



# YIQUAN

WWW.YIQUAN.COM

*Yao Cheng Guang*



# 意拳

## CORRESPONDENCE COURSE

Phone: +86(10)82896916  
Fax: +86(10)82896917 (24H)  
Beijing Zong Xun Wu Guan  
Address: No.21, Mao-Er Hu-Tong, Dongcheng  
District, Beijing 100009, P. R. China  
Mr. Yao Cheng Guang  
E-mail: dzba2003@sohu.net  
Web site: <http://www.yiquan.com>

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## YIQUAN PART 2 – CONTENTS (1/2)

	Description	Pages
<b>MODULE 13</b>		
13.1	EXPANDING-LIFTING COMBAT POST (SEEKING FORCE IN UP-DOWN DIRECTION)	95 - 96
13.2	PRESSING ON A BALL TESTING FORCE WITH STEPS	96 - 99
13.3.	SINGLE PUSHING HANDS ISSUING FORCE FROM THE SIDE WITH STEP	99 - 100
13.4.	EVEN STEP WHIRLING TESTING FORCE	100 -102
<b>MODULE 14</b>		
14.1	EXPANDING-LIFTING COMBAT POST (SEEKING FORCE IN SIX DIRECTIONS)	103 – 103
14.2	WHIRLING TESTING FORCE IN DINGBABU POSITION	104 – 105
14.3.	SINGLE PUSHING HANDS PRESSING DOWN AND USING BACK HAND	106 – 106
14.4.	SINGLE PUSHING HANDS PRESSING DOWN AND USING BACK HAND WITH STEP	106 – 107
<b>MODULE 15</b>		
15.1	TAMING TIGER COMBAT POST (SEEKING FORCE FORWARD-BACKWARD)	108 - 109
15.2	WHIRLING TESTING FORCE WITH STEPS	109 - 112
15.3.	FIXED POSITION TESTING FORCE IN SIDE CHOPPING MOVEMENT	112 - 113
15.4.	FIXED POSITION ISSUING FORCE IN SIDE CHOPPING MOVEMENT	113 – 114
<b>MODULE 16</b>		
16.1	TAMING THE TIGER COMBAT POST (SEEKING FORCE IN LEFT-RIGHT DIRECTION)	115 - 116
16.2.	CHOPPING TO THE SIDE ISSUING FORCE WITH STEPS	116 - 117
16.3	STRAIGHT CHOPPING TESTING FORCE	117 - 119
16.4	STRAIGHT CHOPPING ISSUING FORCE	119 – 120
<b>MODULE 17</b>		
17.1	TAMING THE TIGER COMBAT POST (SEEKING FORCE IN UPWARD DOWNWARD DIRECTION)	121 – 121
17.2.	TV POSITION SWAYING METHOD TESTING FORCE	122 - 123
17.3.	SWAYING METHOD TESTING FORCE WITH STEPS	124 - 127
17.4.	VERTICAL CHOPPING ISSUING FORCE	127– 129
<b>MODULE 18</b>		
18.1	TAMING THE TIGER COMBAT POST (SEEKING FORCE IN SIX DIRECTIONS)	130 - 130
18.2.	SINGLE PUSHING HANDS CHOPPING TO THE SIDE ISSUING FORCE	131 - 131
18.3.	SINGLE PUSHING HANDS VERTICAL CHOPPING ISSUING FORCE	131 - 132
18.4.	SINGLE PUSHING HANDS ISSUING FORCE WITH HEAD	132 - 133

