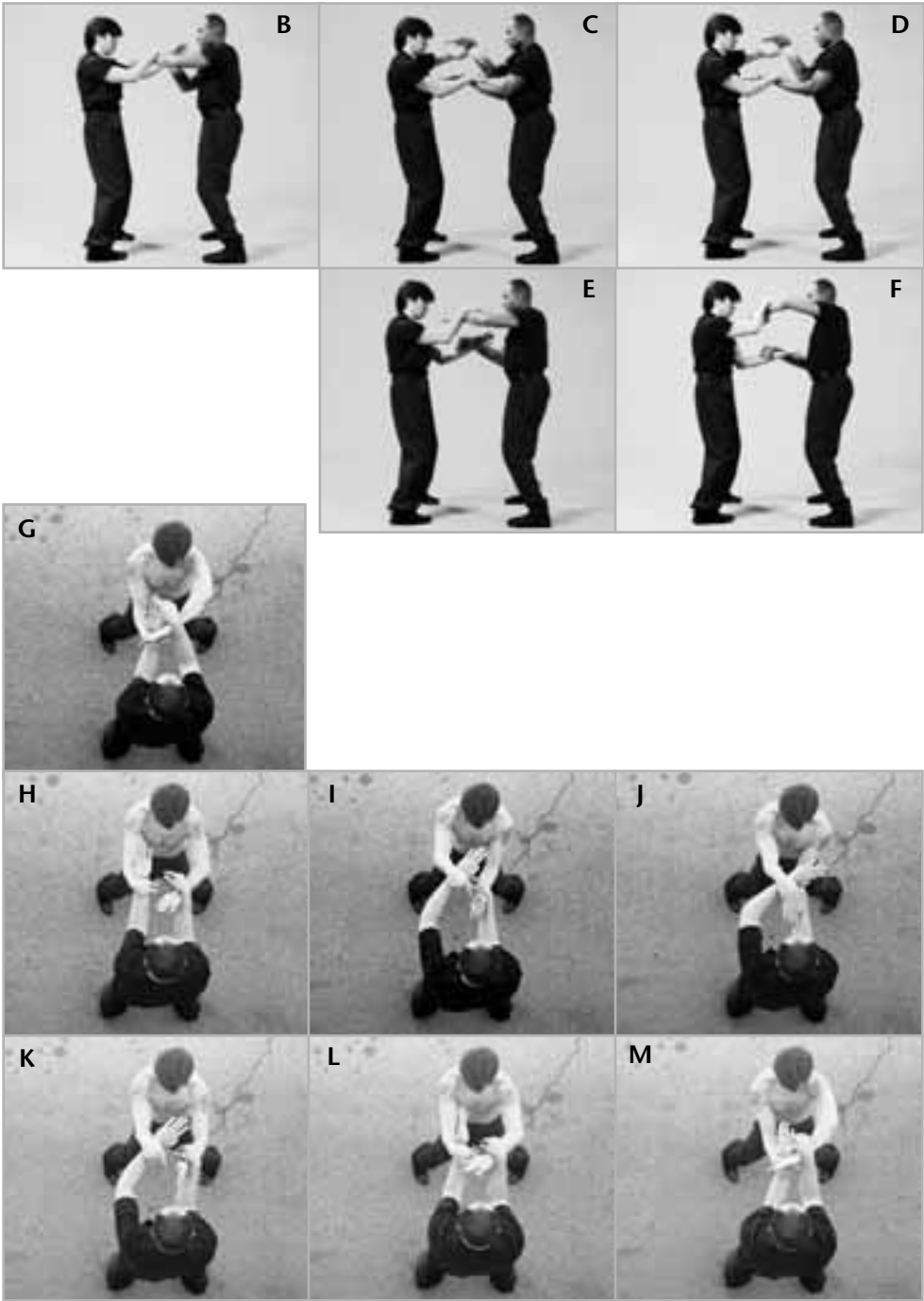
it the opposing Riding Hand. At the completion of these motions, all of which take place within a split second, there is a stop of equal interval before both arms roll back to their original positions. Another stop of equal interval takes place before the arms again move together in another up/down reciprocal twist. This cycle is repeated in series until some form of switch count is executed by either partner.

Double Riding Hand—In the event that, due to strategic switching, one partner ends up with two Fook Sau hands metering the Double Rolling Hand of the other, the same rules apply as described under the heading of *The Riding Hand*. The elbows must be kept in Mai Jahng position and the wrists and hands remain relaxed, shaking their power forward on the alternating upward cycle in an action that resembles flinging water to the partner's shoulder that is diagonally opposite the Fook hand.

Double Rolling Hand—Again, both arms follow the same rules as those used for a single Rolling Hand. As the Boang Sau flips over and drills forward to completion on the Centerline with a slight outward opening of the elbow, the other hand simultaneously drills forward to Tan Sau position with a palm-up twist and ends up directly under the Boang wrist on the Centerline. After a brief stop interval that is equal in length to the rolling interval, both elbows are slightly retracted before the arms reverse roles with short upward/downward arcs of the elbows, the Tan hand rolling down to Boang, and the Boang hand rolling up to Tan.

Fig. 144—*The Base Look Sau Roll. Beginning in an Equal Relationship (photo A) each partner begins to move his Rolling Hand from Boang to Tan or vice-versa as his Riding Hand clings to the opposing arm, metering its presence and intentions with relaxed forward energy (photo B). Smoothly continuing the motion, Partner A snaps his right arm up to Boang Sau position as B completes the roll down to Tan Sau (photos C and D). After a brief stop interval, both partners reverse their previous motions to return to the original position (photos E and F). This cycle is repeated in series until some form of switching changes the relationship. An overhead view of the Base Roll is seen in photos G–M.*





The Switch Count—One of the most crucial skills to proper Look Sau Chee Sau is the ability to smoothly switch from one relationship to the next without missing a beat of cadence. This involves Gum Gock Ging sensitivity as well as Gan Jeep Ging fluidity and Dai Ging Directing Energy. At any point in the cycle, if the trainee senses that his partner is beginning a switch, he must be able to roll directly into the correct Structure to equalize that change in relationship. This means converting directly from Riding to Rolling Hand or vice versa. Learning to cope with repeated switching and returning to the base roll is fundamental to Look Sau skills and must be fully understood before progressing into the insertion of Chee Don Sau, Lop Sau or any other motion pattern into the roll.

There are two basic forms of switching that can take place at the top or bottom of any Look Sau cycle; the Tan Sau Switch, which enables the partner in Tan Sau position to change from Rolling Hand to Riding Hand, and the Fook Sau Switch, which converts a Riding Hand to a Rolling Hand.

The Tan Sau Switch—In order to change hand positions from Rolling to Riding, the same simple switching motion learned at Chee Don Sau level is used. At the bottom of the Rolling cycle, rather than roll up to Boang Sau position, the Tan hand instead circles down and to the outside of the Riding Hand it is in contact with, which in turn raises to Boang Sau as the switch is sensed. This should take place without any effect on the opposite arm of either partner, which both continue moving to and from whatever position they would have executed had there been no switch. In other words, if the partner performing the Tan Switch has a Double Rolling Hand relationship, he must continue to roll the non-switching hand down from Boang to Tan as the opposite hand switches from Tan up to high Fook. From Equal Relationship, his non-switching hand would continue to ride his partner's roll from Boang to Tan, as that partner would be put into Double Rolling Hand position by the switch. In most cases, when the Tan Switch is executed from an Equal Relationship, the partner not initiating that switch will respond to it with a "Switchback" by first converting his Fook Sau to Boang Sau to cope with the change and then, in order to maintain an equal relationship, will perform a Tan Switch of his own immediately off the Tan Sau formed by the simultaneous downward roll of the non-switched hand. Thus, in a typical Tan Switch cycle from an Equal Relationship, the action is as follows:

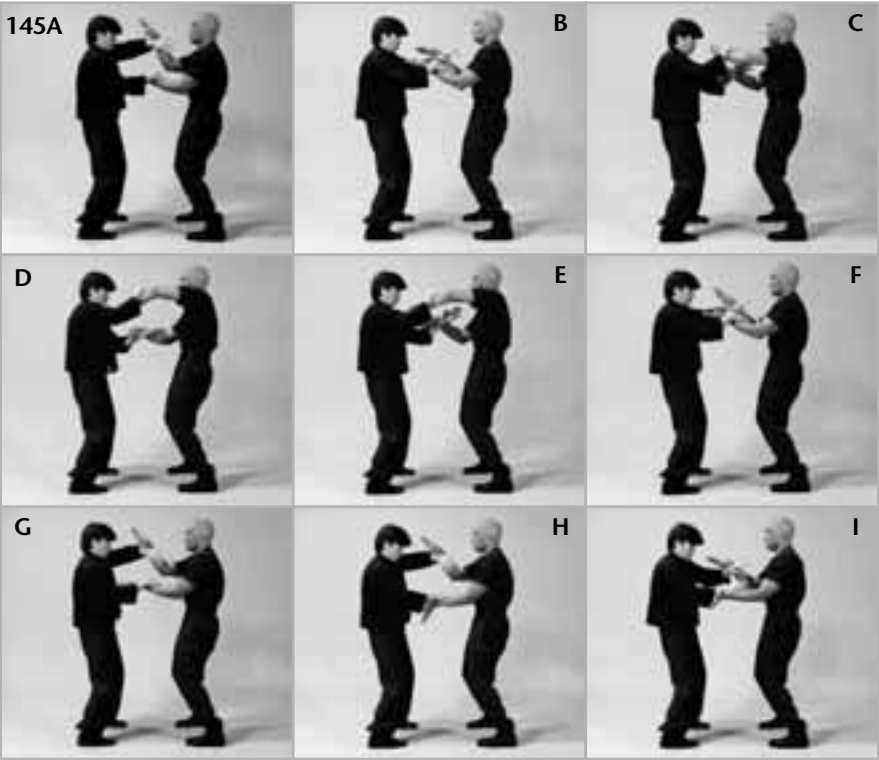
First Count—Both Rolling Hands move from Boang to Tan or vice versa (photos A–D). **Second Count**—Both Rolling Hands move from Boang to Tan or vice versa (photos E–G).

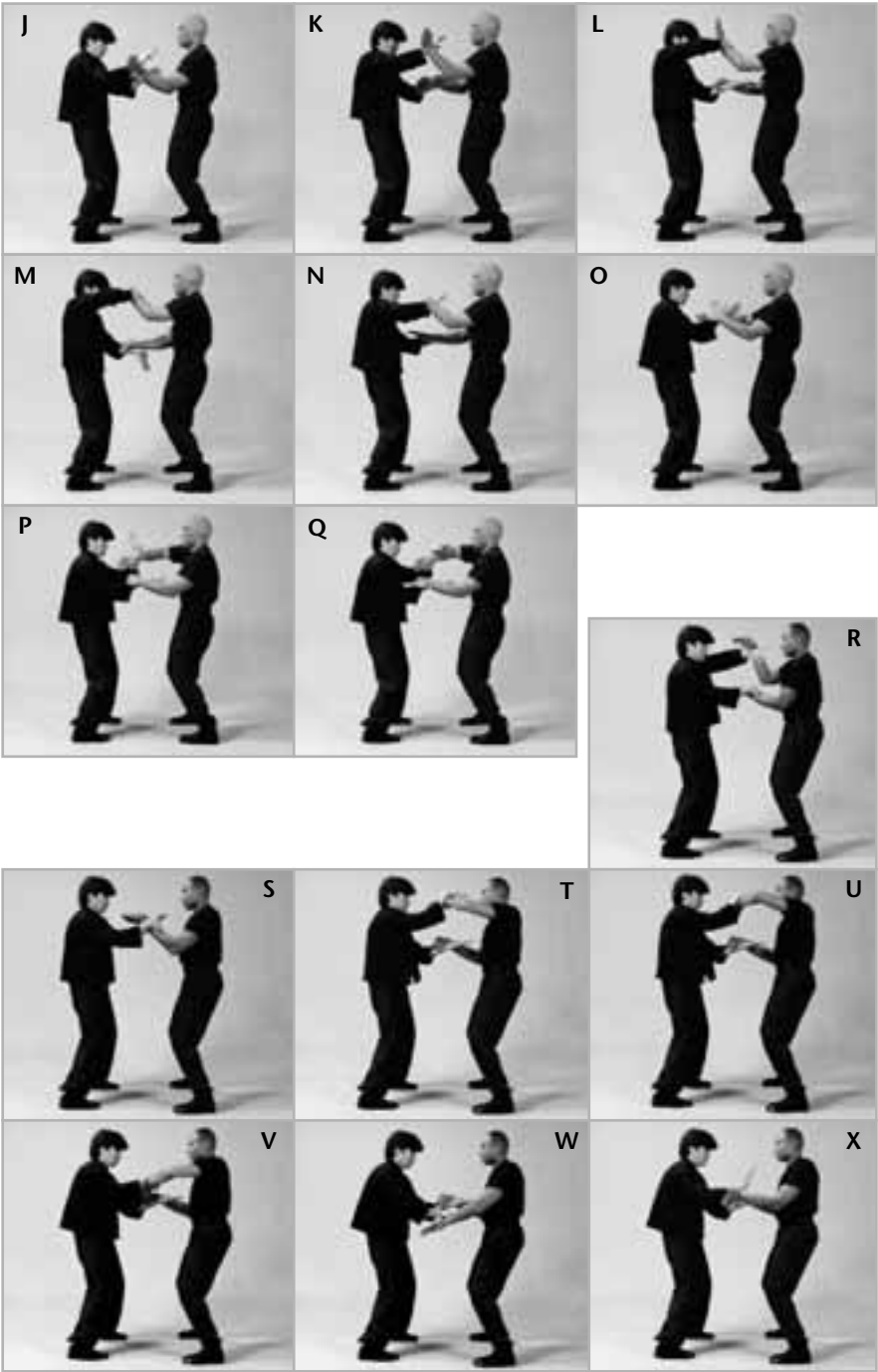
First Switch Count—Partner B, who is in Tan position, begins to circle his wrist outside to become Fook/Partner A begins to roll his Riding

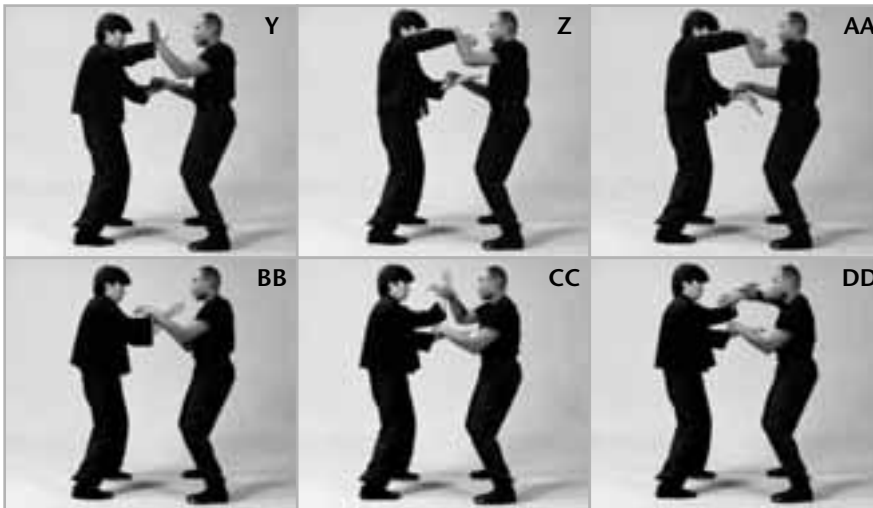
Hand up to Boang Sau, simultaneously continuing to roll the opposite hand to Tan Sau and temporarily assuming a Double Rolling Hand relationship (photos H–L).

Second Switch Count—Partner A, who is now in Double Rolling Hand position, circles the wrist of his left Tan hand outside to become Fook Sau while simultaneously rolling the Boang hand down to Tan. Partner B, who initiated the switch, rolls his original Fook Sau up to Boang in response to the “Switchback” (photos M–P). Both partners will end up once again in an Equal Relationship, opposite from the position they started out in (photo Q).

Fig. 145—Two Methods of Switching in the Look Sau Cycle. The Tan Sau Switch is seen in Photos A–Q. The Fook Switch is shown in Photos R–DD.







Using the Descending Count principle, the verbal command and cadence would be:

“ONE” *, “Two” *, “Three” *, “Four” *, “Five” *, “Six” *, “Seven” *,
“Eight” *, “Nine” *, **“TEN”** * “SWITCH” *, Switch(back) *

“NINE” *, “Two” *, “Three” *, “Four” *, “Five” *, “Six” *,
“Seven” *, “Eight” *, **“NINE”** *
“SWITCH” *, Switch(back) *

“EIGHT” *, “Two” *, “Three” *, “Four” *, “Five” *, “Six” *,
“Seven” *, **“EIGHT”** *

“SWITCH” *, Switch(back) *

“SEVEN” *, “Two” *, “Three” *, “Four” *, “Five” *, “Six” *,
“SEVEN” *

“SWITCH” *, Switch(back) *

“SIX” *, “Two” *, “Three” *, “Four” *, “Five” *, **“SIX”** *

“SWITCH” *, Switch(back) *

“FIVE” *, “Two” *, “Three” *, “Four” *, **“FIVE”** *

“SWITCH” *, Switch(back) *

“FOUR” *, “Two” *, “Three” *, **“FOUR”** *

“SWITCH” *, Switch(back) *

“THREE” *, “Two” *, **“THREE”** *

“SWITCH” *, Switch(back) *

“TWO” *, **“TWO”** *

“SWITCH” *, Switch(back) *

“ONE” *, “Two” *, “Three” *, “Four” *, “Five” *, “Six” *, “Seven” *,
“Eight” *, “Nine” *, **“TEN”** *

“SWITCH” *, Switch(back) *

Each * represents one click of the timekeeping sticks—the time allotted for one Riding/Rolling cycle. The longer time between clicks, the longer the stop between cycles; no motion is performed during the verbal command itself, only on the sound of the timekeeping sticks.

The Fook Sau Switch—The second method of reversing roles from Riding to Rolling Hand is known as the “Fook Sau Switch.” As its name implies, it is executed from the Riding Hand and is timed to occur at the top of the cycle, just after the stop.