# YIQUAN PART 1 – CONTENTS (2/2)

	Description	Pages
<b>MODULE 19</b>		
19.1.	LANDING DRAGON COMBAT POST (FORWARD-BACKWARD SEEKING FORCE)	134 – 135
19.2.	ISSUING FORCE WITH ELBOW	135 – 137
19.3.	ISSUING FORCE WITH ELBOW IN SINGLE PUSHING HANDS	137 – 137
19.4.	ISSUING FORCE WITH KNEE IN SINGLE PUSHING HANDS	138 – 138
<b>MODULE 20</b>		
20.1.	LANDING DRAGON COMBAT POST (LEFT-RIGHT SEEKING FORCE)	139 – 140
20.2.	T-V POSITION BOTH ARMS CIRCLING AND SIDE CHOPPING TESTING FORCE	140 – 141
20.3.	BOTH HANDS CIRCLING AND SIDE CHOPPING TESTING FORCE WITH STEPS	141 – 144
20.4.	T-V POSITION BOTH HANDS CIRCLING AND SIDE CHOPPING ISSUING FORCE.	144 – 145
<b>MODULE 21</b>		
21.1.	LANDING DRAGON COMBAT POST UPWARD – DOWNWARD SEEKING FORCE	146 – 147
21.2.	BOTH HANDS PUSHING HANDS CIRCLING PRACTICE	147 – 150
21.3.	BOTH HANDS PUSHING HANDS CIRCLING WITH STEPS	151 – 152
21.4	CIRCLING ISSUING FORCE WITH STEP	152 – 155
<b>MODULE 22</b>		
22.1	LAND DRAGON COMBAT POST SEEKING FORCE IN SIX DIRECTIONS	156 – 157
22.2	FIXED STEP HOOKING-PULLING ISSUING FORCE	157 – 157
22.3	BOTH HANDS PUSHING HANDS USING HOOKING-PULLING FORCES PRACTICE	158 – 159
22.4	FIXED STEP PARTING-PULLING ISSUING FORCE	159 – 160
<b>MODULE 23</b>		
23.1	ONE LEG POST (SEEKING FORCE FORWARDS BACKWARDS)	161 – 163
23.2	FIXED STEP BOTH HANDS PUSHING HANDS PARTING-PULLING ISSUING FORCE	163 – 164
23.3	FIXED STEP PRESSING BALL ISSUING FORCE	164 – 165
23.4	FIXED STEP BOTH HAND PUSHING HANDS USING PRESSING BALL ISSUING FORCE	165 – 166
<b>MODULE 24</b>		
24.1	ONE LEG POST SEEKING FORCE LEFTWARD-RIGHTWARD	167 – 169
24.2	ROTATING ISSUING FORCE	169 – 170
24.3	BOTH HANDS PUSHING HANDS USING ROTATING ISSUING FORCE	170 – 171
24.4	FIXED STEP SINGLE PUNCH	171 – 174



# BEIJING ZONGXUN WUGUAN

## YIQUAN CORRESPONDENCE COURSE

### PART 2- **MODULE 13**

*Dear students,*

*Now you start second year of your study. During last 12 months all of you have made some progress in the study of yiquan. This progress is result of your own work. I hope that you will also practice diligently in second year of your study and you will be able to better understand the concepts and methods of yiquan. And actually the aim of this year course is to further improve your understanding of theory and basic methods. At the same time there will be a lot of single and double pushing hands exercises and also issuing force in various directions, so you can gradually deepen and systemize your knowledge and get some more experience. Hope that you will study and practice even more seriously than before. You should remember that the more you practice and better understand basic methods, the better will be your skills in hand to hand combat practice. The school Zongxun Wuguan was created to help to spread yiquan all over China and abroad. I hope that all yiquan students will work hard and also try to popularize this art in their regions and countries, so more people can gain benefits from practicing it. I hope that gradually there will be more and more groups, schools and associations on yiquan and that all together we will join our hands in developing this gem of Chinese martial science.*

*Yao Chengguang*

## **MODULE 13**

### **13.1**

#### **CHENGTUO ZHUANG (SHANG XIA MOJIN)**

#### **EXPANDING-LIFTING COMBAT POST (SEEKING FORCE IN UP-DOWN DIRECTION)**



Figure 13.1.1



Figure 13.1.2

Stand like before in chengtuo zhuang posture. Imagine that you merged into one with the big tree inside which you are. When doing seeking force upward imagine that you are slightly lifting the tree, and the roots of the tree are as if starting coming off ground. Back foot is pressing ground, and back