To execute the Fook Switch in the Riding/Rolling cycle, the partner in high Fook position uses a downward scoop to pull the Boang hand down to Tan level (photos U–W) before circling outwards and underneath it with a Huen Sau motion that continues upward as the switching hand rolls up to Boang Sau. As the switch is taking place, the partner who was originally in Boang position, sensing the change, converts his Boang Sau to Fook Sau without losing Bridge Contact. This puts him in Double Riding Hand position (photos X–Z). Once the switch has been completed, the partner that initiated the change, (Partner A, who is now in Double Rolling Hand position), can either begin to continue rolling with two Boang/Tan arms, or can immediately execute a Tan Switch with the opposite hand to return to an Equal Relationship as he resumes the roll (photos AA–DD).

When using the Fook Switch to convert from Riding to Rolling, both partners’ opposite hands remain frozen for a brief interval during the switch count. This introduces the student to the concept of one hand consciously maintaining a blocking or trapping position while simultaneously performing another motion with the other hand—an important principle in later Gwoh Sau Combat Sticky Hands drills.

The Descending Count for the Fook Switch is identical to that of the

Tan Switch in cadence. However, where in the Tan Switch cycle one partner initiates the change and the other executes a Switchback, in the Fook cycle, the partner that initiates performs both switches necessary to return the roll to an Equal Relationship unless he decides to remain in Double Rolling Hand.



Chee Sau is an exercise that can be enjoyed by the whole family. CRCA Forest City's Dexter Dawg is shown here giving instruction to his attentive students.

JOOK WAN—THE RATTAN RING OF WING CHUN



One of the most effective training implements used in CRCA Wing Chun for the development of “Whirlpool Energy” (*Juen Ging*) is the *Jook Wan*, or Rattan Ring.

Having its origins in the Siu Lum temple of ancient China, where the martial arts training regimen of the monks included practice with heavy brass rings around their wrists and arms, the Rattan Ring is a valuable tool in CRCA Wing Chun practice, although not all systems of Wing Chun believe in its use.

The Wing Chun Rattan Ring should be approximately 10” to 11” Inside Diameter and 12” to 13” Outside Diameter, depending on the trainee’s arm size. It is made of lightweight rattan cane, bent and shaped into a circle through steaming and then sealed together at the ends with a tongue-and-groove joint (Fig. 146). The surface of the ring should be sanded smooth to prevent chafing of the trainee’s arms. In advanced stages, it is possible to use a ring made of aluminum or even solid metal for additional resistance (Fig. 157).



Fig. 146—The Rattan Ring of CRCA Wing Chun Gung Fu.

Benefits of Ring Training

Use of the Rattan Ring develops different skills simultaneously. Firstly, as mentioned earlier, the ring promotes circular, rolling motion in hand techniques, as the trainee learns the proper method of circling the hands in terms of which should circle inside, outside, below or above the other. Rolling in this manner promotes Drilling Power as well as

Connecting Energy (*Gan Jeep Ging*)—the ability to make smooth transitions from one movement to the next, transferring power and momentum from one motion to the other through relaxed circular energy. This smooth transition from motion to motion is referred to as “Flowing” and is developed to a higher degree through Rattan Ring training as well as in Wooden Dummy and Chee Sau exercises.

Gan Jeep Ging development results in the ability to completely release power in rapid-fire succession without choppiness or overcommitment to any one motion. When the opponent defends against a strike or if a strike misses, a fighter with good Connecting Energy will use a small rolling motion to bring the misdirected power of the failed motion back into the follow-up technique without losing his Timing, balance or control and relentlessly continue the chain of attack to erode the opponent’s defense. This lightning-fast alternation of control and power from one

hand to the other is evident in all Wing Chun attacking combinations, particularly combinations of Complex Trapping Attacks where each hand switches from trapping to striking and back to trapping.

Another area developed by ring training is known as “Energy Packing”—the conditioning of the bones of the forearm through varying levels of impact and friction in contact drills. As the trainee smoothly rolls from motion to motion with steady outward/forward energy, the rattan toughens the Arm Bridge as it rolls over all parts of the forearm.

Ring training helps improve the trainee’s Self Structure in technique as well. The inside diameter of the ring keeps the forearms from spreading too far apart or from coming too close together and creating an elbow position known as *Geep Jahng* (“Clamping Elbow”). If the trainee underextends his position with either arm, the outward tension on the inner surface will be released, causing the ring to drop. If he attempts to overextend, the ring will act as a stop to prevent improper Structure. Although to the beginner, it might appear that the action of holding the ring in place might encourage the arms to spread outward from the center, in actual fact this action is not much different than hitting the Wooden Dummy with two arms at once, since there are only two points of contact with the ring at any given time. Thus, the finished position of each movement of the ring leaves the trainee with a very similar resistance to the moment of impact with the dummy. But it is the transitions from movement to movement which are more strictly guided by the ring, which assures that the trainee’s interim motions are always fluid and circular. An old proverb of Wing Chun, “*Yuen Jick Syeung Choy*,” says that “Circle and straight go together,” meaning that in every Wing Chun motion, a blend of circular and straight-line energy is used to create a hybrid form of power, which I refer to as “Whirlpool Energy.”

“Whirlpool Energy”

Drilling Power has been and will be mentioned many times throughout this series. It is sometimes referred to as “Whirlpool Energy”—my own term for the twisting, spinning and spiraling power found in some form in every Wing Chun technique. Adding torque to a straight-line motion gives that motion an extra element of deflection and/or penetration like a drill bit, which either bores through or spirals off the surface of whatever it comes into contact with.

In some cases, the Juen Ging in a motion may be difficult to detect, but it must be there if the technique is to have “perfect power”—a combination of circular and straight-line motion. For example, as was explained in the *Combination Stances* essay earlier in this volume, *Chong Ma* Stance Bracing brings together a circular pivot of the stance with a

straight-line step forward or back to create a more perfect or solidly braced position. Whirlpool Energy is the subject of an in-depth analysis in the *Study of Power* essay in Volume II of this series.

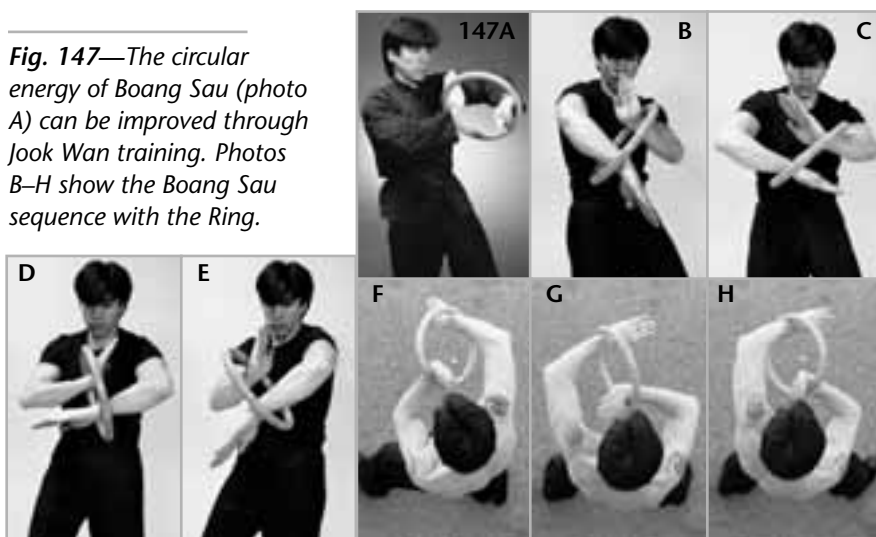
Ring Exercises

Preliminaries—Before practicing any Complex Motion, the trainee should first get an idea of the nature of ring technique in the following way:

Begin with both arms passing through the ring, one from each side. This is the normal arm insertion for most ring drills, although at times both arms may be inserted through the same side of the ring, or one hand may grab the ring while the other arm shoots through it. Spreading the arms until a light tension is formed against the inner surface of the ring, circle the arms first toward yourself, then away from yourself using a rolling motion that resembles the action of punching a speedbag. Maintain just enough outward-pressure on the inside surface of the ring to enable you to keep it under control. Get the feel of angular, circular motion by tilting the elbows-up on one side and down on the other, repeating the same forward and backward circling motions. Your hands should circle in offset timing like the action of pedaling a bicycle as Yin and Yang continuously blend together in one harmonious motion of two arms.

Once the basic rolling motion is mastered, begin to execute all Moving Stances (*Ma Boh*) together with the circling of the ring, combining circular stepping, pivoting and kicking with the Whirlpool Energy of the hands to create compound torquing power, which is then applied to Complex Motions such as the those described in this essay.

Fig. 147—The circular energy of *Boang Sau* (photo A) can be improved through Jook Wan training. Photos B–H show the *Boang Sau* sequence with the Ring.



Boang Sau—From left-pivoted right Boang Sau/left Woo Sau starting position (photos B and F), begin to pivot the stance to the right with the left hand starting to form the new left Boang Sau by rolling forward and over the top of the right, which maintains light pressure on the ring as it circles downward towards the body (photos C, D and G). Photos A, E, and H show the finished left Boang Sau position with the Woo Sau Guarding Hand in position from straight-on and overhead views.

Fig. 148—Boang Sau Combat Application Sequence. *Fighters ready (photo A). In an example of Yut Fook Yee (“One hand stops two”), Fighter A uses his lead left Boang Sau to stop the jab (photo B), then flips the same left blocking hand to the palm-up blocking half of a Tan Da Chahng Dai Jyeung attack to the ribs (photos C and D). Stepping and pivoting to the outside and forward, Fighter A slaps and traps B’s shoulder, causing him to stumble into his simultaneous “Long Bridge” Ngahn Woon Forearm Strike to the throat (photo E). He then converts the strike to a Pon Geng Sau Neck Trap, which braces for his headbutt attack (photo F), and finishes by keeping the neck while pulling B’s weight onto his lead leg and circling his own left leg into a Huen Wahng Gyeuk Circle Side Kick that breaks both the knee and ankle of the supporting leg (photo G).*

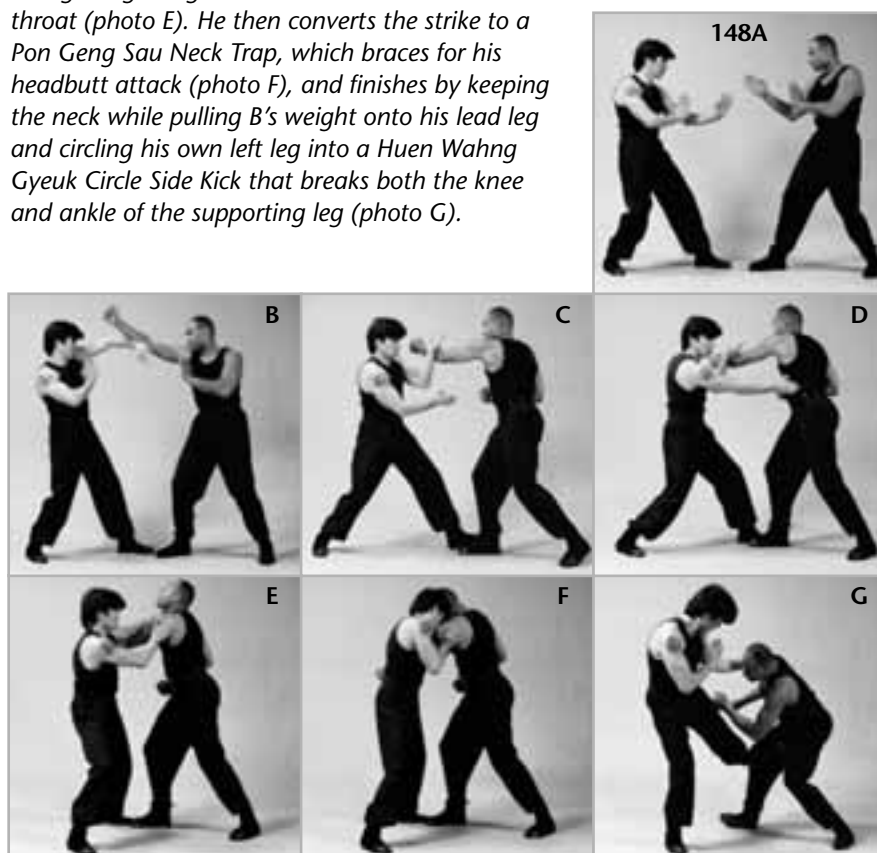
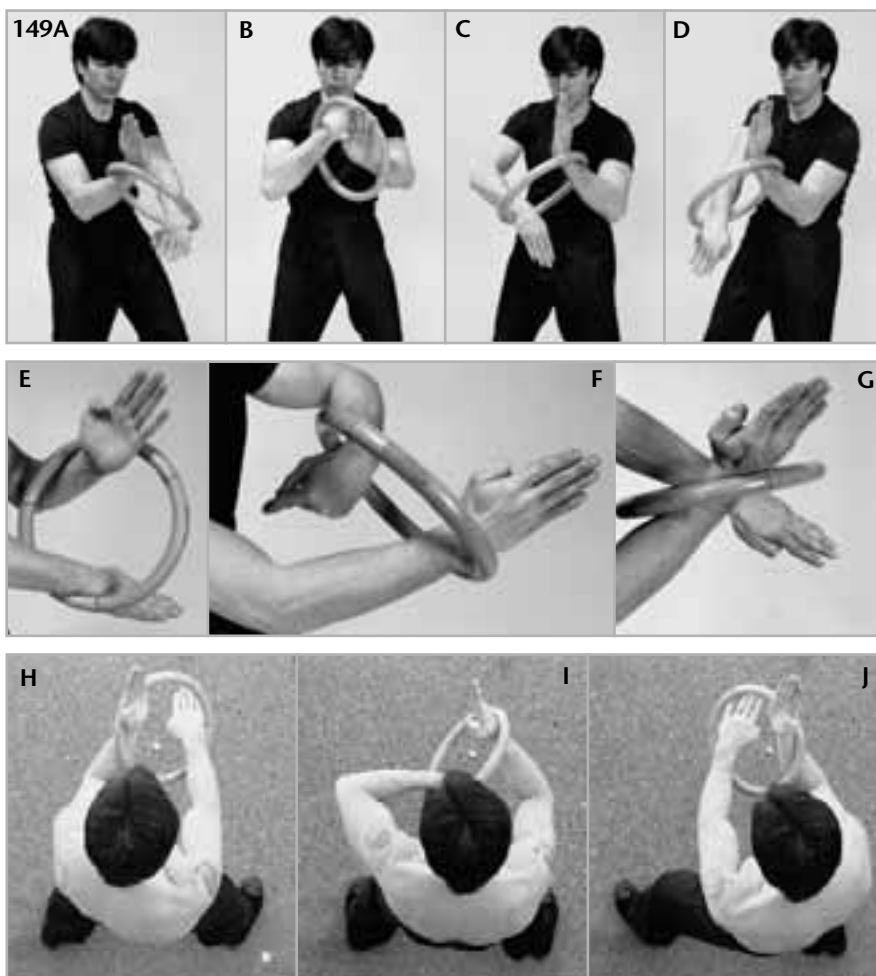


Fig. 149—Gahng/Jom Sau Sequence with the Ring.



Gahng/Jom Sau—From starting position, pivot the stance to the left with the left hand forming the Gahng Sau of Gahng/Jom Sau (photo A). Begin a right Choh Ma stance pivot as you snap the right wrist inward and start to circle it downward (photo B). Continue to circle the hands into Gahng/Jom position on the opposite side, as the right stance pivot is completed (photos C and D). The transition from this position back to the initial position is shown from the side and overhead in photos E–J.

Fig. 150—Gahng/Jom Sau Combat Application Sequence. Both fighters square off in an Open relationship (photo A). In order to deal with the split timing of B's 1-2 punching combination, Fighter A uses his own split-timing Complex defense. He first meets the jab with a lead left Jom Sau Chop Block (photo B), which is instantly converted to a low Gahng Sau Sweep Block that carries B's spent punch to the low line while his right hand simultaneously rises and twists to meet the second punch (photo C), putting him momentarily in Gahng/Jom Sau position. Then, maintaining Bridge Contact with the low Gahng Sau acting as a check, Fighter A slides his right arm directly into a Fun Sau chop to the throat, which also acted as a check on its way in (photo D). Photos E and F show a quick double Jing Jyeung Vertical Palm Strike combination to finish the engagement.

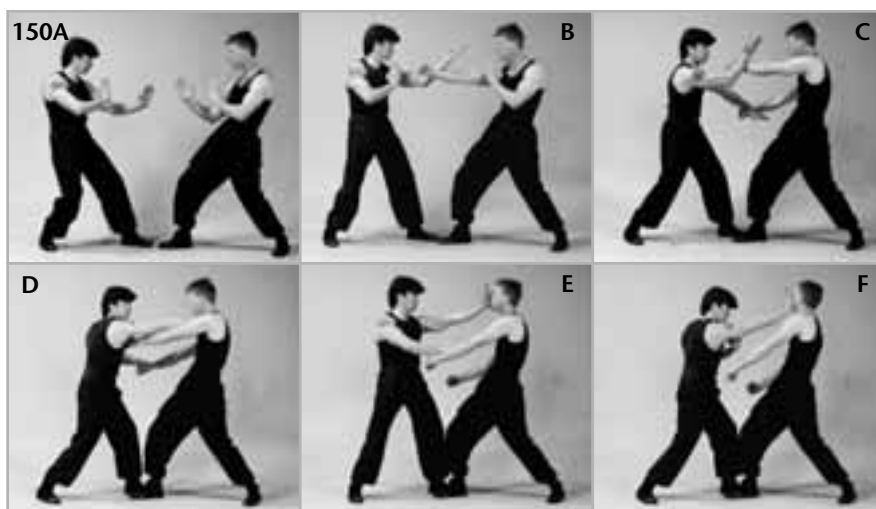
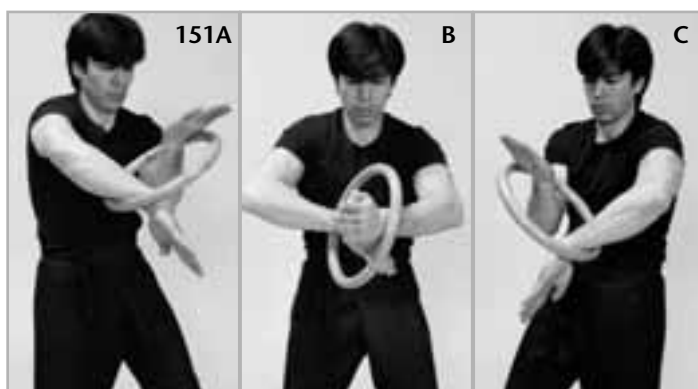
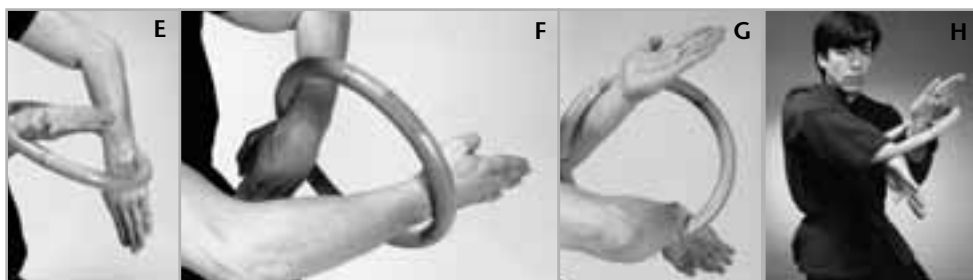


Fig. 151—Ngoy Kwun Sau Sequence with the Ring.