# BEIJING ZONGXUN WUGUAN

## YIQUAN CORRESPONDENCE COURSE

### PART 2- **MODULE 13**

leg is slightly straightening. Front part of your front foot is slightly pressing ground. Front knee shouldn't move forward. There is feeling of pressing springs between both legs. In your legs area there is force forward, upward and closing. Front foot presses down, but the force upward is the main force. When you are lifting, whole body is lifting upward, as if moving the tree slightly upward and forward. Your arms also help to do this, lifting upward, slightly pushing forward, and pressing inward. There is feeling of pressing springs between index fingers and opposite eyebrows. But the main is force of lifting upward. Your head is also slightly pressing upward and forward. There is feeling as if stretching a spring between your head and back foot, and also between your head and front foot. When you just lifted the imagined tree a bit ("as if lifted but not lifted"), stop this movement. Then do the putting the tree down. Slightly sit down on your back leg. Imagine that you are moving the part of the tree between your legs downward, at the same time there is some opening, and a crevice appears in this part of the tree. There is feeling of spring being stretched between your front knee and back hip. You should have feeling as if pressing with your body on the tree behind you. There is still feeling of stretching the spring between your head and front foot, and there is feeling of pressing the spring between your head and back foot. There is feeling of stretching springs between index fingers and opposite eyebrows. There is feeling of opening between both arms, and pressing the tree downward at the same time. There is pressing down and some opening and pulling back. Now you moved the tree to the original position. Practicing this exercise, you should do it very slowly. Just lift the tree a little bit and stop, then slowly press it down. You should carefully observe the feeling of resistance in all parts of your body, and the feeling of opposite forces between various parts of body. You must practice it on both sides. Yiquan zhan zhuang is an exercise of whole body, of balance in all parts of body and in different directions. You shouldn't practice only one part of it. My late father Yao Zongxun used to say that practicing zhan zhuang, shi li or fa li only on one side means that you are not able to adapt yourself to all combat situations. Please take it into consideration.

## 13.2

### ZOUBU FU'AN QIU SHI LI

### PRESSING ON A BALL TESTING FORCE WITH STEPS

Stand like starting dingbabu fu'an qiu shi li (module 9 of part 1). Your right foot is in front. Start moving forward. Your left foot is pressing ground and left leg is pushing body forward. Weight of your body is shifting onto right leg. Imagine that while moving your body is overcoming resistance of water or mud. Then use your body to pull the back (left) foot and move it just 2-3 cm above ground. The foot move the same way as in moca bu steps. When legs move, you should have feeling of overcoming resistance. When you start lifting and moving your back foot, at the same time start movement of raising hands.



# BEIJING ZONGXUN WUGUAN

## YIQUAN CORRESPONDENCE COURSE

### PART 2- *MODULE 13*



Figure 13.2.1



Figure 13.2.2



Figure 13.2.3



Figure 13.2.4



Figure 13.2.5



Figure 13.2.6



Figure 13.2.7



Figure 13.2.8



Figure 13.2.9



# BEIJING ZONGXUN WUGUAN

## YIQUAN CORRESPONDENCE COURSE

### PART 2- *MODULE 13*



Figure 13.2.10



Figure 13.2.11



Figure 13.2.12



Figure 13.2.13



Figure 13.2.14



Figure 13.2.15



Figure 13.2.16



Figure 13.2.17



Figure 13.2.18

Wrists are slightly accented, palms directed downward, fingers having idea of grasping balloon. Elbows are lower than palms. You have feeling as if lifting a big heavy ball sticking to your palms

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# BEIJING ZONGXUN WUGUAN

## YIQUAN CORRESPONDENCE COURSE

### PART 2- **MODULE 13**

and arms underneath. There is lifting, pushing forward and closing. Now you already moved the left foot forward and put it down, so you are in left dingbabu position. You press down with your back



Figure 13.2.19

foot, and straighten your back leg. When your weight is now in 70% on your left leg, your wrists should be about 10 cm above your head. You don't raise your arms further. Now you start pressing the ball down (as if it was now a ball filled with air) which you want to press under surface of water. Your front foot is pressing ground and you body is pushing backward. You are sitting down on your back leg. Like if sitting on a big stone and trying to press it into ground. There is feeling of opening between both legs. There is feeling of stretching spring between back hip and front knee. Toes of front foot are as if catching ground. When body is sitting down, your palms and arms are pressing down. This is the main directions of force. Fingers are pointing slightly obliquely upward. Your fingers, palms and arms are pressing the big ball down. At the same time there slight opening and pulling back force.

Pressing down is main direction of force, opening and pulling back are supplementary. When body is sitting down, it is only pressing backward. You have feeling as if pressing on something and overcoming some resistance. You should have feeling as if stretching a spring between your head and front foot. Now, 70% of your weight is on your back leg. Your arms are in the same position as at beginning. Now you start the next step. Press ground with your right foot (which is now back foot) and move your body forward. All demands are the same as while doing previous step.

You can also start fu'an qiu shi li with backward step. Sit down on your back leg, pushing with your body backward, than lift your front foot and start moving it backward in the same way as when you practiced moca bu, feeling overcoming the resistance of mud. When you lift and start moving your front foot, at the same time start lifting arms. There is intention of lifting, closing and pushing forward. When you step down with your foot, your palms are about 10 cm higher than your head and you don't move them further. Then start pressing the big ball downward. Press ground with your front foot, pushing your body backward and sit down on your back leg. There is feeling of opening between both legs, stretching of spring between back hip and front knee. While body is sitting down, there is pressing down with your palms and arms. There is pressing down, pulling back and opening. There is feeling of pressing with your body backward. Now, 70% of your weight is on your back leg. Then you can do next step backward. All demands are the same as in first step.