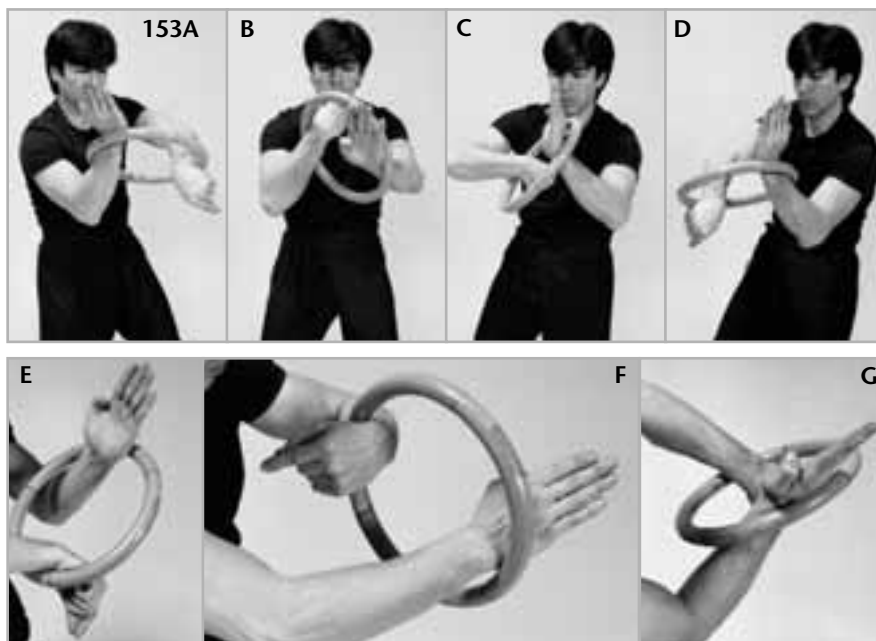


Ngoy Kwun Sau—From left Choh Ma position with the left hand forming the Tan Sau of Ngoy Kwun Sau (photo A), begin a right stance pivot as the right wrist snaps inward and starts to circle inside the left arm (photo B). Completing the right Choh Ma pivot, roll the arms into the opposite Ngoy Kwun Sau position (photo C). Photos D–F illustrate the roll back to the initial Ngoy Kwun Sau position. Another view of the finished Ngoy Kwun Sau position is seen in photo G.

Fig. 152—Four views of Ngoy Kwun Sau in Application. Photo A: Ngoy Kwun Sau used to diffuse the power of the opponent's grab while "borrowing his power" and transferring it into the block. Photo B: Ngoy Kwun Sau principle applied as an arm break. Photo C: Executed on the Mook Yan Joang. Photo D: Ngoy Kwun Doh position, using the knives' equivalent to Tan Sau and Boang Sau executed simultaneously.

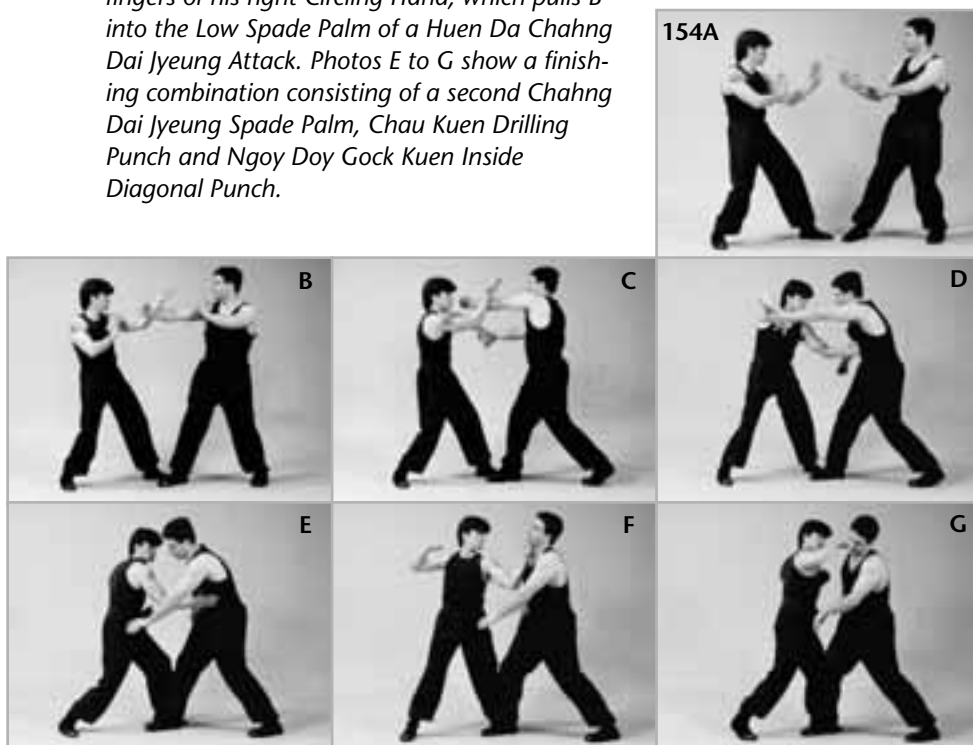


Fig. 153—Loy Kwun Sau Sequence with the Ring.



Loy Kwun Sau—Begin in left Choh Ma Loy Kwun position (photo A). Using an inward/downward rolling motion, snap the right wrist toward the body as the stance pivot to the right starts (photo B). Continue the circling motion/stance pivot so that the opposite Loy Kwun Sau snaps to full extension as the pivot is completed (photos C and D). Photos E to G show the roll back to the original Loy Kwun Sau position from another angle. The finished Loy Kwun Sau position is seen from two perspectives in photos H and I.

Fig. 154—Loy Kwun Sau Combat Application Sequence. Fighters ready (8A). As the opponent throws the lead jab of a 1-2 combination with “1½ Beat Timing,” Fighter A intercepts it with his own lead Jom Sau Chop Block (photo B), which is instantly converted to the scooping Huen Sau half of a split-timing Loy Kwun Sau (photo C), enabling him to catch the second punch. In one continuous flow of motion, A’s right Jom Sau wraps the spent punch and hooks it with three fingers of his right Circling Hand, which pulls B into the Low Spade Palm of a Huen Da Chahng Dai Jyeung Attack. Photos E to G show a finishing combination consisting of a second Chahng Dai Jyeung Spade Palm, Chau Kuen Drilling Punch and Ngoy Doy Gock Kuen Inside Diagonal Punch.



Flow Drills—Using a combination of Moving Stances while rolling the arms from one motion to the next with various ring techniques, the trainee will begin to understand more about the circular nature of Wing Chun straight-line motion as he blends twisting and spiraling hand movement with arcing, pivoting or turning footwork and kicks to create smooth, whipping motions with Whirlpool Energy. At advanced levels, these “Flow Drills,” as they are called, can even be performed atop the *Mui Fa Joang*, or “Plum Flower Posts.”

Once comfortable using the Rattan Ring, the trainee can create various patterns of hand technique and footwork to add to his or her daily regimen. In fact, the author has even created his own 108 movement

form with the ring, using techniques, footwork, concepts and principles taken from all six Wing Chun forms.



Fig. 155—Kicking techniques can also be trained using the ring to gain additional torquing power from the arms.

Fig. 156—Photos A (Lop Sau/Hay Jahng) and B (Kwok Sau) show two alternate methods of insertion of the arms into the Rattan Ring.



Fig. 157—A metal ring provides more weight and resistance for advanced strength training.

GLOSSARY OF TERMS

勒勁，震勁，腕勁	AHN GING (NGAHN GING), JUT GING, WOON GING —ELASTIC ENERGY, JERK OR SHOCK POWER, WRIST SNAP
勒腕	AHN WOON (NGAHN WOON) —HORIZONTAL FOREARM STRIKE, ALTERNATING SNAPPING WRIST MOTION
擺格	BAI JOANG —READY POSITION, FIGHTING STANCE
敗形	BAI YING —LOSS OF BALANCE
爆炸勁	BAU JA GING —WHIPPING OR EXPLODE ENERGY (ONE OF EIGHT MAIN TYPES OF ENERGY)
爆炸力	BAU JA LICK —EXPLODE POWER
逼馬	BICK MA —CHASING STANCE, “JAMMING-UP” STANCE
標刀	BIU DOH —PIERCING KNIFE THRUST
標棍	BIU GWUN —THRUSTING POLE TECHNIQUE
標指	BIU JEE —“THRUSTING FINGERS,” 3RD HAND FORM
標指手	BIU JEE SAU —“THRUSTING FINGERS” STRIKE, (ONE OF EIGHT OPEN PALM STRIKES)
標指馬，攝馬	BIU JEE MA, SEEP MA —OUTWARD/FORWARD ARC STEP. FORM OF SOM GOCK MA. (UPPER BODY DOES NOT TURN)
標格手	BIU JOANG SAU —THUMB-UP THRUSTING HAND. HIGH-LINE CONVERSION OF TAN SAU
標手	BIU SAU —PALM-DOWN OUTWARD/FORWARD THRUSTING HAND
膀刀	BOANG DOH —135° KNIFE DEFLECTION
膀脚	BOANG GYEUK —OUTER SHIN BLOCK

膀手	BOANG SAU —"WING ARM" 135° ELBOW-UP DEFLECTION, 2ND FAMILY OF BLOCKS
膊	BOCK —THE SHOULDER
百解百折	"BOCK GAI BOCK JEET" —"FOR EVERY ATTACK THERE IS A COUNTERACTION"
百會	BOCK WUI —CHI FLOW POINT AT MIDDLE/TOP OF HEAD
玻璃形	BOH LAY YING —"GLASS" TECHNIQUE, TRAPPING THE STRUCTURE WITH POSITION
八斬刀	"BOT" JOM DOH —"EIGHT SLASH" SHORT BROADSWORDS, 2ND WEAPON FORM
鏟底掌，低鏟掌，側掌	CHAHNG DAI JYEUNG, DAI CHAHNG JYEUNG, JUCK JYEUNG —LOW "SPADE PALM" THRUST (ONE OF EIGHT OPEN PALM STRIKES)
鏟刀	CHAHNG DOH —PALM-UP "SPADE-KNIFE" THRUST
鏟頸	CHAHNG GENG —"SPADE PALM" THRUST TO THROAT
鏟掌，鏟手	CHAHNG JYEUNG, CHAHNG SAU —UPWARD OUTER PALM EDGE THRUST, "SPADE PALM" THRUST (ONE OF EIGHT OPEN PALM STRIKES)
踩脚	CHAI GYEUK (YAI GYEUK) —SCRAPING KICK, STOMPING KICK (ONE OF EIGHT KICKING PRINCIPLES)
踩後脚	CHAI HAU GYEUK (YAI HAU GYEUK) —TO ATTACK THE REAR LEG
踩膝	CHAI SUT (YAI SUT) —TO STOMP THE KNEE
搬拳，鑽拳	CHAU KUEN, JUEN KUEN —DRILLING PUNCH, PALM-UP MID-LEVEL PUNCH
黏	CHEE —STICKINESS
黏單脚，單黏脚	CHEE DON GYEUK, DON CHEE GYEUK —SINGLE STICKY FOOT 2 MAN EXERCISE
黏單手，單黏手	CHEE DON SAU, DON CHEE SAU —SINGLE STICKY HAND 2 MAN EXERCISE
黏勁	CHEE GING —STICKING ENERGY (ONE OF 8 MAIN TYPES OF ENERGY)

黏棍	CHEE GWUN —"STICKY POLE" 2 MAN EXERCISE
黏腳	CHEE GYEUK —"STICKY FOOT"
黏手	CHEE SAU —"STICKY HAND"
黏身	CHEE SUN —"STICKY BODY," CLOSING IN, CLINCHING
黏雙手，雙黏手	CHEE SYEUNG SAU, SYEUNG CHEE SAU —DOUBLE STICKY HAND 2 MAN EXERCISE
前撐正馬	CHEEN CHONG JING MA —FRONT BRACING RETURN TO THE BASIC "YEE" JEE KEEM YEUNG MA POSITION
前撐馬	CHEEN CHONG MA —FORWARD STANCE BRACING
扯拳	CHEH KUEN —STRAIGHT PUNCH EXECUTED WHILE RETRACTING THE OPPOSITE HAND
扯手，撐蹄	CHEH SAU, GUM JAHNG —DOWNWARD ARM BAR
長橋	CHEONG KIU —"LONG BRIDGE," STRAIGHT ARM POSITION WITH ELBOW LOCKED OUT
氣	CHI (HAY, QI) —INTERNAL STRENGTH
氣功	CHI KUNG (HAY GOANG, QIGONG) —INTERNAL ENERGY EXPLODING EXTERNALLY
朝面追形	CHIU MEEN JUI YING —STRAIGHT-ON FACING AND CHASING
衝勁	CHOANG GING —AGGRESSIVE ENERGY (ONE OF 8 MAIN TYPES OF ENERGY)
坐馬	CHOH MA —"SITTING HORSE" STANCE, TO PIVOT THE STANCE (ONE OF FIVE BASIC MOVING STANCES)
撐馬	CHONG MA —STANCE BRACING
衝拳	CHOONG KUEN —STRAIGHT PUNCH
抽拳	CHOP KUEN —PALM-DOWN LOW-LEVEL PUNCH
寸勁	CHUEN GING —"INCH" POWER, SHORT THRUST POWER

寸勁拳	CHUEN GING KUEN —1 INCH PUNCH, SHORT PUNCH
穿林	CHUEN LUM —STANCEWORK PRACTICE BETWEEN “PLUM FLOWER” POLES OR OTHER OBSTACLES. LITERALLY, “GOING THROUGH THE FOREST”
儲勁	CHUI GING —STORING ENERGY
沉刀	CHUM DOH —SINKING KNIFE BLOCK OR STRIKE
沉肘	CHUM JAHNG —“SINKING ELBOW” BLOCK OR STRIKE (ONE OF EIGHT ELBOWS)
尋橋	CHUM KIU —“SEARCHING FOR THE BRIDGE,” 2ND HAND FORM
沉橋	CHUM KIU —SINKING BRIDGE HAND, DOUBLE INWARD TWISTING JOINT LOCK
沉手	CHUM SAU —“SINKING HAND” DOWNWARD CHOP BLOCK
沉身	CHUM SUN —“SINKING BODY,” TO EVADE BY SINKING THE BODY, DUCKING
鋤刀	CHUO DOH —DOWNWARD STRIKE WITH THE BOTTOM OF THE KNIFE HANDLE
錘拳	CHUO KUEN —HAMMER FIST
打	DA —TO STRIKE, USE AFTER TAN, POCK, JUT, ETC. TO DENOTE SIMULTANEOUS ATTACK/DEFENSE MOVEMENTS (COMPLEX ATTACKS), E.G. TAN DA
打破時間	DA POH SEE GAN —BREAKING TIMING (ONE OF 4 TYPES OF TIMING)
低	DAI —LOW LEVEL, USE WITH ATTACK OR DEFENSE TO DENOTE LOW-LEVEL BLOCK, HIT OR KICK, E.G. DAI BOANG SAU
低膀手	DAI BOANG SAU —LOW-LEVEL “WING ARM” DEFLECTION
低錘掌、錘底掌+側掌	DAI CHAHNG JYEUNG, CHAHNG DAI JYEUNG, JUCK JYEUNG —LOW “SPADE PALM” THRUST (ONE OF EIGHT OPEN PALM STRIKES)
帶勁	DAI GING —DIRECTING ENERGY (ONE OF EIGHT MAIN TYPES OF ENERGY)

低脚	DAI GYEUK —LOW KICK
低掌	DAI JYEUNG —LOW-LEVEL PALM THRUST
帶橋	DAI KIU —GUIDE BRIDGE
低拍手	DAI POCK SAU —LOW-LEVEL SIDEWARD/ FORWARD SLAP BLOCK
帶腰	DAI YIU —GUIDING HIP TRAP
地下鶴脚	DAY HA CHEE GYEUK —GROUND FIGHTING
地下正脚	DAY HA JING GYEUK —FRONT KICK EXECUTED FROM A SUPINE POSITION
地下橫脚	DAY HA WAHNG GYEUK —SIDE KICK EXECUTED FROM A SUPINE POSITION
點棍	DEEM GWUN —SPEARING OR JABBING THRUST WITH THE TAIL OF THE POLE. ONE OF TWO “HALF STRIKES” OF THE “LOOK DEEM BOON” GWUN
釘脚	DENG GYEUK —“NAILING” KICK (ONE OF EIGHT KICKING PRINCIPLES)
釘棍	DENG GWUN —“NAILING” POLE SMASH, FORM OF DING GWUN
頂刀	DING DOH —KNIFE HILT PUNCH
頂棍	DING GWUN —DOWNWARD SNAPPING POLE. ONE OF SIX FULL STRIKES OF THE “LOOK DEEM BOON” GWUN
頂肘	DING JAHNG —BUTTING ELBOW (ONE OF EIGHT ELBOWS)
丁字馬	“DING” JEE MA —“J” STANCE, “CAT” STANCE
丁手	DING SAU —BENT WRIST BLOCK OR STRIKE, “J” HAND
頂頭	DING TAU —HEADBUTT
刀	DOH —THE KNIFE
刀鋒	DOH JAHNG —“THE ELBOW OF THE KNIFE,” STRIKE WITH THE FRONT OF THE KNIFE HANDLE