### 13.3.

#### **DAN TUI SHOU ZOU BU CE MIAN FA LI**

#### **SINGLE PUSHING HANDS ISSUING FORCE FROM THE SIDE WITH STEP**

Stand like in starting any single pushing hands exercise. B is pushing toward A. A suddenly presses ground with his front foot and makes about 30 cm step back with his back foot. A is using energy of his moving body and uses his under wrist, slightly hooking it, suddenly making the circular movement. There is pulling back, pressing down, and whirling (circular movement) to the outside, affecting B's balance. A uses the moment when B loses balance and suddenly pressing ground with his back foot, and making a step forward. At this time A's palm, and forearm make a circling





# BEIJING ZONGXUN WUGUAN

## YIQUAN CORRESPONDENCE COURSE

### PART 2- **MODULE 13**

movement inward. When A's front foot steps on ground, at the same moment his palm suddenly pushes B's chest. B is pushed to the side. When A pushes with his palm at the same time there must be intention of pressing down on B's forearm, controlling it, not letting him raise it. At the same time there is force inward, forward, and obliquely upward. The force issued should sudden and short. The back leg is straightening and pushing body forward. When front foot steps down, it presses ground and front leg is straightening. Whole body is turning inward (in direction of the push). A must take care of keeping balance.



Figure 13.3.1



Figure 13.3.2



Figure 13.3.3



Figure 13.3.4



Figure 13.3.5



Figure 13.3.6

#### 13.4.

#### **PINGBU XUANFA SHILI**

#### **EVEN STEP WHIRLING TESTING FORCE**

Stand in the same position as when starting pingbu pingtui shili practice (see module 1 of part 1). Imagine that your palms and forearms are slightly pressing a big and heavy iron ball underneath. You have feeling as if your forearms, palms and fingers merged into one with surface of the ball. When your hands slowly make circular movement backward and to the right, your body is slightly pressing back and sitting down, moving weight onto your right leg, so 70% of your weight is on your right leg. You have feeling of stretching a spring between your head and left foot. You should have feeling of resistance, as if pushing a tree or a wall with your body. There is moving backward, downward and outward and stretching between head and left foot. Your hands are pulling the iron ball on a circle backward and to the right. There is pulling back, pressing down, and at the same time there is some idea of lifting, and there is opening force. Following body movement, your hands are doing this 'whirling'/circular movement. There must be feeling of opening between your both arms. Then you start pushing



movement. There must be feeling of opening between your both arms. Then you start pushing



# BEIJING ZONGXUN WUGUAN

## YIQUAN CORRESPONDENCE COURSE

### PART 2- *MODULE 13*

forward. There is pushing forward, closing, pressing down and circling to the left. You are moving the iron ball forward and to the left. Your body is moving to the left. There is pressing with your body forward and to the left. There is closing between legs and feeling of stretching spring between your head and right foot. Your hands and body movement must be coordinated. Now your hands are in the same place as at beginning. And your body is standing straight, with weight distributed evenly on both legs. This is one movement. You can repeat it many times. You can also do it in opposite direction.