刀掌	DOH JYEUNG —"THE PALM OF THE KNIFE," INNER BROAD SIDE OF BLADE USED IN PRESSING OR SLAPPING KNIFE MOTIONS
單鶴腳，鶴單腳	DON CHEE GYEUK, CHEE DON GYEUK — SINGLE STICKY FOOT 2 MAN EXERCISE
單鶴手，鶴單手	DON CHEE SAU, CHEE DON SAU —SINGLE STICKY HAND 2 MAN EXERCISE
丹田	DON TEEN —ENERGY STORAGE AREA, CENTER OF BODY WEIGHT
獨立馬	DOOK LOP MA, JING DOOK LOP MA — "INDEPENDENT" SINGLE LEG STANCE
對角腳	DOY GOCK GYEUK —DIAGONAL LEG BLOCK, KNEE STRIKE (INSIDE OR OUTSIDE)
對角拳	DOY GOCK KUEN —DIAGONAL PUNCH (INSIDE OR OUTSIDE)
短勁	DUEN GING —SHORT THRUST POWER
短橋快步	"DUEN KIU FAI BOH" —"SHORT ARM BRIDGES/FAST FOOTWORK"— CHARACTERISTIC OF WING CHUN
短拳	DUEN KUEN —SHORT PUNCH
蹬腳	DUNG GYEUK —LIFTING KICK (ONE OF EIGHT KICKING PRINCIPLES)
佛山	FATSHAN —AREA OF CHINA WHERE WING CHUN ORIGINATED
飛肘	FAY JAHNG —"FLYING ELBOW," ELBOW POSITION TOO FAR OUT
拂刀	FOCK DOH —SPRING ENERGY UPWARD CHOP BLOCK OR STRIKE WITH THE SHARPENED EDGE OF THE KNIFE
拂手	FOCK SAU —THUMB-DOWN SPRING ENERGY UPWARD CHOP BLOCK OR STRIKE. HIGH-LINE CONVERSION OF BOANG SAU
反刀	FON DOH —KNIFE THROW AT THE BEGINNING OF THE "BOT" JOM DOH FORM
返拳	FON KUEN —TURNING THE HAND OVER TO PUNCH, AS IN LOP SAU. "WHIP" PUNCH

反手	FON SAU —TRAPPING HANDS, LITERALLY “TO TURN THE HANDS OVER”
返身	FON SUN —TO REGAIN ADVANTAGEOUS BODY POSITION
伏刀	FOOK DOH —DOWNWARD BLOCK WITH THE KNIFE
伏脚	FOOK GYEUK —DOWNWARD BLOCK WITH THE FOOT
伏手	FOOK SAU —BLOCK USING MIDDLE OF HAND, 3RD FAMILY OF BLOCKS
伏膝	FOOK SUT —DOWNWARD BLOCK WITH THE KNEE
鳳眼捷，鳳眼拳	FOONG NGON CHOY, FOONG NGON KUEN —“PHOENIX EYE” INDEX KNUCKLE PUNCH
發勁	FOT GING —RELEASING ENERGY
分刀	FUN DOH —OUTWARD HORIZONTAL KNIFE CHOP
分肘，送肘	FUN JAHNG, SOANG JAHNG —HORIZONTAL OUTWARD ELBOW STRIKE (ONE OF EIGHT ELBOWS)
分手，橫掌	FUN SAU, WAHNG JYEUNG —OUTWARD HORIZONTAL CHOP (ONE OF EIGHT OPEN PALM STRIKES)
攔打	GAHNG DA —SIMULTANEOUS LOW SWEEP BLOCK/STRIKE
攔刀	GAHNG DOH —LOW OUTWARD/FORWARD SWEEPING BLOCK WITH THE KNIFE
攔脚	GAHNG GYEUK —THREE PART LEG CONDITIONING 2 MAN EXERCISE, INWARD/FORWARD SHIN BLOCK
攔斬刀	GAHNG/JOM DOH —SIMULTANEOUS LOW SWEEP/HIGH CHOP COMPLEX BLOCK WITH THE KNIFE
攔斬手	GAHNG/JOM SAU —SIMULTANEOUS LOW SWEEP/HIGH CHOP COMPLEX BLOCK
攔手	GAHNG SAU —LOW OUTWARD/FORWARD SWEEPING BLOCK, LITERALLY “PLOWING HAND”
間接勁	GAN JEEP GING —CONNECTING ENERGY (ONE OF 8 MAIN TYPES OF ENERGY)

揭棍	GEET GWUN —HIGH GATE-OPENING POLE. ONE OF SIX FULL STRIKES OF THE “LOOK DEEM BOON” GWUN
揸刀	GUM DOH —PINNING OR PRESSING KNIFE BLOCK
感覺勁，指覺勁	GUM GOCK GING, JEE GOCK GING — FEELING ENERGY, SENSITIVITY (ONE OF 8 MAIN TYPES OF ENERGY)
揸腳	GUM GYEUK —PINNING OR PRESSING FOOT
揸掌	GUM JYEUNG —PINNING OR PRESSING PALM. DOWNWARD/FORWARD PALM- EDGE STRIKE (ONE OF EIGHT OPEN PALM STRIKES)
揸手	GUM SAU —PINNING OR PRESSING HAND. DOWNWARD/FORWARD SLAP BLOCK
盪手	GWOH SAU —COMBAT STICKY HAND 2 MAN EXERCISE
捆刀，一字刀	GWOT DOH, “YUT” JEE DOH —“FIGURE 1” DOUBLE UP/DOWN VERTICAL KNIFE SWEEP
捆腳	GWOT GYEUK —USING THE LEG TO SWEEP THE OPPONENT’S LEG FROM ONE LINE TO ANOTHER
骨節發力	“GWOT JEET FOT LICK” —“POWER IS GENERATED BY THE BONE JOINTS”
捆手	GWOT SAU —CARRYING THE OPPONENT’S HAND FROM ONE LINE TO ANOTHER PAST THE CENTER, RETRACTED TAN SAU POSITION FROM THE BIU JEE FORM
棍	GWUN —POLE
腳	GYEUK —THE LEG, THE FOOT. CAN ALSO INDICATE A FOOT OR LEG BLOCK OR STRIKE
腳鎖	GYEUK SOH —LEG TRAP, LEGLOCK, FORM OF STANCE TRAPPING
薑指拳	GYEUNG JEE KUEN —“GINGER FIST”
下丹田，會陰	HA DON TEEN, WUI YUM —LOWER PORTION OF ENERGY STORAGE AREA
下路	HA LOH —LOW LEVEL

下路橋棍	HA LOH BIU GWUN —LOW-LEVEL POLE THRUST
行刀	HAHNG DOH —DOWNWARD LONG BRIDGE VERTICAL KNIFE SWEEP
行手	HAHNG SAU —“STROLLING HAND,” LONG BRIDGE PALM-DOWN DOWNWARD/FORWARD/SIDEWARD BLOCK
後鐘掌	HAU CHAHNG JYEUNG —REARWARD/DOWNWARD LOW PALM EDGE THRUST
後撐馬	HAU CHONG MA —BACKWARD STANCE BRACING
後丹田，命門	HAU DON TEEN, MING MOON —REAR OF ENERGY STORAGE AREA
後圍轉馬，後圍，後轉	HAU HUEN JUEN MA, HAU HUEN, HAU JUEN —BACKWARD TURNING STEP THROUGH
氣功	HAY GOANG (CHI KUNG, QIGONG) —INTERNAL ENERGY EXPLODING EXTERNALLY
提棍，起棍	HAY GWUN, TAI GWUN —RAISING POLE MOTION
起蹄，提蹄	HAY JAHNG, TAI JAHNG —RAISING ELBOW BLOCK OR STRIKE (ONE OF EIGHT ELBOWS)
起拳，提拳	HAY KUEN, TAI KUEN —RAISING PUNCH (ONE OF EIGHT PUNCHES)
起手，提手	HAY SAU, TAI SAU —RAISING HAND, UPWARD LONG BRIDGE TECHNIQUE
起膝，提膝	HAY SUT, TAI SUT —RAISING KNEE STRIKE OR BLOCK
控制勁	HOANG JAI GING —CONTROLLING ENERGY (ONE OF EIGHT MAIN TYPES OF ENERGY)
開馬	HOY MA —TO OPEN THE HORSE STANCE
開式	HOY SICK —OPENING POSITION SEQUENCE AT BEGINNING OF EACH FORM
圍	HUEN —TO CIRCLE, LITERALLY “TO ROLL SOMETHING UP INSIDE SOMETHING ELSE”

圈打	HUEN DA —SIMULTANEOUS CIRCLING BLOCK/STRIKE
圈刀	HUEN DOH —CIRCLING KNIFE
圈伏手	HUEN FOOK SAU —TO CIRCLE THE HAND INTO FOOK SAU POSITION
圈棍	HUEN GWUN —CIRCLING POLE
圈脚	HUEN GYEUK —CIRCLING KICK (ONE OF EIGHT KICKING PRINCIPLES)
圈正脚	HUEN JING GYEUK —CIRCLING FRONT KICK
圈手	HUEN SAU —CIRCLING HAND
圈掃刀	HUEN/TOANG DOH —CIRCLING THE KNIVES INTO A SLIDING CUT
圈橫脚	HUEN WAHNG GYEUK —CIRCLING SIDE KICK
蹀	JAHNG —THE ELBOW
蹀底力	JAHNG DAI LICK —ELBOW POWER
製造時間，指造時間	JAI JOH SEE GAN (JEE JOH SEE GAN) —CREATED TIMING (ONE OF 4 TYPES OF TIMING)
走馬	JAU MA —MOBILE HORSE STANCE
走手	JAU SAU —RUNNING HAND
走位	JAU WAI —TO STEP TO ANOTHER LINE BEFORE KICKING, LITERALLY “WALK CROOKED”
指	JEE —THE FINGERS
指覺鷄手	JEE GOCK CHEE SAU —LIGHT “FEELING” STICKY HAND
指覺勁，感覺勁	JEE GOCK GING, GUM GOCK GING —FEELING ENERGY, SENSITIVITY (ONE OF 8 MAIN TYPES OF ENERGY)
至善	JEE SEEN —ONE OF THE FIVE ELDERS, INSTRUCTOR OF LEUNG YEE TAI IN SHAOLIN POLE TECHNIQUE
箭馬	JEEN MA —ARROW STANCE

接著面	JEEP JOKE MEEN —CONTROL OF POWER
接手	JEEP SAU —BRIDGE (FOREARM) CATCHING HAND, SIMULTANEOUS LOY JUT/PAU SAU
截脚	JEET GYEUK —STOPKICK
直街	JICK CHOONG —ANY STRAIGHT STRIKE
直街拳	JICK CHOONG KUEN —STRAIGHT PUNCH
直中線，直線	JICK JOONG SEEN, JICK SEEN —VERTICAL MOTHERLINE
直膝鎖	JICK SUT SOH —STRAIGHT KNEE LOCK
正獨立馬，獨立馬	JING DOOK LOP MA, DOOK LOP MA — “INDEPENDENT” SINGLE LEG STANCE
正脚	JING GYEUK —TOES-UP STRAIGHT KICK (ONE OF EIGHT KICKS)
正掌	JING JYEUNG —VERTICAL PALM STRIKE (ONE OF EIGHT OPEN PALM STRIKES)
正馬	JING MA —REFERS TO “YEE” JEE KEEM YEUNG MA WHEN ASSOCIATED WITH A BLOCKING OR STRIKING MOVEMENT. RETURNING TO FRONT/CENTER FACING FROM CHOH MA POSITION
正門街	JING MOON CHOONG —DIRECT FRONTAL ASSAULT
正鉤脚	JING NGAU GYEUK —TOES-UP HOOKING FOOT
樁手	JOANG SAU —EXTENDED FORWARD HAND OF READY POSITION, FORWARD GUARDING HAND, LITERALLY “DUMMY HAND”
祖訓	JOH FUN —TRADITIONAL RULES OF CONDUCT
祖師	JOH SEE —FOUNDER OF A STYLE
斬刀	JOM DOH —INWARD/DOWNWARD CHOP BLOCK OR STRIKE WITH THE KNIFE
新手	JOM SAU —INWARD/DOWNWARD CHOP BLOCK OR STRIKE

中路	JOONG LOH—MID-LEVEL
中路標棍	JOONG LOH BIU GWUN—MID-LEVEL THRUSTING POLE TECHNIQUE
中路拳	JOONG LOH KUEN—MID-LEVEL PUNCH
宗師	JOONG SEE—GRANDMASTER OF A STYLE
中線	JOONG SEEN—THE CENTERLINE PLANE
轉膊	JUEN BOCK—TURNING SHOULDER STRIKE OR BLOCK
鑽勁	JUEN GING—DRILLING POWER, “WHIRLPOOL ENERGY”
鑽拳，撇拳	JUEN KUEN, CHAU KUEN—DRILLING PUNCH, PALM-UP MID-LEVEL PUNCH, UPPERCUT (ONE OF EIGHT PUNCHES)
轉馬	JUEN MA—TURNING THE STANCE
側掌，鑷底掌，低鑷掌	JUCK JYEUNG, CHAHNG DAI JYEUNG, DAI CHAHNG JYEUNG—LOW “SPADE PALM” THRUST (ONE OF EIGHT OPEN PALM STRIKES)
追形	JUI YING—CHASING
窄刀	JUT DOH—JERKING KNIFE BLOCK
窄腳	JUT GYEUK—JERKING KICK, (ONE OF EIGHT KICKS), INWARD OR OUTWARD LEG BLOCK WITH THE CALF AND ANKLE
窄勁，勒勁，腕勁	JUT GING, AHN GING (NGAHN GING), WOON GING—JERK OR SHOCK POWER, ELASTIC ENERGY, WRIST SNAP
窄手	JUT SAU—JERKING HAND
借力	JYEH LICK—TO “BORROW POWER” FROM THE OPPONENT
掌	JYEUNG—THE PALM
執打	KAU DA—SIMULTANEOUS PALM/FINGER HOOK/STRIKE
執手	KAU SAU—HOOKING PALM (FINGERS CONTROLLING)

抗腰	KAU YIU —JAMMING HIP TRAP
橋	KIU —BRIDGE, THE FOREARM
拳	KUEN —THE FIST
拳消拳	KUEN SIU KUEN —“FIST PARRIES FIST,” USING A CENTERLINE PUNCH TO DEFLECT AN ONCOMING PUNCH
拳套	KUEN TOH —HAND FORM, SET
拿刀	KUM DOH —RECOVERING KNIFE POSITION
擒拿手	KUM LA SAU —SHARP, JERKING GRAB. JOINT LOCKING, GRABBING OR SEIZING TECHNIQUES
及	KUP —AND. USED IN LINKING TERMS TOGETHER TO DESCRIBE COMPLEX MOTIONS, E.G. TAN DA KUP YAI SUT
挖手	KWOK SAU —DOUBLE SPREADING HUEN SAU MOTION
捥刀	KWUN DOH —ROLLING KNIVES BLOCK
捥手	KWUN SAU —ROLLING ARMS BLOCK
抄手	LAI SAU —DOUBLE OVER-AND-UNDER GRAB/PULL. COMBINATION OF PAU SAU AND LOP SAU
撈步	LAU BOH —TWISTED STANCE
撈刀鎖	LAU DOH SOH —TWISTING KNIFE BLOCK
撈手	LAU SAU —SCOOPING HAND (VARIATION OF TAN SAU)
撈膝鎖	LAU SUT SOH —TWISTING KNEE LOCK
練功格言	LEEN GOANG GOCK YEEM —TRAINING PROVERBS
練功酒	LEEN GOANG JAU —HERBAL LINIMENT USED FOR “IRON PALM” TRAINING
連攔手	LEEN LOP SAU —CROSS GRAB
連消帶打	LEEN SIU DAI DA —ECONOMY OF TIME AND MOTION

連環拳	LEEN WAN KUEN —CONTINUOUS CHAIN PUNCHING
梁二婦	LEUNG YEE TAI —ONE OF TWO ANCESTORS OF WING CHUN RESPONSIBLE FOR THE INTRODUCTION OF THE “LOOK DEEM BOON” GWUN INTO THE SYSTEM
力	LICK —STRENGTH, POWER
欄刀	LON DOH —HORIZONTAL KNIFE BLOCK OR STRIKE
欄棍	LON GWUN —HORIZONTAL POLE BLOCK OR STRIKE
欄脚	LON GYEUK —HORIZONTAL LEG BLOCK OR LAYOVER LEG BAR.
欄手	LON SAU —“BANISTER HAND.” CROSS HAND HORIZONTALLY BLOCKING, CROSS PULL OR PUSH WITH THE ELBOW BENT 90°
六點半棍	“LOOK DEEM BOON” GWUN —“6 1/2 POINT” LONG POLE, 1ST WING CHUN WEAPON FORM
碌手，盤手，盤雙手	LOOK SAU, POON SAU, POON SYEUNG SAU —ROLLING ARMS STICKY HAND 2 MAN EXERCISE
攞	LOP —TO GRAB FROM PREVIOUS BRIDGE CONTACT
攞伏，反手	LOP FOOK, FON SAU —GRAB FROM LUT SAU THAT CREATES BRIDGE CONTACT
攞執手	LOP/KAU SAU —2 MAN GRABBING EXERCISE
攞手	LOP SAU —GRABBING HAND, CONTROLLING HAND, 2 MAN TIMING/TRAPPING EXERCISE
內對角拳	LOY DOY GOCK KUEN —INWARD DIAGONAL PUNCH (ONE OF EIGHT PUNCHES)
內返拳	LOY FON KUEN —INSIDE WHIP PUNCH (ONE OF EIGHT PUNCHES)
內功	LOY GOANG —INNER STRENGTH
內空手	LOY JUT SAU —INSIDE JERKING HAND, INWARD/DOWNWARD SNAPPING WRIST BLOCK