Figure 13.4.2



Figure 13.4.3



Figure 13.4.4



Figure 13.4.5



Figure 13.4.6



Figure 13.4.7



# BEIJING ZONGXUN WUGUAN

YIQUAN CORRESPONDENCE COURSE

PART 2- **MODULE 13**



Figure 13.4.8



Figure 13.4.9



Figure 13.4.10

Author: **Master Yao Chengguang**

Translators and editors: **Andrzej Kalisz, Yves Lau Pau**

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### PART 2- *MODULE14*

## MODULE 14

### 14.1

#### CHENGTUO ZHUANG (ZONGHE MOJIN) EXPANDING-LIFTING COMBAT POST (SEEKING FORCE IN SIX DIRECTIONS)



Figure 14.1.1



Figure 13.1.2

After you have some basis thanks to practicing chengtuo zhuang with seeking force in 6 basic directions (forward, backward, opening, closing, upward and downward), you can make next step to changing directions while seeking force. Now you will change between those basic directions. This is a lesson which you must take, which allows you too check the results of more basic training. It is also a basic training preparing you for combat. You worked before with some strictly determined directions. Now you will practice and develop the ability of changing the directions freely, which is important in combat. Here there is no determined order in which you are seeking force in some directions, it should be spontaneous decision every time, mixing freely all the 6 basic directions. For example, after assuming the chengtuo zhuang posture, you can start from seeking force in closing, then you stop it and start pulling backward, then lifting upward, and next for example could be pushing forward, and pressing down, and opening, changing the directions freely. But all the time, you should have the proper feeling of overcoming some resistance, just like when you were practicing seeking force in determined direction. You should practice slowly, observing the change of directions of resistance when you check direction of seeking force. You shouldn't be impatient. You shouldn't think only about changing directions, and loose the basic principle of mo jin (which is seeking strong feeling of resistance). Wang Xiangzhai said: "(You should) seek only fullness of spirit and mind, do not seek resemblance of form".



## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- **MODULE 14**

### 14.2

#### **DINGBABU XUANFA SHILI** **WHIRLING TESTING FORCE IN DINGBABU POSITION**

After you practiced pingbu xuanfa shili for some time, and have the demanded feeling of resistance, you can start practicing dingbabu xuanfa shili. Now you will make next step in using the dingbabu position, making some bigger movement of you body and legs, experiencing some whirling/turning. This is mainly training of body usage (shenfa), which will serve further san shou (free fighting) practice.



Figure 14.2.1

Stand in dingbabu position, with left foot and left hand in front. Your weight distribution is 50/50 on front and back leg. Raise your hands in front of you on your chest level. Your palms are directed downward, and fingers are pointing forward. There is distance about 2-3 fist-widths between your both palms. Imagine that there are springs between tips of your fingers and a tree far in front of you. Imagine that your palms and forearms are resting on a big iron ball and as if merged with it into one, so you cannot lift your arms. First your body moves backward and to the right, sitting down on your back leg. There is feeling of stretching some imagined springs between both legs. Toes of front foot are as if catching ground. You should carefully observe the feeling of resistance, as if your body was moving through water, or pressing on a tree. When your body moves backward and slightly to the right, your hands are starting pulling the big iron ball. At the same time there is feeling as if stretching the springs between your fingers and a tree far in front of you. There is feeling of opening between elbows. There is a feeling as if pressing down with your hands, but at the same time also as if trying to lift the iron ball. When your both palms are at about 1 foot distance from your chest, don't pull them closer. At this moment 70% of your weight should be on your back leg. When pulling back you should have feeling of stretching a spring between your back (right) hip and front knee, also stretching a spring between your head and front foot. There is feeling of stretching springs between your both elbows and arms too. Then you start pushing the big iron ball forward. Your back leg is pressing ground and straightening. There is feeling of pressing springs between both legs. Front foot is pressing ground. Front knee is slightly bending and pointing forward. Because you are straightening your back leg, you body is moving forward and to the left, as if moving through water of pushing tree. Your arms are pushing the iron ball, at the same time pressing down, and pressing inward. When pushing forward, there is feeling of pressing a spring between your head and front foot, and stretching a spring between your head and back foot. When you finish the movement, the imagined ball is at the same place as in beginning. Distribution of weight on both legs is 50/50. You can repeat it many times. Practice it on left and on right side. Use mind and not too much force. Practice slowly, carefully observing the resistance which your legs



# BEIJING ZONGXUN WUGUAN

## YIQUAN CORRESPONDENCE COURSE

### PART 2- *MODULE 14*

and body are overcoming during this whirling movement.



Figure 14.2.2



Figure 14.2.3



Figure 14.2.4



Figure 14.2.5



Figure 14.2.6



Figure 13.2.7



Figure 14.2.8



Figure 14.2.9



Figure 14.2.10



## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- **MODULE14**

#### 14.3.

#### **DAN TUI SHOU HOU SHOU FUZHU XIA YA FA LI** **SINGLE PUSHING HANDS PRESSING DOWN AND USING BACK HAND**



Figure 14.3.1



Figure 14.3.2



Figure 14.3.3

Both partners are standing as in previous single pushing hands exercises, with 60-70% of weight on their back legs. Their arms are as if embracing balloons. There is some expanding horizontally (elbows to the sides) and wrapping vertically (feeling inside arms). There is 70% of embracing and 30% of expanding. Basic demands are similar to those in hunyuan zhuang posture. The position can be somewhat longer than in hunyuan zhuang. You should seek feeling of comfort and freedom. But it shouldn't be too long, because it would affect your mobility. Partners make contact between their forearms. The point of contact is about their mouth level. Fingers of front palm are outstretched or making half-fist. Back palm is working as echo, supporting action of front palm. A is pushing and pressing B's arm. When B is resisting, A uses this opportunity to pull B. A is sitting down on back leg, pulling with his body backward, and making a slight hook below his wrist, so it's easier to pull B and unbalance him. A should use force of pressing down, pulling back, and some opening to the side. When he gets control over B's balance, A uses his body to urge his hands (there is closing between his legs), issuing force. When front palm issues force, there is some pressing down, pushing forward, and a force directed upward. He mainly uses base of his palm, pushing B's chest. A's back palm is also helping this issuing force, pressing B's elbow/forearm area, so B cannot keep proper alignment of his arm (his "balloon" is breaking). When back hand is helping, there is also some pressing down, pushing forward, and a force directed obliquely upward. There is also some closing between both arms. A should have intention of pushing B far away, like making him fly. In the moment when B flies away 70% of A's weight is on his front leg, but then immediately he goes back to standard dingbabu with 70% of weight on back leg.

#### 14.4.

#### **DAN TUI SHOU ZOUBU HOU SHOU FUZHU XIA YA FA LI** **SINGLE PUSHING HANDS PRESSING DOWN AND USING BACK HAND WITH STEP**

The basic position is the same as previously. A suddenly pushes ground with front foot, making a step backward, like hitting with body backward. He is pulling B's arm with a



# BEIJING ZONGXUN WUGUAN

## YIQUAN CORRESPONDENCE COURSE

### PART 2- **MODULE14**



Figure 14.4.1



Figure 14.4.2



Figure 14.4.3

hook made with his wrist, pulling back, pressing down, and slightly opening to the side. After back foot makes a step, also front foot makes about 30 cm step backward. By this movement A unbalances B. Then A suddenly pushes ground with back foot, making a step and moving his body forward. When front foot steps on ground, both palms are used to issue force (with bases of palms) on B's chest, pushing him away. In issuing force there is some pressing down, pushing forward and force directed upward. A should have intention of using a force which can go through B, or make him fly away.

Author: **Master Yao Chengguang**

Translators and editors: **Andrzej Kalisz, Yves Lau Pau**

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## YIQUAN CORRESPONDENCE COURSE

### PART 2- *MODULE 15*

## MODULE 15

### 15.1

#### FUHU ZHUANG (QIAN HOU MOJIN)

#### TAMING TIGER COMBAT POST (SEEKING FORCE FORWARD-BACKWARD)



Figure 15.1.1

Yiquan taming tiger post (also known as big post) is the lowest of combat posts. When you have got some basis thanks to combat posts practice, you make the posture longer and lower, increasing your legs training. This is also another step in using mind activity. This big step is necessary for real combat. The combat posts practice was designed to develop the ability of using specific combat power which you use in real combat. Taming tiger post practice serves developing ability of doing big steps in all directions when in combat situations, and ability of issuing power in big step. So you shouldn't neglect this practice. Stand like in hunyuan zhuang. Then make about 2 feet step forward with your right foot.

Heel shouldn't press on ground. Left knee is bent and pointing forward. There is feeling as if something was supporting your knee. Hip is pressing backward. You are as if sitting on something. The angle between your left shin and sole of foot is about 50-60 degrees. The angle between your right shin and sole of right foot is about 130 degrees. Body and head are inclined forward. Top of your head is as if slightly pressing obliquely upward and forward. Your chest slightly in. You look at place about 3-4 feet in front of your foot. Your right hand is inside your right leg, about 10 cm from your knee. Palm is directed to the left, and fingers downward. Your "tiger mouth" (place between thumb and index finger) is round. Elbow is slightly bent and as if being lifted upward. Your armpit is "empty". Your left hand is inside your left leg, about 10 cm from your knee. You have feeling as if there were springs between your both arms. After assuming the posture, imagine that you are sitting on back of an angry tiger. You are pressing his neck with your right hand, and his waist with your left hand. The tiger is wild and is trying to escape. You must be concentrated and determined. Imagine as if there was a spring between your head and front foot. You are as if sitting on back/waist of the tiger. You are keeping the tiger's body between your legs. At the same time you have feeling like that when you learned hunyuan zhuang, as if you were inside a big tree. You feel the resistance of tree with your chest, belly, your back and waist. 70% of your weight is on your back leg. Imagine that the tiger wants to escape forward. You are slightly sitting down on your back (left) leg, there is feeling of stretching springs between your legs. Your front foot is pressing and "catching" ground. There is feeling of stretching the spring between your head and your front foot. Your arms are pulling back and lifting. There is opening, but at the same time as if pressing inward. It's like if you are trying to prevent the tiger's escape. Then the tiger wants to



## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- *MODULE 15*

move backward. So you are pressing ground with your back foot. There is pressing springs between your both legs. Front foot is pressing ground. Body is as if pressing tree, trying to move it forward. There is feeling of pressing spring between your head and front foot. Your arms are pressing forward, downward and inward. Your elbows are slightly pointing outward (there is force directed outward). This way you are stopping the tigers movement backward. During taming tiger post practice you must be highly focused, to prevent escape of the tiger which could harm people. Use mind and not force. You should in relax seek the force in mind. You should practice this post on both sides.