內擱刀	LOY KWUN DOH —INWARD ROLLING KNIVES BLOCK. COMBINATION OF HUEN DOH AND JOM DOH
內擱手	LOY KWUN SAU —INWARD ROLLING ARMS BLOCK
來留去送，甩手直衝	“LOY LAU HOY SOANG, LUT SAU JICK CHOONG” —“STAY WITH A HAND THAT IS COMING TOWARDS YOU OR SEND OFF WHAT IS MOVING AWAY FROM YOU. GO IN DIRECTLY WITH A STRAIGHT STRIKE UPON LOSS OF ARM CONTACT.”
內門	LOY MOON —INSIDE GATE
內門拳	LOY MOON KUEN —INSIDE GATE PUNCH
內鉤脚	LOY NGAU GYEUK —INSIDE LEG HOOK WITH FOOT
內線位	LOY SEEN WAI —INSIDE FACING
甩手鑄脚	LUT SAU CHEE GYEUK —HAND AND LEG SPARRING
甩手鑄手	LUT SAU CHEE SAU —HAND SPARRING WITHOUT PRIOR BRIDGE CONTACT
馬步	MA BOH —FOOTWORK, MOVING STANCEWORK EXERCISES
埋肘	MAI JAHNG —CORRECT ELBOW POSITION
命門，後丹田	MING MOON, HAU DON TEEN —REAR OF ENERGY STORAGE AREA
苗顯	MIU HEEN —ONE OF THE FIVE ELDERS, PROBABLE SOURCE OF THE “BOT” JOM DOH TECHNIQUES
無影脚	MOH YING GYEUK —KICKING AND/OR LEG BLOCKING TWICE WITHOUT PUTTING THE FOOT DOWN BETWEEN MOTIONS. LITERALLY “SHADOWLESS KICK,” “INVISIBLE KICK”
目力	MOKE LICK —EYE POWER, EYE CONTROL
木人椿	MOOK YAN JOANG —WOODEN DUMMY. LITERALLY “WOODEN MAN POST”

木人樁法一零八	MOOK YAN JOANG FOT YUT LING BOT— 108 TECHNIQUES OF THE WOODEN DUMMY, WOODEN DUMMY FORM
梅花樁	MUI FA JOANG— “PLUM FLOWER” POSTS
問路棍	MUN LOH GWUN— DIRECTION-SEEKING POLE
問手	MUN SAU— “ASKING HAND,” INITIAL MOTION USED TO SET UP A SECOND MOTION
五枚	NG MUI— JOH SEE, OR FOUNDER OF WING CHUN
掙刀	NGAHN DOH— DOWNWARD SNAP OF KNIVES
掙勁、空勁、脆勁	NGAHN GING (AHN GING), JUT GING, WOON GING— ELASTIC ENERGY, JERK OR SHOCK POWER, WRIST SNAP
掙棍	NGAHN GWUN— DOWNWARD HORIZONTAL SNAP OF THE POLE
掙腕	NGAHN WOON (AHN WOON)— HORIZONTAL FOREARM STRIKE, ALTERNATING SNAPPING WRIST
掙腕刀	NGAHN WOON DOH— VERTICAL UPWARD/ DOWNWARD SNAP OF THE KNIFE
鉤腳	NGAU GYEUK (AU GYEUK)— HOOKING FOOT
眼神	NGON SUN— EYE RADIANCE, FOCUS AND EXPRESSION
外對角拳，外門拳	NGOY DOY GOCK KUEN, NGOY MOON KUEN— OUTSIDE DIAGONAL PUNCH (ONE OF EIGHT PUNCHES)
外返拳	NGOY FON KUEN— OUTSIDE WHIP PUNCH (ONE OF EIGHT PUNCHES)
外堂刀	NGOY JUT DOH— OUTSIDE JERKING KNIFE BLOCK
外堂手	NGOY JUT SAU— OUTSIDE JERKING HAND, OUTWARD/UPWARD SNAPPING WRIST BLOCK
外擱刀	NGOY KWUN DOH— OUTSIDE ROLLING KNIVES BLOCK. COMBINATION OF TAN DOH AND BOANG DOH

外翻手	NGOY KWUN SAU —OUTWARD ROLLING ARMS BLOCK
外門	NGOY MOON —OUTSIDE GATE
外線位	NGOY SEEN WAI —OUTSIDE FACING FOOTWORK OR RELATIONSHIP
外門拳，外對角拳	NGOY MOON KUEN, NGOY DOY GOCK KUEN —OUTSIDE DIAGONAL PUNCH (ONE OF EIGHT PUNCHES)
耐力	NOY LICK —ENDURANCE
批踭，橫踭	PAI JAHNG, WAHNG JAHNG —HORIZONTAL INWARD ELBOW STRIKE (ONE OF EIGHT ELBOWS)
搥踭	PAU JAHNG —UPWARD INNER ELBOW STRIKE (ONE OF EIGHT ELBOWS)
搥掌，搥手，托手	PAU JYEUNG, PAU SAU, TOCK SAU —PALM-UP UPWARD/FORWARD TRAP FROM BENEATH, REVERSE LOW VERTICAL PALM STRIKE, UPWARD FOREARM STRIKE (ONE OF EIGHT OPEN PALM STRIKES)
平線，橫中線，橫線	PENG SEEN, WAHNG JOONG SEEN, WAHNG SEEN —HORIZONTAL CENTERLINE PLANE
拍打	POCK DA —SIMULTANEOUS SLAP BLOCK/STRIKE
拍刀	POCK DOH —OUTWARD/FORWARD SLAP BLOCK WITH THE FLAT SIDE OF THE KNIFE
拍脚	POCK GYEUK —SLAPPING FOOT BLOCK
拍手	POCK SAU —OUTWARD/FORWARD SLAP BLOCK
破中拳	POH JOONG KUEN —CENTER BREAKING PUNCH
抱掛掌，抱掛手	POH PAI JYEUNG, POH PAI SAU —TWIN PALM STRIKE, LITERALLY “CHEST-SMASHING HAND”
攀勁手	PON GENG SAU —NECK PULLING HAND
盤雙手，碌手	POON SYEUNG SAU, LOOK SAU —DOUBLE STICKY HAND 2 MAN EXERCISE

散手	SAU SAU —PREARRANGED TECHNIQUES, PRACTICAL APPLICATION OF TECHNIQUES FROM THE FORMS
手	SAU —THE HAND (CAN ALSO INDICATE ARM OR HAND BLOCK)
收	SAU —TO RETRACT
手脚同黏	SAU GYEUK TOANG CHEE —COMBINATION STICKY HAND/STICKY FOOT 2 MAN COMBAT EXERCISE
收肘	SAU JAHNG —RETRACTING ELBOW STRIKE (ONE OF EIGHT ELBOWS)
收拳	SAU KUEN —RETRACTING THE FIST TO THE CHAMBERED POSITION
手法	SAU FOT —HAND TECHNIQUES
收式	SAU SICK —STANCE CLOSING SEQUENCE AT THE END OF EACH FORM
四平馬	SAY PENG MA —LOW SQUARE HORSE STANCE USED IN POLE FORM
師傅	SEE BOCK —YOUR TEACHER'S SEE HING
師弟	SEE DAI —A MALE CLASSMATE WHO JOINED THE SCHOOL AFTER YOU
師父	SEE FOO (SIFU) —YOUR TEACHER
時間性	SEE GAN SING —TIMING
師公	SEE GOONG —YOUR TEACHER'S TEACHER
師兄	SEE HING —A MALE CLASSMATE WHO JOINED THE SCHOOL BEFORE YOU
師姐	SEE JEH —A FEMALE CLASSMATE WHO JOINED THE SCHOOL BEFORE YOU
師祖	SEE JOH —AN ANCESTOR WITHIN THE SYSTEM, TEACHER OF SEE GOONG
師母	SEE MOH —YOUR TEACHER'S WIFE
師妹	SEE MUI —A FEMALE CLASSMATE WHO JOINED THE SCHOOL AFTER YOU
師叔	SEE SOOK —YOUR TEACHER'S SEE DAI
師太	SEE TAI —WIFE OF SEE GOONG
線位	SEEN WAI —FACING

線位妙用	SEEN WAI MIU YOANG —PROPER USE OF ATTACK OR DEFENSE LINES IN COMBAT
擗馬，標指馬	SEEP MA, BIU JEE MA —MOTION INTERCEPTING STANCE, OUTWARD/FORWARD ARC STEP (ONE OF FIVE BASIC MOVING STANCES). FORM OF SOM GOCK MA. (UPPER BODY DOES NOT TURN)
聲音勁	SENG YUM GING —ENERGY OF SOUND
小念頭	SIU LEEM TAU —“THE LITTLE IDEA,” 1ST HAND FORM
消手	SIU SAU —PARRYING HAND
送膊	SOANG BOCK —RETRACTING SHOULDER DRILL
送肘，分肘	SOANG JAHNG, FUN JAHNG —HORIZONTAL OUTWARD ELBOW STRIKE (ONE OF EIGHT ELBOWS)
掃腳	SOH GYEUK —SWEEPING KICK (ONE OF EIGHT KICKING PRINCIPLES)
三角馬	SOM GOCK MA —TRIANGLE HORSE STANCE MOVING (ONE OF FIVE BASIC MOVING STANCES)
三關	SOM GWAN —THE THREE JOINTS OF THE ARM
挖棍	SOT GWUN —LOW GATE-OPENING POLE, “QUICK-CUTTING” POLE. ONE OF SIX FULL STRIKES OF THE “LOOK DEEM BOON” GWUN
身形鎖	SUN YING SOH —BODY TRAP, FORM OF STANCE TRAPPING
十七要	SUP CHUT YIU —THE SEVENTEEN “MUSTS”
十字手	“ SUP ” JEE SAU —“FIGURE 10” LOW LEVEL CROSSED ARM POSITION
膝	SUT —THE KNEE
雙	SYEUNG —DOUBLE. USED TO INDICATE DOUBLE MOVEMENTS, E.G. SYEUNG TAN SAU
上	SYEUNG —ADVANCING

上膊	SYEUNG BOCK —SIDE SHOULDER ATTACK, ADVANCING SHOULDER DRILL
雙藕腳，藕雙腳	SYEUNG CHEE GYEUK, CHEE SYEUNG GYEUK —COMBAT DOUBLE STICKY FOOT
雙藕手，藕雙手 碌手，盤雙手	SYEUNG CHEE SAU, CHEE SYEUNG SAU, LOOK SAU, POON SYEUNG SAU —DOUBLE STICKY HAND 2 MAN EXERCISE
雙全時間，撒延時間	SYEUNG CHOANG SEE GAN, TOH YEEN SEE GAN —DOUBLE OR DELAYED TIMING (ONE OF 4 TYPES OF TIMING)
上丹田	SYEUNG DON TEEN —AREA BETWEEN EYES USED IN CHI MEDITATION
雙拳	SYEUNG KUEN —SIMULTANEOUS LOW/HIGH DOUBLE PUNCH
上馬	SYEUNG MA —ADVANCING STANCE STEPTHROUGH, PUTTING THE FOOT DOWN AFTER A KICK. (ONE OF FIVE BASIC MOVING STANCES)
藤勁	TAHNG GING —SPRINGY POWER
提標刀	TAI BIU DOH —RAISING KNIFE THRUST
提棍，起棍	TAI GWUN, HAY GWUN —RAISING POLE MOTION
提蹄，起蹄	TAI JAHNG, HAY JAHNG —RAISING ELBOW STRIKE (ONE OF EIGHT ELBOWS)
提拳，起拳	TAI KUEN, HAY KUEN —RAISING PUNCH (ONE OF EIGHT PUNCHES)
提手，起手	TAI SAU, HAY SAU —RAISING HAND, UPWARD LONG BRIDGE TECHNIQUE
提膝，起膝	TAI SUT, HAY SUT —RAISING KNEE BLOCK OR STRIKE
攤標刀	TAN/BIU DOH —PALM-UP BLOCK OUTWARD/FORWARD KNIFE THRUST
攤打	TAN DA —SIMULTANEOUS PALM UP BLOCK/STRIKE
攤刀	TAN DOH —PALM-UP OUTWARD/FORWARD BLOCK WITH THE UNSHARPENED EDGE OF KNIFE
攤脚	TAN GYEUK —OUTWARD LEG BLOCK

擰拍手	TAN/POCK SAU —SIMULTANEOUS PALM-UP/SIDEWARD SLAP COMPLEX BLOCK
擰手	TAN SAU —PALM-UP OUTWARD/FORWARD BLOCK WITH INSIDE OF HAND, 1ST FAMILY OF BLOCKS
擰膝	TAN SUT —OUTWARD KNEE BLOCK
鐵打	TEET DA —TREATMENT OF INJURIES SUCH AS BRUISING, SPRAINS OR STRAINS
鐵打酒	TEET DA JAU —HERBAL LINIMENT USED FOR EXTERNAL HEALING
鐵沙掌	TEET SA JYUENG —“IRON PALM” SANDBAG TRAINING
跳脚	TEO GYEUK —JUMPING KICK, (ONE OF EIGHT KICKING PRINCIPLES)
跳馬	TEO MA —JUMPING HORSE STANCE, BACKWARD LEAP FROM “LOOK DEEM BOON” FORM
挑刀	TIU DOH —UPWARD SNAP OF THE KNIFE TIP
挑棍	TIU GWUN —UPWARD 45° SNAP OF THE POLE
挑脚	TIU GYEUK —INSTEP LIFT KICK (INSIDE OR OUTSIDE), (ONE OF EIGHT KICKING PRINCIPLES)
擔刀	TOANG DOH —SIDEWARD KNIFE SLICE
托手，搬掌，拋手	TOCK SAU, PAU JYEUNG, PAU SAU —PALM-UP UPWARD/FORWARD TRAP FROM BENEATH, REVERSE LOW VERTICAL PALM STRIKE, UPWARD FOREARM STRIKE
徒弟	TOH DAI —STUDENT
拖馬	TOH MA —STEP/SLIDE STANCE ADVANCING (ONE OF FIVE BASIC MOVING STANCES)
徒孫	TOH SUEN —GRANDSTUDENT, STUDENT OF YOUR STUDENT
拖延時間 + 雙疊時間	TOH YEEN SEE GAN, SYEUNG CHOANG SEE GAN —DELAYED OR DOUBLE TIMING (ONE OF 4 TYPES OF TIMING)

退馬	TOY MA —BACKWARD SLIDING 45° STEPTHROUGH AND PIVOT (ONE OF FIVE BASIC MOVING STANCES)
脫刀	TUET DOH —CLEARING KNIFE MOTION
脫手	TUET SAU —SCRAPING ARM, “LOSING HAND”
橫腳	WAHNG GYEUK —SIDE KICK (ONE OF EIGHT KICKS)
橫踭，批踭	WAHNG JAHNG, PAI JAHNG —HORIZONTAL INWARD ELBOW STRIKE (ONE OF EIGHT ELBOWS)
橫中線，平線，橫線	WAHNG JOONG SEEN, PENG SEEN, WAHNG SEEN —HORIZONTAL CENTERLINE PLANE
橫掌，分手	WAHNG JYEUNG, FUN SAU —HORIZONTAL PALM-DOWN OUTWARD CHOP (ONE OF EIGHT OPEN PALM STRIKES)
位置	WAI JEE —POSITION, “REFERENCE”
環拳	WAN KUEN —TO CIRCLE THE HAND INTO A DIAGONAL PUNCH
詠春拳理	WING CHUN KUEN LAY —THEORY/STRATEGY OF WING CHUN GUNG FU
黃華寶	WONG WA BOH —ONE OF TWO ANCESTORS OF WING CHUN RESPONSIBLE FOR THE INTRODUCTION OF THE “LOOK DEEM BOON” GWUN INTO THE SYSTEM
護打	WOO DA —SIMULTANEOUS PROTECTIVE HAND/STRIKE
蝴蝶刀	WOO DEEP DOH —“BUTTERFLY KNIVES.” WEAPON SIMILAR TO “BOT” JOM DOH
護刀	WOO DOH —THE REAR GUARDING KNIFE HAND
護腳	WOO GYEUK —BLOCK OR KICK USING THE OUTER EDGE OF THE FOOT
護手	WOO SAU —PROTECTIVE HAND, GUARDING HAND
腕勁，物勁，室勁	WOON GING, AHN GING (NGAHN GING), JUT GING —WRIST SNAP, ELASTIC ENERGY, JERK OR SHOCK POWER

回刀	WUI DOH —"RETURNING KNIFE" DOUBLE DOWNWARD PARALLEL CHOP
回身	WUI SUN —TO RETURN THE BODY TO POSITION
回形	WUI YING —TO REGAIN THE STRUCTURE AND BALANCE
會陰，下丹田	WUI YUM, HA DON TEEN —MIDDLE UNDERSIDE OF BODY, LOWER PORTION OF ENERGY STORAGE AREA
踉蹌	YAI GYEUK (CHAI GYEUK) —SCRAPING KICK, STOMPING KICK (ONE OF EIGHT KICKING PRINCIPLES)
踉後脚	YAI HAU GYEUK (CHAI HAU GYEUK) — TO ATTACK THE REAR LEG
踉膝	YAI SUT (CHAI SUT) —TO STOMP THE KNEE
游柱	YAU CHU —GEORGE YAU, SIFU OF RANDY WILLIAMS
二字掛羊馬	"YEE" JEE KEEM YEUNG MA —MOTHER STANCE, "FIGURE 2" PIGEONTOED MIDDLE HORSE PYRAMIDAL STANCE
以形補手	"YEE YING BOH SAU" —"BODY POSITIONING (STRUCTURE) SUPPORTS THE HANDS"
陰陽	YIN/YANG (YUM/YEUNG) —HARMONIOUS NATURAL BALANCE AND ORDER
形朝	YING CHIU —FACING POSTURE
形勢	YING SAI —POSTURE, STRUCTURE
葉問	YIP MAN —THE LATE "JOONG SEE," OR GRANDMASTER OF WING CHUN
腰	YIU —THE WAIST, THE HIP
腰馬齊動	"YIU MA CHAI DOANG" —"WAIST AND STANCE MOVE TOGETHER," BODY UNITY
陰陽	YUM/YEUNG (YIN/YANG) —HARMONIOUS NATURAL BALANCE AND ORDER
忍勁	YUN GING —PERSISTENT ENERGY (ONE OF 8 MAIN TYPES OF ENERGY)
一伏二	"YUT FOOK YEE" —ONE HAND TRAPS TWO

一字刀 + 捆刀	“YUT” JEE DOH, GWOT DOH —“FIGURE 1” DOUBLE UP/DOWN VERTICAL KNIFE SWEEP
日字衝拳	“YUT” JEE CHOONG KUEN —“SUN” CHARACTER THUMB-UP VERTICAL PUNCH
通柔空勁	YUT YAU HOANG GING —SOFT & RELAXED STRENGTH