Figure 15.1.2



Figure 15.1.3



Figure 15.1.4

## 15.2

### ZOUBU XUANFA SHILI WHIRLING TESTING FORCE WITH STEPS

Stand in dingbabu position. Left foot and left hand are in front. Distribution of weight is 50/50. Raise hands in front of your chest, palms facing floor. Fingers are almost straight and only a bit curved. The distance between both palms is 2-3 palm-widths. Imagine there are springs between your fingers and a wall or tree far in front of you. Imagine that there are many springs between your both arms. Palms and forearms are as if resting on a big ball, and as if merged into one with surface of the ball. After assuming the posture, start testing force. Right (back) foot is pressing ground, leg is straightening and pushing your body forward, moving your weight onto left (front) foot. You feel like moving through water or mud. During this movement your hands are resting on top of the imagined ball in relaxed manner. Don't pull them back now. You move forward, using whole body to pull your back foot out from imagined mud, moving it 1-2 cm above ground. Move your foot towards heel of the supporting foot, turning your toes forward. Then move it forward. When your right leg is almost straight, start moving it to the right, as if moving it through mud. There is feeling as if stretching springs between your both legs. Then put your right foot down, stepping down with ball of your foot, with heel "empty". When you move forward, there is force in your hips, knees and toes pointing



## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- *MODULE 15*

forward. There is feeling as if back leg is supporting front leg movement. There is feeling as if stretching spring between your right foot and top of your head. Head is as if it is raising upward. When you start this movement, lifting your right (back) foot, at the same time, your hands are pulling back, parting, lifting. When hands are pulling back, you have intention of moving the big ball slightly to the right. You have feeling of stretching the springs between your fingers and a wall or tree far in front of you. You should feel the resistance of the springs and of moving the ball. When pulling back, the bases of both palms are moving to the sides. When your hands are about 1 foot from your chest, don't pull more back. Now your right foot makes the movement to outside as moving through mud, and with your hands you are as if moving the ball from right to left, to the position in front of your chest. At the same time, you step down with ball of your foot, and with heel "empty". Foot and hands stop in the same moment. Then left foot is pressing ground, moving body forward. Front foot is pressing ground. There is feeling of pressing springs between both legs. At the same time your hands start pushing forward, pressing inward and downward. You have feeling as if pressing springs between your fingers and a wall or tree far in front of you. Push until distribution of weight is 50/50. Then do the same as described above on the other side.



Figure 15.2.1



Figure 15.2.2



Figure 15.2.3



Figure 15.2.4



Figure 15.2.5



Figure 15.2.6



# BEIJING ZONGXUN WUGUAN

## YIQUAN CORRESPONDENCE COURSE

### PART 2- *MODULE 15*



Figure 15.2.7



Figure 15.2.8



Figure 15.2.9



Figure 15.2.10



Figure 15.2.11



Figure 15.2.12



Figure 15.2.13



Figure 15.2.14



Figure 15.2.15



## BEIJING ZONGXUN WUGUAN

YIQUAN CORRESPONDENCE COURSE

PART 2- **MODULE 15**



Figure 15.2.16



Figure 15.2.17



Figure 15.2.18



Figure 15.2.19



Figure 15.2.20

### 15.3.

#### **DINGBU CEPI SHILI**

#### **FIXED POSITION TESTING FORCE IN SIDE CHOPPING MOVEMENT**

Stand in dingbabu position. Raise both hands to chest level. Fingers of each hand are pointing to each other. Right foot and right hand are in front. Elbows are lower than palms. Imagine that there are many springs between your both arms. Also imagine that there are many springs between your both legs. There is spring between your head and front foot. There is spring between your back hip and front knee. After assuming the posture, start testing force in chopping to the side movement. Back (left) leg is slowly pressing ground, straightening, turning outward. Front (left) leg is pressing ground and



## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- **MODULE 15**

straightening. Front leg is turning outward, while knee is still pointing forward. Body is raising, due to the legs movement. At the same time both arms are doing opening movement to about 40-50 cm distance. Imagine that you are stretching springs between your both arms. When you finish this movement, distribution of weight is 50/50. Then body naturally comes back to the starting position. Hands are also coming back to the original position. You can do the same chopping movement many times. Eyes all the time are watching at a target outside on right side of the central line. Both front and back arm should have feeling of chopping through a tree or a pole.