FORM SEQUENCES

SIU LEEM TAU

PART I

- 1) HOY SICK—"YEE" JEE KEEM
YEUNG MA
 - (a) "SUP" JEE SAU
 - (b) KWUN SAU
 - (c) SAU KUEN
 - (d) HOY MA
- 2) "SUP" JEE SAU
- 3) KWUN SAU
- 4) SAU KUEN
- 5) L "YUT" JEE CHOONG KUEN
- 6) L TAN SAU
- 7) L HUEN SAU
- 8) L SAU KUEN / R "YUT" JEE
CHOONG KUEN
- 9) R TAN SAU
- 10) R HUEN SAU
- 11) R SAU KUEN / OPEN L HAND
- 12) L TAN SAU
- 13) L HUEN SAU
- 14) L WOO SAU
- 15) L FOOK SAU
- 16) L TAN SAU
- 17) L HUEN SAU
- 18) L WOO SAU
- 19) L FOOK SAU
- 20) L TAN SAU
- 21) L HUEN SAU
- 22) L WOO SAU
- 23) L FOOK SAU
- 24) L TAN SAU
- 25) L HUEN SAU
- 26) L WOO SAU
- 27) L POCK SAU
- 28) L JING JYEUNG
- 29) L TAN SAU
- 30) L HUEN SAU
- 31) L SAU KUEN / OPEN R HAND
- 32) R TAN SAU

- 33) R HUEN SAU
- 34) R WOO SAU
- 35) R FOOK SAU
- 36) R TAN SAU
- 37) R HUEN SAU
- 38) R WOO SAU
- 39) R FOOK SAU
- 40) R TAN SAU
- 41) R HUEN SAU
- 42) R WOO SAU
- 43) R FOOK SAU
- 44) R TAN SAU
- 45) R HUEN SAU
- 46) R WOO SAU
- 47) R POCK SAU
- 48) R JING JYEUNG
- 49) R TAN SAU
- 50) R HUEN SAU
- 51) R SAU KUEN

PART II

- 52) L GUM JYEUNG
- 53) R GUM JYEUNG
- 54) HAU CHAHNG JYEUNG
- 55) CHEEN GUM SAU
- 56) LON SAU (L OVER R)
- 57) SYEUNG FUN SAU
- 58) LON SAU (R OVER L)
- 59) SYEUNG JOM SAU
- 60) SYEUNG TAN SAU
- 61) SYEUNG LOY JUT SAU
- 62) SYEUNG BIU SAU
- 63) SYEUNG LOY JUT SAU
- 64) SYEUNG KUEN (L OVER R)
- 65) SYEUNG KUEN (R OVER L)
- 66) HAHNG SAU
- 67) DING SAU
- 68) SAU KUEN

PART III

- 69) L KAU SAU
- 70) L NGOY JUT SAU
- 71) L CHAHNG JYEUNG
- 72) L HUEN SAU
- 73) L SAU KUEN / R KAU SAU
- 74) R NGOY JUT SAU
- 75) R CHAHNG JYEUNG
- 76) R HUEN SAU
- 77) R SAU KUEN / L TAN SAU
- 78) L GAHNG SAU
- 79) L TAN SAU
- 80) L HUEN SAU
- 81) L CHAHNG DAI JYEUNG
- 82) L HUEN SAU
- 83) L SAU KUEN / R TAN SAU
- 84) R GAHNG SAU
- 85) R TAN SAU
- 86) R HUEN SAU
- 87) R CHAHNG DAI JYEUNG
- 88) R HUEN SAU
- 89) R SAU KUEN
- 90) L BOANG SAU
- 91) L TAN SAU
- 92) L PAU JYEUNG
- 93) L HUEN SAU
- 94) L SAU KUEN
- 95) R BOANG SAU
- 96) R TAN SAU
- 97) R PAU JYEUNG
- 98) R HUEN SAU
- 99) R SAU KUEN
- 100) L HAND DOWN /
R TUET SAU
- 101) L TUET SAU
- 102) R TUET SAU / L FIST
CHAMBERS
- 103) L "YUT" JEE CHOONG
KUEN / R FIST RETRACTS
TO L ELBOW
- 104) R CHEH KUEN / L FIST
RETRACTS TO R ELBOW
- 105) L CHEH KUEN / R SAU
KUEN
- 106) L TAN SAU
- 107) L HUEN SAU
- 108) SAU SICK
 - (a) L SAU KUEN
 - (b) SLIDE L FOOT TO R
 - (c) PALMS TO CHEST,
THEN DOWN
 - (d) EXHALE

MAIN POINTS OF SIU LEEM TAU

- 1) Learn correct technique and execution
- 2) Learn to use power correctly
- 3) Clear the mind of all extraneous thought
- 4) Learn to relax
- 5) Breathe naturally
- 6) Do not emphasize any motion or power
- 7) Acquire "Rooting" power
- 8) Learn the concepts of the Centerline Theory
- 9) Learn to use the Immovable Elbow Moving Line
- 10) Learn the principles behind the motions of the form

CHUM KIU

PART I

HOY SICK—"YEE" JEE KEEM
YEUNG MA

- (a) "SUP" JEE SAU
- (b) KWUN SAU
- (c) SAU KUEN
- (d) HOY MA

- 1) "SUP" JEE SAU
- 2) KWUN SAU
- 3) SAU KUEN
- 4) R CHOH MA (L) "YUT" JEE
CHOONG KUEN
- 5) L TAN SAU
- 6) L HUEN SAU, SAU KUEN /
L CHOH MA (R) CHEH KUEN
- 7) R TAN SAU
- 8) R HUEN SAU, R JING MA
(R) SAU KUEN
- 9) SYEUNG BIU JOANG SAU
- 10) L CHOH MA PAI JAHNG
(L OVER R)
- 11) R CHOH MA PAI JAHNG
(L OVER R)
- 12) L CHOH MA PAI JAHNG
(L OVER R)
- 13) SYEUNG FUN SAU
- 14) SYEUNG CHUM JAHNG
- 15) R JEEP SAU
- 16) L JEEP SAU
- 17) R JEEP SAU
- 18) R JING JYEUNG / L WOO SAU
- 19) L JING JYEUNG / R WOO SAU
- 20) R JING JYEUNG / L SAU
KUEN
- 21) R CHOH MA (R) LON SAU
- 22) L CHOH MA (R) BOANG SAU /
L WOO SAU
- 23) R CHOH MA (R) LON SAU /
L SAU KUEN

- 24) L CHOH MA (R) BOANG SAU /
L WOO SAU
- 25) R CHOH MA (R) LON SAU /
L SAU KUEN
- 26) L CHOH MA (R) BOANG SAU /
L WOO SAU
- 27) R CHOH MA (R) LON SAU /
L SAU KUEN
- 28) L NGOY DOY GOCK KUEN /
R SAU KUEN
- 29) L JING MA (L) FUN SAU
- 30) L FOOK SAU
- 31) R TUET SAU / L SAU KUEN,
R HUEN SAU, R SAU KUEN
- 32) SYEUNG BIU JOANG SAU
- 33) R CHOH MA PAI JAHNG
(R OVER L)
- 34) L CHOH MA PAI JAHNG
(R OVER L)
- 35) R CHOH MA PAI JAHNG
(R OVER L)
- 36) SYEUNG FUN SAU
- 37) SYEUNG CHUM JAHNG
- 38) L JEEP SAU
- 39) R JEEP SAU
- 40) L JEEP SAU
- 41) L JING JYEUNG / R WOO SAU
- 42) R JING JYEUNG / L WOO SAU
- 43) L JING JYEUNG / R SAU KUEN
- 44) L CHOH MA (L) LON SAU
- 45) R CHOH MA (L) BOANG SAU /
R WOO SAU
- 46) L CHOH MA (L) LON SAU /
R SAU KUEN
- 47) R CHOH MA (L) BOANG SAU /
R WOO SAU
- 48) L CHOH MA (L) LON SAU /
R SAU KUEN
- 49) R CHOH MA (L) BOANG SAU /
R WOO SAU

- 50) L CHOH MA (L) LON SAU /
R SAU KUEN
- 51) R NGOY DOY GOCK KUEN / L
SAU KUEN
- 52) R JING MA (R) FUN SAU
- 53) R FOOK SAU
- 54) L TUET SAU / R SAU KUEN, L
HUEN SAU, (L) SAU KUEN

PART II

- 55) L LON SAU / L HUEN JING
GYEUK, JUT GYEUK,
L SYEUNG MA (R) BOANG
SAU / L WOO SAU
- 56) L CHUM KIU
- 57) L TOH MA (R) BOANG SAU /
L WOO SAU
- 58) L CHUM KIU
- 59) L TOH MA (R) BOANG SAU /
L WOO SAU
- 60) R CHAU KUEN / L SAU KUEN
- 61) R CHUEN GING KUEN
- 62) R JING MA (R) LOP SAU
- 63) L TUET SAU / R SAU KUEN,
L HUEN SAU, L SAU KUEN
- 64) R LON SAU / R HUEN JING
GYEUK, JUT GYEUK,
R SYEUNG MA (L) BOANG
SAU / R WOO SAU
- 65) R CHUM KIU
- 66) R TOH MA (L) BOANG SAU /
R WOO SAU
- 67) R CHUM KIU
- 68) R TOH MA (L) BOANG SAU /
R WOO SAU
- 69) L CHAU KUEN / R SAU KUEN
- 70) L CHUEN GING KUEN
- 71) L JING MA (L) LOP SAU
- 72) R TUET SAU / L SAU KUEN, R
HUEN SAU, R SAU KUEN

PART III

- 73) L CHOH MA, L JING GYEUK,
LAU SUT SOH
- 74) R WAHNG GYEUK, LAU SUT
SOH
- 75) L WAHNG GYEUK
- 76) L SYEUNG MA SYEUNG DAI
BOANG SAU
- 77) SYEUNG TAN SAU
- 78) L TOH MA SYEUNG DAI
BOANG SAU
- 79) SYEUNG TAN SAU
- 80) L TOH MA SYEUNG DAI
BOANG SAU
- 81) SYEUNG TAN SAU
- 82) SYEUNG LOY JUT SAU
- 83) SYEUNG MA POH PAI SAU
- 84) KWOK SAU / SYEUNG SAU
KUEN
- 85) R TOY MA
- 86) R CHOH MA, R JING GYEUK,
LAU SUT SOH
- 87) L WAHNG GYEUK, LAU SUT
SOH
- 88) R WAHNG GYEUK
- 89) R SYEUNG MA SYEUNG DAI
BOANG SAU
- 90) SYEUNG TAN SAU
- 91) R TOH MA SYEUNG DAI
BOANG SAU
- 92) SYEUNG TAN SAU
- 93) R TOH MA SYEUNG DAI
BOANG SAU
- 94) SYEUNG TAN SAU
- 95) SYEUNG LOY JUT SAU
- 96) SYEUNG MA POH PAI SAU
- 97) KWOK SAU, SYEUNG SAU
KUEN
- 98) L HUEN WAHNG GYEUK
INTO L CHOH MA

- | | |
|---|--|
| 99) R HUEN WAHNG GYEUK
INTO R CHOH MA (L) GUM
SAU | 106) R JUT SAU / L LOY FON
KUEN |
| 100) L TAI KUEN | 107) L CHOH MA (L) JUT SAU /
R LOY FON KUEN |
| 101) L CHOH MA (R) GUM SAU /
L WOO SAU | 108) R JING MA (L) CHEH KUEN /
R SAU KUEN |
| 102) R TAI KUEN / L WOO SAU | SAU SICK |
| 103) R CHOH MA (L) GUM
JYEUNG / R WOO SAU | (a) L HUEN SAU |
| 104) L CHOH MA (R) GUM
JYEUNG / L WOO SAU | (b) L SAU KUEN / SLIDE
L FOOT TO R |
| 105) R CHOH MA (L) GUM
JYEUNG / R WOO SAU | (c) PALMS TO CHEST,
THEN DOWN |
| | (d) EXHALE |

CHUM KIU DEVELOPMENT

- 1) BODY UNITY
- 2) TORQUING POWER
- 3) SINKING BRIDGE HAND
- 4) EYE FOCUSING POWER
- 5) REGAINING THE LINE
- 6) STANCE MOBILITY
- 7) ABILITY OF THE STANCE TO FOLLOW THE BODY

CHUM KIU MAIN POINTS

- 1) UNITY OF TIMING
- 2) TURNING WITH THE MOTHERLINE
- 3) POWER AND SPEED IN EACH TECHNIQUE
- 4) EYES FOCUS ON THE CENTERLINE
- 5) FEET STAY FLAT ON THE FLOOR, EVEN WHILE TURNING
- 6) YIN/YANG MOTIONS AND THEORY
- 7) PYRAMID CONCEPTS
- 8) NATURAL FLOWING OF CHI

MOOK YAN JOANG FOT YUT LING BOT

PART I

HOY SICK—"YEE" JEE KEEM
YEUNG MA

- (a) INSIDE OF HANDS
CHECK DISTANCE—
EYE LEVEL
- (b) SYEUNG JOM SAU
- (c) SAU KUEN
- (d) HOY MA
- 1) (L) JOANG SAU / (R) WOO
SAU, (L) BIU JOANG SAU
- 2) L CHOH MA (L) LOP SAU
(R) CHAHNG GENG
- 3) (R) CHUM JAHNG
- 4) L CHOH MA (R) BOANG SAU /
(L) WOO SAU
- 5) R SEEP MA (R) TAN DA (L)
CHAHNG DAI JYEUNG
- 6) R TOY MA GAHNG/JOM SAU
- 7) R TOH MA NGOY KWUN SAU
- 8) L SEEP MA (L) TAN DA (R)
CHAHNG DAI JYEUNG
- 9) L TOY MA GAHNG/JOM SAU
- 10) R LOY SEEN WAI LOY KWUN
SAU, L CHOH MA (L) JUT DA
(R) JING JYEUNG, R JING MA
SYEUNG LOY JUT SAU,
SYEUNG PAU SAU
- 11) (R) JOANG SAU / (L) WOO
SAU, (R) BIU JOANG SAU
- 12) R CHOH MA (R) LOP SAU (L)
CHAHNG GENG
- 13) (L) CHUM JAHNG
- 14) R CHOH MA (L) BOANG SAU /
(R) WOO SAU
- 15) L SEEP MA (L) TAN DA (R)
CHAHNG DAI JYEUNG
- 16) L TOY MA GAHNG/JOM SAU
- 17) L TOH MA NGOY KWUN SAU

- 18) R SEEP MA (R) TAN DA (L)
CHAHNG DAI JYEUNG
- 19) R TOY MA GAHNG/JOM SAU
- 20) L LOY SEEN WAI LOY KWUN
SAU, R CHOH MA (R) JUT DA
(L) CHAHNG DAI JYEUNG,
L JING MA SYEUNG LOY JUT
SAU, SYEUNG PAU SAU
- 21) L CHOH MA (R) LOY MOON
POCK SAU / (L) WOO SAU,
R CHOH MA (L) LOY MOON
POCK SAU / (R) WOO SAU,
L CHOH MA (R) LOY MOON
POCK SAU / (L) WOO SAU
- 22) R CHOH MA (L) KAU SAU /
(R) WOO SAU, (L) FUN SAU
- 23) L JING MA POH JOONG
KUEN
- 24) L CHOH MA (R) KAU SAU /
(L) WOO SAU, (R) FUN SAU
- 25) R JING MA POH JOONG
KUEN, SYEUNG LOY JUT
SAU, SYEUNG PAU SAU
- 26) L CHOH MA (R) DAI BOANG
SAU / (L) WOO SAU
- 27) L TOH MA / (L) NGOY MOON
POCK DA (R) FUN SAU
- 28) (R) BOANG SAU / (L) WOO
SAU / FON SUN (R) DENG
JING GYEUK, R SYEUNG MA
(L) DAI BOANG SAU /
(R) WOO SAU
- 29) R TOH MA / (R) NGOY MOON
POCK DA (L) FUN SAU
- 30) (L) BOANG SAU / (R) WOO
SAU / FON SUN (L) HUEN
JING GYEUK, L SYEUNG MA
GAHNG/JOM SAU

- 31) R LOY SEEN WAI LOY KWUN
SAU
- 32) L JING MA KWOK SAU,
SYEUNG CHAHNG DAI
JYEUNG, SYEUNG CHAHNG
JYEUNG, SYEUNG JOM SAU,
SYEUNG PAU SAU
- 33) R CHOH MA LOY KWUN
SAU, L CHOH MA LOY KWUN
SAU, R CHOH MA LOY
KWUN SAU, L CHOH MA
(L) JUT DA (R) JING JYEUNG
R JING MA SYEUNG LOY JUT
SAU, SYEUNG PAU SAU
- 34) L CHOH MA (R) BOANG SAU /
(L) WOO SAU, L JAU WAI
(R) TAN DA (L) CHAHNG DAI
JYEUNG / (R) YAI SUT,
R SYEUNG MA GAHNG/JOM
SAU
- 35) L LOY SEEN WAI LOY KWUN
SAU, R CHOH MA LOY
KWUN SAU, L CHOH MA LOY
KWUN SAU, R CHOH MA
(R) JUT DA (L) CHAHNG DAI
JYEUNG L JING MA SYEUNG
LOY JUT SAU, SYEUNG PAU
SAU
- 36) R CHOH MA (L) BOANG SAU /
(R) WOO SAU, R JAU WAI
(L) TAN DA (R) CHAHNG DAI
JYEUNG / (L) YAI SUT,
L SYEUNG MA GAHNG/JOM
SAU
- 37) R LOY SEEN WAI LOY KWUN
SAU, L CHOH MA (L) JUT DA
(R) JING JYEUNG R JING MA
SYEUNG LOY JUT SAU,
SYEUNG PAU SAU
- 38) (R) HUEN FOOK SAU,
LOY JUT SAU, BIU SAU
- 39) L CHOH MA / (R) JOM SAU,
R LOY SEEN WAI (R) HUEN
DA (L) CHAHNG DAI JYEUNG
- 40) R TOH MA NGOY KWUN
SAU, L JING MA (R TOP) POH
PAI JYEUNG
- 41) R CHOH MA (L) BOANG SAU /
(R) WOO SAU, L SEEP MA
(R TOP) POH PAI JYEUNG,
L TOY MA GAHNG/JOM SAU
- 42) R JING MA (R TOP) POH PAI
JYEUNG
- 43) L CHOH MA (R) BOANG SAU /
(L) WOO SAU, R SEEP MA
(R TOP) POH PAI JYEUNG,
R TOY MA GAHNG/JOM SAU
- 44) L LOY SEEN WAI LOY KWUN
SAU, R CHOH MA (R) JUT DA
(L) CHAHNG DAI JYEUNG
L JING MA SYEUNG LOY JUT
SAU, SYEUNG PAU SAU
- 45) (L) HUEN FOOK SAU, JUT
SAU, BIU SAU
- 46) R CHOH MA / (L) JOM SAU,
L LOY SEEN WAI (L) HUEN
DA (R) CHAHNG DAI JYEUNG
- 47) L TOH MA NGOY KWUN
SAU, R JING MA (L TOP) POH
PAI JYEUNG
- 48) L CHOH MA (R) BOANG SAU /
(L) WOO SAU, R SEEP MA
(L TOP) POH PAI JYEUNG,
R TOY MA GAHNG/JOM SAU
- 49) L JING MA (L TOP) POH PAI
JYEUNG
- 50) R CHOH MA (L) BOANG SAU /
(R) WOO SAU, L SEEP MA
(L TOP) POH PAI JYEUNG,
L TOY MA GAHNG/JOM SAU
- 51) R LOY SEEN WAI LOY KWUN
SAU, L CHOH MA (L) JUT DA
(R) JING JYEUNG R JING MA

- SYEUNG LOY JUT SAU,
SYEUNG PAU SAU
- 52) R CHOH MA GAHNG/JOM
SAU, L CHOH MA
GAHNG/JOM SAU, R CHOH
MA GAHNG/JOM SAU
- 53) L CHOH MA (R) BOANG SAU /
(L) WOO SAU, R LOY SEEN
WAI (R) LOP FOOK (L) FUN
SAU
- 54) L LOY SEEN WAI (L) JUT DA
(R) CHAHNG GENG R JING
MA SYEUNG LOY JUT SAU,
SYEUNG PAU SAU
- 55) L CHOH MA GAHNG/JOM
SAU, R CHOH MA
GAHNG/JOM SAU, L CHOH
MA GAHNG/JOM SAU
- 56) R CHOH MA (L) BOANG SAU /
(R) WOO SAU, L LOY SEEN
WAI (L) LOP FOOK (R) FUN
SAU
- 57) R LOY SEEN WAI (R) JUT DA
(L) CHAHNG GENG L JING
MA SYEUNG LOY JUT SAU,
SYEUNG PAU SAU
- 58) L CHOH MA (R) BOANG SAU /
(L) WOO SAU, (R) TAN DA (L)
CHAHNG DAI JYEUNG / (L)
YAI HAU GYEUK, R SYEUNG
MA GAHNG/JOM SAU
- 59) R TOH MA (L) BOANG SAU /
(R) WOO SAU, (L) TAN DA
(R) CHAHNG DAI JYEUNG /
(R) YAI HAU GYEUK,
L SYEUNG MA GAHNG/JOM
SAU
- 60) R LOY SEEN WAI LOY KWUN
SAU, L CHOH MA (L) JUT DA
(R) JING JYEUNG R JING MA
SYEUNG LOY JUT SAU,
SYEUNG PAU SAU

PART II

- 61) L CHOH MA (R) GUM SAU /
(L) WOO SAU, R CHOH MA
(L) GUM SAU / (R) WOO SAU,
L CHOH MA (R) GUM SAU /
(L) WOO SAU
- 62) R SEEP MA (L) POCK DA
(R) DAI JYEUNG, R TOY MA
(L) GUM SAU / (R) WOO SAU
- 63) L CHOH MA (R) GUM SAU /
(L) WOO SAU, R CHOH MA
(L) GUM SAU / (R) WOO SAU
- 64) L SEEP MA (R) POCK DA
(L) DAI JYEUNG, L TOY MA
(R) GUM SAU / (L) WOO SAU
- 65) (L) POCK SAU / (R) WOO SAU /
(R) CHAI SUT DAI GYEUK,
R SYEUNG MA (L) GUM SAU /
(R) WOO SAU
- 66) (R) POCK SAU / (L) WOO SAU /
(R) CHAI SUT DAI GYEUK,
L SYEUNG MA (R) GUM SAU /
(L) WOO SAU
- 67) (L) POCK SAU / (R) WOO SAU /
(R) NGOY TIU GYEUK
- 68) BAI YING (R) JING NGAU
GYEUK / (L) JOANG SAU /
(R) WOO SAU, WUI YING
(L) GUM SAU / (R) WOO
SAU
- 69) (R) POCK SAU / (L) WOO SAU /
(L) NGOY TIU GYEUK
- 70) BAI YING (L) JING NGAU
GYEUK / (R) JOANG SAU /
(L) WOO SAU, WUI YING
(R) BOANG SAU, (L) POCK DA
(R) FOONG NGON KUEN
KUP (R) YAI SUT, R SYEUNG
MA GAHNG/JOM SAU
- 71) R TOH MA (L) BOANG SAU /
(R) WOO SAU, (R) POCK DA
(L) FOONG NGON KUEN KUP

- (L) YAI SUT, L SYEUNG MA
GAHNG/JOM SAU
- 72) R LOY SEEN WAI LOY KWUN
SAU, L CHOH MA (L) JUT DA
(R) CHAHNG JYEUNG
- 73) L CHOH MA LOY KWUN SAU,
R CHOH MA (R) JUT DA
(L) CHAHNG DAI JYEUNG
- 74) R CHOH MA LOY KWUN
SAU, L CHOH MA (L) JUT DA
(R) CHAHNG DAI JYEUNG
- 75) L CHOH MA LOY KWUN SAU,
R CHOH MA (R) JUT DA
(L) CHAHNG JYEUNG L JING
MA SYEUNG LOY JUT SAU,
SYEUNG PAU SAU
- 76) L CHOH MA (R) DAI BOANG
SAU / (L) WOO SAU, R CHOH
MA (L) DAI BOANG SAU /
(R) WOO SAU, L CHOH MA
(R) DAI BOANG SAU /
(L) WOO SAU, (R) GYEUNG
JEE KUEN, (R) JING JYEUNG
- 77) R CHOH MA (L) DAI BOANG
SAU / (R) WOO SAU, L CHOH
MA (R) DAI BOANG SAU /
(L) WOO SAU, R CHOH MA
(L) DAI BOANG SAU /
(R) WOO SAU, (L) GYEUNG
JEE KUEN, (L) JING JYEUNG
- 78) L CHOH MA (R) DAI BOANG
SAU / (L) WOO SAU
- 79) (R) JUEN BOCK GUM
JYEUNG
- 80) (R) TAN/POCK SAU (R) TAN
SUT, SYEUNG WOO SAU /
(R) JUT GYEUK, SYEUNG LOP
SAU / (R) TAI SUT, R SYEUNG
MA (L) DAI BOANG SAU /
(R) WOO SAU
- 81) (L) JUEN BOCK GUM JYEUNG
- 82) (L) TAN/POCK SAU (L) TAN
SUT, SYEUNG WOO SAU /
(L) JUT GYEUK, SYEUNG LOP
SAU / (L) TAI SUT, L SYEUNG
MA GAHNG/JOM SAU
- 83) L TOH MA NGOY KWUN
SAU, (L) NGOY MOON POCK
DA (R) CHUO KUEN
- 84) JAU WAI (R) HUEN DA
(L) FUN SAU KUP (R) YAI
SUT, R SYEUNG MA JEEP
SAU
- 85) L CHOH MA (L) KAU DA (R)
JOONG LOH JUEN KUEN, R
CHOH MA GAHNG/JOM SAU
- 86) R TOH MA NGOY KWUN
SAU, (R) NGOY MOON POCK
DA (L) CHUO KUEN
- 87) JAU WAI (L) HUEN DA
(R) FUN SAU KUP (L) YAI
SUT, L SYEUNG MA JEEP SAU
- 88) R CHOH MA (R) KAU DA
(L) JOONG LOH JUEN KUEN,
R CHOH MA GAHNG/JOM
SAU
- 89) R LOY SEEN WAI LOY KWUN
SAU, L CHOH MA (L) JUT DA
(R) JING JYEUNG R JING MA
SYEUNG LOY JUT SAU,
SYEUNG PAU SAU
- 90) L CHOH MA (R) BOANG SAU /
(L) WOO SAU, (L) GUM
JAHNG / (R) SOH GYEUK
- 91) BAI YING (R) LOY NGAU
GYEUK / (R) LON JOANG SAU /
(L) WOO SAU, WUI YING
(L) POCK DA (R) LOY DOY
GOCK KUEN
- 92) R TOH MA (R) NGOY MOON
POCK DA (L) CHOP KUEN
- 93) R HAU CHONG MA (L)
BOANG SAU / (R) WOO SAU,

- (R) GUM JAHNG / (L) SOH
GYEUK
- 94) BAI YING (L) LOY NGAU
GYEUK / (L) LON JOANG SAU /
(R) WOO SAU, WUI YING
(R) POCK DA (L) LOY DOY
GOCK KUEN
- 95) L TOH MA (L) NGOY MOON
POCK DA (R) CHOP KUEN
R JING MA SYEUNG LOY JUT
SAU, SYEUNG PAU SAU
- 96) L CHOH MA (L) TAN DA,
R CHOH MA (L) GOH LOH
POH JOONG KUEN
- 97) R CHOH MA (R) TAN DA,
L CHOH MA (R) GOH LOH
POH JOON KUEN
- 98) L CHOH MA (L) GAHNG DA,
R CHOH MA (L) JOONG LOH
POH JOONG KUEN
- 99) R CHOH MA (R) GAHNG DA,
L CHOH MA (R) JOONG LOH
POH JOONG KUEN R JING
MA SYEUNG LOY JUT SAU,
SYEUNG PAU SAU
- 100) R SYEUNG MA (L) DAI
BOANG SAU / (R) WOO SAU
- 101) (L) BIU JOANG SAU /
(R) DUNG JING GYEUK
- 102) (R) POCK SAU / (L) WOO
SAU / (R) FOOK SUT, (R) TAN
SAU / (R) BOANG GYEUK,
(R) BOANG SAU / (R) CHAI
WAHNG GYEUK, R SYEUNG
MA (L) JOANG SAU / (R) WOO
SAU
- 103) L SYEUNG MA (R) DAI
BOANG SAU / (L) WOO SAU
- 104) (R) BIU JOANG SAU /
(L) DUNG JING GYEUK
- 105) (L) POCK SAU / (R) WOO
SAU / (L) FOOK SUT, (L) TAN
SAU / (L) BOANG GYEUK,
(L) BOANG SAU / (L) CHAI
WAHNG GYEUK, L SYEUNG
MA (R) JOANG SAU /
(L) WOO SAU
- 106) SLIDE L FOOT TO R,
SYEUNG LOY JUT SAU /
(R) JING GYEUK, SYEUNG
PAU SAU / (R) CHAI SUT
DAI GYEUK
- 107) PUT R FOOT DOWN NEXT
TO L, SYEUNG LOY JUT SAU /
(L) JING GYEUK, SYEUNG
PAU SAU / (L) CHAI SUT DAI
GYEUK
- 108) SAU SICK
- (a) PUT LEFT FOOT DOWN
NEXT TO RIGHT
 - (b) PALMS TO CHEST,
THEN DOWN
 - (c) EXHALE

BIU JEE

PART I

HOY SICK—"YEE" JEE KEEM
YEUNG MA

- (a) "SUP" JEE SAU
- (b) KWUN SAU
- (c) SAU KUEN
- (d) HOY MA

- 1) "SUP" JEE SAU
- 2) KWUN SAU
- 3) SAU KUEN
- 4) R CHOH MA (L) "YUT" JEE
CHOONG KUEN
- 5) (L) NGAHN WOON (UP/DOWN,
IN/OUT)
- 6) (L) HUEN SAU, SAU KUEN / L
CHOH MA (R) CHEH KUEN
- 7) (R) NGAHN WOON (UP/DOWN,
IN/OUT)
- 8) (R) HUEN SAU, SAU KUEN / R
CHOH MA (L) GWAI JAHNG
- 9) L CHOH MA (R) GWAI JAHNG /
(L) SAU KUEN
- 10) R CHOH MA (L) GWAI JAHNG,
(R) BIU JEE SAU, L SYEUNG MA
(L) BIU JEE SAU
- 11) SYEUNG HUEN SAU, SAU
KUEN
- 12) BIU JEE MA (L-R)
- 13) L CHOH MA (R) GWAI JAHNG
- 14) R CHOH MA (L) GWAI JAHNG /
(R) SAU KUEN
- 15) L CHOH MA (R) GWAI JAHNG,
(L) BIU JEE SAU, R SYEUNG MA
(R) BIU JEE SAU
- 16) SYEUNG HUEN SAU, SAU
KUEN
- 17) BIU JEE MA (R-L)
- 18) R CHOH MA (L) GWAI JAHNG
- 19) R TOH MA (R) GWAI JAHNG /
(L) SAU KUEN

- 20) R TOH MA (L) GWAI JAHNG /
(R) BIU JEE SAU, L SYEUNG
MA (L) BIU JEE SAU
- 21) SYEUNG HUEN SAU, SAU
KUEN
- 22) BIU JEE MA (L-R)
- 23) L CHOH MA (R) GWAI JAHNG
- 24) L TOH MA (L) GWAI JAHNG /
(R) SAU KUEN
- 25) L TOH MA (R) GWAI JAHNG /
(L) BIU JEE SAU, R SYEUNG
MA (R) BIU JEE SAU
- 26) SYEUNG HUEN SAU, SAU
KUEN
- 27) BIU JEE MA (R-L)
- 28) L CHOH MA GAHNG/JOM SAU
- 29) R CHOH MA GAHNG/JOM SAU
- 30) L CHOH MA GAHNG/JOM SAU
- 31) R JING MA (L) JOM SAU / (R)
SAU KUEN
- 32) (R) TUET SAU CHOP KUEN /
(L) SAU KUEN
- 33) (R) HUEN SAU, SAU KUEN
- 34) R CHOH MA GAHNG/JOM SAU
- 35) L CHOH MA GAHNG/JOM SAU
- 36) R CHOH MA GAHNG/JOM SAU
- 37) L JING MA (R) JOM SAU / (L)
SAU KUEN
- 38) (L) TUET SAU CHOP KUEN /
R SAU KUEN
- 39) (L) HUEN SAU, SAU KUEN
- 40) (L) FOCK SAU / (R) WOO SAU
- 41) (R) FOCK SAU / (L) WOO SAU
- 42) (L) FOCK SAU / (R) WOO SAU
- 43) (L) JOM SAU / (R) SAU KUEN
- 44) L CHOH MA (L) HUEN SAU,
R JING MA (L) WOO SAU
- 45) L CHOH MA (L) HUEN SAU,
R JING MA (L) WOO SAU

- 46) L CHOY MA (L) HUEN SAU,
R JING MA (L) WOO SAU
47) (R) TUET SAU CHOP KUEN /
(L) SAU KUEN
48) (R) HUEN SAU, SAU KUEN
49) (R) FOCK SAU / (L) WOO SAU
50) (L) FOCK SAU / (R) WOO SAU
51) (R) FOCK SAU / (L) WOO SAU
52) (R) JOM SAU / (L) SAU KUEN
53) R CHOY MA (R) HUEN SAU,
L JING MA (R) WOO SAU
54) R CHOY MA (R) HUEN SAU,
L JING MA (R) WOO SAU
55) R CHOY MA (R) HUEN SAU,
L JING MA (R) WOO SAU
56) (L) TUET SAU CHOP KUEN /
(R) SAU KUEN
57) (L) HUEN SAU, SAU KUEN
- PART II**
- 58) R CHOY MA (L) GWAI JAHNG,
(R) BIU JEE SAU / CHAMBER
L HAND, (L) CHAHNG DAI
JYEUNG / (R) SAU KUEN
59) L JING MA (L) FOCK SAU
60) (L) JOM SAU
61) (R) TUET SAU CHOP KUEN /
(L) SAU KUEN
62) (R) HUEN SAU, SAU KUEN
63) L CHOY MA (R) GWAI JAHNG,
(L) BIU JEE SAU / CHAMBER R
HAND, (R) CHAHNG DAI
JYEUNG / (L) SAU KUEN
64) R JING MA (R) FOCK SAU
65) (R) JOM SAU
66) (L) TUET SAU CHOP KUEN /
(R) SAU KUEN
67) (L) HUEN SAU, SAU KUEN
68) R CHOY MA (L) GWAI JAHNG,
(R) BIU JEE SAU / CHAMBER L
HAND, (L) CHAHNG GENG /
(R) SAU KUEN
- 69) L JING MA (L) FOCK SAU
70) (L) JOM SAU
71) (R) TUET SAU CHOP KUEN /
(L) SAU KUEN
72) (R) HUEN SAU, SAU KUEN
73) L CHOY MA (R) GWAI JAHNG,
(L) BIU JEE SAU / CHAMBER R
HAND, (R) CHAHNG GENG /
(L) SAU KUEN
74) R JING MA (R) FOCK SAU
75) (R) JOM SAU
76) (L) TUET SAU CHOP KUEN /
(R) SAU KUEN
77) (L) HUEN SAU, SAU KUEN
78) (L) BIU JEE SAU / R HAND
UNDER L ELBOW (PALM
DOWN)
79) (R) BIU JEE SAU / L HAND
UNDER R ELBOW (PALM
DOWN)
80) (L) BIU JEE SAU / (R) SAU
KUEN
81) R CHOY MA (L) CHEONG
KIU CHAHNG GENG
82) L JING MA (L) FOCK SAU
83) (L) JOM SAU
84) (R) TUET SAU CHOP KUEN /
(L) SAU KUEN
85) (R) HUEN SAU, SAU KUEN
86) (R) BIU JEE SAU / L HAND
UNDER R ELBOW (PALM
DOWN)
87) (L) BIU JEE SAU / R HAND
UNDER L ELBOW (PALM
DOWN)
88) (R) BIU JEE SAU / (L) SAU
KUEN
89) L CHOY MA (R) CHEONG KIU
CHAHNG GENG
90) R JING MA (R) FOCK SAU
91) (R) JOM SAU

- 92) (L) *TUET SAU CHOP KUEN* /
(R) *SAU KUEN*
- 93) (L) *HUEN SAU, SAU KUEN*
- 94) L *CHOH MA CHEONG KIU*
LOP/KAU SAU R JING MA
(L) *GYEUNG JEE KUEN* /
(R) *SAU KUEN*
- 95) (L) *PAU JYEUNG*
- 96) (L) *HUEN SAU, SAU KUEN*
- 97) R *CHOH MA CHEONG KIU*
LOP/KAU SAU, L JING MA
(R) *GYEUNG JEE KUEN* /
(L) *SAU KUEN*
- 98) (R) *PAU JYEUNG*
- 99) (R) *HUEN SAU, SAU KUEN*
- 100) L *CHOH MA* (R) *GUM JAHNG,*
R JING MA (L) *WAN KUEN* /
(R) *SAU KUEN*
- 101) (L) *LOY FON FOONG NGON*
KUEN
- 102) (L) *HUEN SAU, SAU KUEN*
- 103) R *CHOH MA* (L) *GUM JAHNG,*
L JING MA (R) *WAN KUEN* /
(L) *SAU KUEN*
- 104) (R) *LOY FON FOONG NGON*
KUEN
- 105) (R) *HUEN SAU, SAU KUEN*
- 106) *CHUM SUN, FON SUN* (R)
JOANG SAU / (L) *WOO SAU*
- 107) *CHUM SUN, FON SUN* (L)
JOANG SAU / (R) *WOO SAU*
- 108) *CHUM SUN, FON SUN* (R)
JOANG SAU / (L) *JING GYEUK,*
STEP DOWN INTO (R) *DAI*
BOANG SAU / (R) *WAHNG*
GYEUK, ROLL INTO L DOOK
LOP MA (R) *JOANG SAU* / (L)
WOO SAU
SAU SICK
(a) *RIGHT FOOT COMES*
DOWN NEXT TO LEFT
(b) *PALMS TO CHEST,*
THEN DOWN
(c) *EXHALE*

BIU JEE DEVELOPMENT

- 1) *FINGER POWER*
- 2) *REGAINING THE LINE FROM A LOSING POSITION*
- 3) *USING THE ELBOW TO CONTROL*
- 4) *HANDLING MULTIPLE ATTACKERS*
- 5) *GROUND FIGHTING*

BIU JEE MAIN POINTS

- 1) *NATURAL MOVEMENT*
- 2) *EYES FOLLOWING THE TECHNIQUE*
- 3) *HORIZONTAL WHIPPING MOTIONS*
- 4) *ADVANCING WITH A TORQUING MOTION*
- 5) *CIRCULAR MOTION WITHIN A STRAIGHT LINE MOTION*
- 6) *DRILLING POWER*
- 7) *TRAPPING MOTIONS*
- 8) *REFINING SIU LEEM TAU AND CHUM KIU*

72 MOVEMENTS OF THE “LOOK DEEM BOON” FORM

HOY SICK

- 1) SOT GWUN
- 2) “DING” JEE MA DEEM GWUN
- 3) SYEUNG MA NGAHN GWUN
- 4) TAI GWUN
- 5) NGAHN GWUN
- 6) TAI GWUN
- 7) NGAHN GWUN
- 8) TAI GWUN
- 9) NGAHN GWUN
- 10) TAI GWUN
- 11) JEEN MA BIU GWUN
- 12) SAY PENG MA TAI GWUN
- 13) JEEN MA BIU GWUN
- 14) SAY PENG MA TAI GWUN
- 15) JEEN MA BIU GWUN
- 16) “DING” JEE MA NGAHN
GWUN
- 17) DING GWUN
- 18) TIU GWUN
- 19) SYEUNG MA BIU GWUN
- 20) SYEUNG MA LON GWUN
- 21) MUN LOH GWUN
- 22) “DING” JEE MA HA LOH BIU
GWUN
- 23) JEEN MA BIU GWUN
- 24) “DING” JEE MA NGAHN
GWUN
- 25) HAU CHONG MA SOT GWUN
- 26) “DING” JEE MA NGAHN
GWUN
- 27) DEEM GWUN
- 28) JEEN MA JOONG LOH BIU
GWUN
- 29) “DING” JEE MA GEET GWUN
- 30) HAU CHONG MA NGAHN
GWUN
- 31) “DING” JEE MA SOT GWUN
- 32) TIU GWUN
- 33) DEEM GWUN
- 34) JEEN MA JOONG LOH BIU
GWUN
- 35) HAU CHONG MA GEET
GWUN
- 36) JEEN MA NGAHN GWUN
- 37) JEEN MA BIU GWUN
- 38) DENG GWUN
- 39) LAU BOH DENG GWUN
- 40) “DING” JEE MA DENG
GWUN
- 41) TIU GWUN
- 42) JEEN MA BIU GWUN
- 43) “DING” JEE MA NGAHN
GWUN
- 44) HAU CHONG MA SOT GWUN
- 45) “DING” JEE MA NGAHN
GWUN
- 46) DING GWUN
- 47) TIU GWUN
- 48) JEEN MA BIU GWUN
- 49) “DING” JEE MA NGAHN
GWUN
- 50) JEEN MA HUEN GWUN
- 51) JEEN MA BIU GWUN
- 52) “DING” JEE MA GEET GWUN
- 53) HAU CHONG MA GEET
GWUN
- 54) “DING” JEE MA DEEM
GWUN
- 55) JEEN MA BIU GWUN
- 56) HAU HUEN “DING” JEE MA
NGAHN GWUN
- 57) DING GWUN
- 58) TIU GWUN
- 59) JEEN MA BIU GWUN

- | | |
|-----------------------------------|------------------------------------|
| 60) "DING" JEE MA NGAHN
GWUN | 67) HAU CHONG MA LON
GWUN |
| 61) JEEN MA HUEN GWUN | 68) JEEN MA CHEONG KIU BIU
GWUN |
| 62) JEEN MA JOONG LOH BIU
GWUN | 69) TEO MA NGAHN GWUN |
| 63) HAU CHONG MA GEET
GWUN | 70) JEEN MA BIU GWUN |
| 64) "DING" JEE MA GEET GWUN | 71) JEEN MA DEEM GWUN |
| 65) DEEM GWUN | 72) SAU SICK |
| 66) JEEN MA JOONG LOH BIU
GWUN | |

"BOT" JOM DOH

- | | |
|---|--|
| 1) HOY SICK | 9) (R) GUM / (L) CHAHNG DOH |
| (a) SALUTATION (KNIVES
IN LEFT HAND) | 10) R TOH MA (L) TAN / (R) FUN
DOH |
| (b) CIRCLE KNIVES
DOWNWARD/BEGIN
(R) GUM SAU | 11) L CHOH MA TOANG DOH |
| (c) PIVOT LEFT FOOT
OUTWARD/BRING
RIGHT HAND DOWN | 12) L SYEUNG MA NGOY KWUN
DOH |
| 2) (R) HUEN JING GYEUK,
TRANSFER KNIVES TO
RIGHT HAND/PLANT RIGHT
FOOT INTO R CHOH MA
POSITION WITH RIGHT
HAND FORWARD | 13) R CHEEN CHONG MA HUEN
DOH, L CHEEN CHONG MA
TOANG DOH |
| 3) (R) TUET DOH | 14) R SYEUNG MA (L) NGOY
JUT / (R) CHAHNG DOH |
| 4) (L) FON DOH | 15) L SYEUNG MA (R) TAN /
(L) FUN DOH |
| 5) R SYEUNG MA NGOY KWUN
DOH | 16) (L) GUM / (R) CHAHNG DOH |
| 6) L CHEEN CHONG MA HUEN
DOH, R CHEEN CHONG MA
TOANG DOH | 17) L TOH MA (R) TAN / (L) FUN
DOH |
| 7) L SYEUNG MA (R) NGOY JUT /
(L) CHAHNG DOH | 18) R HAU CHONG MA SYEUNG
JOM DOH |
| 8) R SYEUNG MA (L) TAN / (R)
FUN DOH | 19) L CHEEN CHONG MA
SYEUNG JOM DOH, R CHEEN
CHONG JING MA WUI DOH |
| | 20) (L) BIU / (R) WOO DOH |
| | 21) (L) NGOY JUT / (R) WOO
DOH |
| | 22) (R) BIU / (L) WOO DOH |

23) (R) NGOY JUT / (L) WOO DOH

24) (L) BIU / (R) WOO DOH

25) (L) LAU DOH SOH / (R) WOO DOH

26) (R) BIU / (L) WOO DOH

27) (R) LAU DOH SOH / (L) WOO DOH

28) SYEUNG CHUO DOH

29) DING DOH

END OF FIRST SET

30) NGAHN WOON—L DOWN,
L UP/R DOWN, L DOWN/R UP,
L UP/R DOWN

31) SYEUNG HAHNG DOH
(POINTS DOWN)

32) SYEUNG HA LOH TIU DOH
(POINTS UP)

33) SYEUNG TAI BIU DOH
(CHEONG KIU BIU DOH)

34) SYEUNG GOH LOH TIU DOH
(POINTS UP)

35) NGAHN WOON—R DOWN,
R UP/L DOWN, R DOWN/L UP,
R UP/L DOWN

END OF SECOND SET

36) L TOY MA GAHNG/JOM DOH

37) L SYEUNG MA SYEUNG
POCK DOH

38) L TOY MA GAHNG/JOM DOH,
R TOY MA GAHNG/JOM DOH

39) R SYEUNG MA SYEUNG
POCK DOH

END OF THIRD SET

40) R TOY MA GAHNG/JOM DOH,
L TOY MA GAHNG/JOM DOH,
R TOY MA GAHNG/JOM DOH,
L TOY MA SYEUNG JOM DOH

41) R SEEP MA (L) LON / (R) BIU
DOH, (R) TAN / (L) JOM DOH

42) L TOY MA GAHNG/JOM DOH,
R TOY MA GAHNG/JOM DOH,
L TOY MA GAHNG/JOM DOH,
R TOY MA SYEUNG JOM
DOH

43) L SEEP MA (R) LON / (L) BIU
DOH, (L) TAN / (R) JOM DOH

44) R TOY MA GAHNG/JOM DOH,
L TOY MA GAHNG/JOM DOH,
R TOY MA GAHNG/JOM DOH,
L TOY MA SYEUNG JOM DOH

45) R SEEP MA (L) LON / (R) BIU
DOH, (R) TAN / (L) FUN DOH

46) L “DING” JEE MA KUM DOH

47) L TOY MA GAHNG/JOM DOH,
R TOY MA GAHNG/JOM DOH,
L TOY MA GAHNG/JOM DOH,
R TOY MA SYEUNG JOM
DOH

48) L SEEP MA (R) LON / (L) BIU
DOH, (L) TAN / (R) FUN DOH

49) R “DING” JEE MA KUM DOH

50) R TOY MA GAHNG/JOM DOH,
L TOY MA GAHNG/JOM DOH,
R TOY MA GAHNG/JOM DOH,
L TOY JING MA WUI DOH

END OF FOURTH SET

51) L CHEEN CHONG MA
SYEUNG JOM DOH

52) R CHEEN CHONG MA
SYEUNG JOM DOH

53) L CHEEN CHONG MA
SYEUNG JOM DOH

54) R CHEEN CHONG MA
SYEUNG JOM DOH

55) L CHOH MA NGOY KWUN
DOH

56) “YUT” JEE DOH (L OVER R)

57) R HAU HUEN JUEN MA
GWOT DOH

58) “YUT” JEE DOH (R OVER L)

- 59) L HAU HUEN JUEN MA
GWOT DOH
- 60) "YUT" JEE DOH (L OVER R)
- 61) R HAU HUEN JUEN MA
GWOT DOH, L TOY JING MA
WUI DOH
- 62) R CHEEN CHONG MA
SYEUNG JOM DOH
- 63) L CHEEN CHONG MA
SYEUNG JOM DOH
- 64) R CHEEN CHONG MA
SYEUNG JOM DOH
- 65) L CHEEN CHONG MA
SYEUNG JOM DOH
- 66) R CHOY MA NGOY KWUN
DOH
- 67) "YUT" JEE DOH (R OVER L)
- 68) L HAU HUEN JUEN MA
GWOT DOH
- 69) "YUT" JEE DOH (L OVER R)
- 70) R HAU HUEN JUEN MA
GWOT DOH
- 71) "YUT" JEE DOH (R OVER L)
- 72) L HAU HUEN JUEN MA
GWOT DOH, R TOY JING MA
WUI DOH

END OF FIFTH SET

- 73) (L) BIU DOH
- 74) R SYEUNG MA (L) TAN /
(R) BIU DOH
- 75) L SYEUNG MA (R) TAN /
(L) BIU DOH
- 76) R SYEUNG MA (L) TAN /
(R) BIU DOH
- 77) L SYEUNG MA (R) TAN /
(L) BIU DOH
- 78) L TOY MA SYEUNG JOM
DOH, R TOY MA SYEUNG
JOM DOH, L TOY MA
SYEUNG JOM DOH, R TOY
JING MA WUI DOH

- 79) (R) BIU DOH
- 80) L SYEUNG MA (R) TAN /
(L) BIU DOH
- 81) R SYEUNG MA (L) TAN /
(R) BIU DOH
- 82) L SYEUNG MA (R) TAN /
(L) BIU DOH
- 83) R SYEUNG MA (L) TAN /
(R) BIU DOH
- 84) R TOY MA SYEUNG JOM
DOH, L TOY MA SYEUNG
JOM DOH, R TOY MA
SYEUNG JOM DOH, L TOY
JING MA WUI DOH

END OF SIXTH SET

- 85) R HAU CHONG MA (L)
BOANG / (R) WOO DOH
- 86) L HAU CHONG MA
(R) BOANG / (L) WOO DOH
- 87) R HAU CHONG MA (L)
BOANG / (R) WOO DOH
- 88) R TOH MA (R) NGOY JUT /
(L) FOCK DOH
- 89) L CHEEN CHONG MA (L)
NGOY JUT / (R) JOM DOH,
R CHEEN CHONG JING MA
WUI DOH
- 90) L HAU CHONG MA
(R) BOANG / (L) WOO DOH
- 91) R HAU CHONG MA
(L) BOANG / (R) WOO DOH
- 92) L HAU CHONG MA
(R) BOANG / (L) WOO DOH
- 93) L TOH MA (L) NGOY JUT /
(R) FOCK DOH
- 94) R CHEEN CHONG MA
(R) NGOY JUT / (L) JOM DOH,
L CHEEN CHONG JING MA
WUI DOH

END OF SEVENTH SET

- 95) (L) FOCK / (R) WOO DOH
96) (R) FOCK / (L) WOO DOH
97) (L) FOCK / (R) WOO DOH,
WUI DOH (OPTIONAL HUEN
DOH)
98) (R) FOCK / (L) WOO DOH
99) (L) FOCK / (R) WOO DOH
100) (R) FOCK / (L) WOO DOH,
WUI DOH (OPTIONAL HUEN
DOH)
101) L SYEUNG MA (L) FOCK /
(R) WOO DOH, SYEUNG
HUEN TOANG DOH
102) L TOH MA (L) FOCK /
(R) WOO DOH, SYEUNG
HUEN TOANG DOH
103) L TOH MA (L) FOCK /
(R) WOO DOH, SYEUNG
HUEN TOANG DOH,
CIRCLE INTO ...
104) R NGOY SEEN WAI
(R) FOCK / (L) WOO DOH,
SYEUNG HUEN TOANG DOH
105) R TOH MA (R) FOCK /
(L) WOO DOH, SYEUNG
HUEN TOANG DOH
106) R TOH MA (R) FOCK /
(L) WOO DOH, CIRCLE
KNIVES DOWN AND
THROUGH TO ...
107) L NGOY SEEN WAI
(L) FOCK / (R) WOO DOH,
L TOY JING MA, CIRCLE
KNIVES DOWN AND
THROUGH TO...
108) SAU SICK
(a) KNIVES OVER RIGHT
SHOULDER (BOTH HANDS
TOGETHER)
(b) DOWNWARD VERTICAL
WHIPPING SLASH (HANDS
TOGETHER)
(c) TRANSFER BOTH KNIVES
TO LEFT HAND
(d) WHIP KNIVES UPWARD
TO LEFT ARM
(e) SALUTATION

ACKNOWLEDGEMENTS

The author would like to extend his gratitude to the following people, without whose help the production of these books would not have been possible:

Sue Arbogast (CRCA VT)—Layout, editorial, proofreading and organization
Don Berry (CRCA MD)—Proofreading
Victor Botes (CRCA Capetown, South Africa)—Proofreading
Jose Fraguas—Editorial and photography
Patrick Gross—Book design and layout
Bert Hill (CRCA MD)—Layout, editorial, proofreading and organization
Jaimee Itagaki—Photography
Wayne Jackson (CRCA MD)—Layout, editorial, proofreading and organization
Mark Komuro—Technical and artistic assistance
Joyce Low Tay Tin—Chinese translations
Mike Pologruto (CRCA VT)—Proofreading
Sam Sanguedolce (CRCA PA)—Proofreading
John Soet—Layout, editorial, proofreading and organization
Patrick Tan Kok Seng—Illustrations
Tan Teck Sing—Chinese calligraphy

The partners and demonstrators of drills and combat techniques were:

Richard Alaniz
Susan Arbogast—Chief Instructor—CRCA VT
Vito Armenise—Chief Instructor—CRCA Italy
Ken Bannon—CRCA PA
Fabio Bevilacqua—Taranto, Italy
Gavin Blackburn—Chief Instructor—CRCA UK
Dr. Bruce Chow—CRCA CA
Vincenzo DiVirgilio—CRCA Bari, Italy
Jerry Ford—CRCA PA
Bert Hill—CRCA MD
Jeff Imada
Wayne Jackson—Chief Instructor—CRCA Maryland
Nicola Massa—CRCA Santa Margherita Liguria, Italy
Rick McGhee—Chief Instructor—CRCA Virginia
Mike Pologruto—CRCA VT
Bo Randall Sorensen—CRCA Hassleholm, Sweden
Rave Winiels—CRCA Malmo, Sweden
Harry Wong
Mick Yates—CRCA UK

I would also like to thank “Judo” Gene LeBell, Sifu Daniel Lee, Ms Bea Wong and Mr. Curtis Wong.

Lastly, to my instructors, Sifu George Yau Chu, Sifu Ted Wong Kam Ming and all others who have so generously imparted their knowledge to me over the years—I respectfully salute you!