Figure 15.3.1



Figure 15.3.2



Figure 15.3.3



Figure 15.3.4



Figure 15.3.5



Figure 15.3.6

#### 15.4.

##### **DINGBU CEPI FALI**

##### **FIXED POSITION ISSUING FORCE IN SIDE CHOPPING MOVEMENT**

When you have some experience of chopping to the side shi li, you can start learning fa li. In shi li you have feeling of resistance as described above, and in fa li it's like if you suddenly break the springs. You do the chopping to the sides fa li, finishing the movement when your both hands are 40-50 cm apart. At this moment distribution of



## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- **MODULE 15**

weight is 50/50. Immediately after issuing force your body comes back to original position. When doing fa li, imagine that outer side of your little finger, edges of palms, and arms are like blades. When you issue force, you have feeling like chopping a big tree. Remember that before issuing force you should be relaxed. Then comes sudden burst of power - fast change between relax and tension. You should watch the target on outer side of the central line all the time. Back hand has the same feeling of chopping. You can practice it many times on both sides.



Figure 15.4.1



Figure 15.4.2



Figure 15.4.3



Figure 15.4.1



Figure 15.4.2



Figure 15.4.3

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Translators and editors: **Andrzej Kalisz, Yves Lau Pau**

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## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- *MODULE 16*

## MODULE 16

### 16.1

#### FUHU ZHUANG (ZUO YOU MOJIN)

#### TAMING THE TIGER COMBAT POST (SEEKING FORCE IN LEFT-RIGHT DIRECTION)



Figure 16.1.1

*After practicing fuhu zhuang with seeking force forward-backward for some time, you can move to seeking force in left-right direction. Here you are developing “controlling the tiger’s movements to the left and to the right”. You make next step in developing ability of changing directions of using force under mind guidance, getting feeling of combat post contents while in very low posture. All kinds of yiquan zhan zhuang serve unifying mind and body, unifying strength, training the wholeness of body.*

Assume posture which was already described in previous module. Weight distribution is 30% on front leg and 70% on back leg. At the beginning the mind activity is the same as previously. Then imagine that the tiger is trying to escape to the right. You have feeling of slightly sitting down on your back (left) leg. Your back leg is slightly turning outward. Your left inside thigh area pushing the tiger’s waist to the right. There is some slight feeling of opening between both legs. At the same time your front foot is pressing ground, and left hip has some intention/feeling of lifting. Front knee is pointing forward and front (right) leg is pushing tiger’s body to the left. There is feeling of slight stretching of spring between your head and front foot. There is some closing between both arms. Left arm is turning outward, with force directed forward and downward. At the same time there is some opening force between both elbows. This way you prevent the tiger escape to the right. Then the tiger is trying to escape to the left. Your back (left) foot is slightly pressing ground and back leg is as if slightly straightening and turning inward, pushing tigers body. Front foot is pressing ground. Imagine as if inner side of your front leg became one with the tiger’s body. Front leg is slightly turning outward. Back hand is pushing forward, downward and inward. Front hand is slightly turning outward and as if pulling tigers neck to the side. There is feeling of both closing and opening between both arms. You have feeling as if there was spring between your head and front foot. Back leg is turning inward and front leg is turning outward. So your body is also slightly turning to the right. This way you prevent the tiger escaping to the left. Use mind during practice and keep relaxed.





## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- **MODULE 16**



Figure 16.1.2



Figure 16.1.3



Figure 16.1.4

### 16.2.

#### ZHOUBU CEPI FALI

#### CHOPPING TO THE SIDE ISSUING FORCE WITH STEPS

Stand like in starting position of dingbu cepi fa li. Imagine that your both palms and arms are resting on a wooden board floating on surface of water. Palms and arms should be relaxed. Left hand and left foot are in front. When you do fa li with step, first push ground you're your back foot, straightening back leg, pushing your body forward and to the left. When your body is moving you should have feeling of overcoming resistance of some water or mud with your legs and torso. When your weight is on your front leg, you move your back foot and leg a bit faster then in moca bu. Your hands are still as if resting on a board floating on surface of water. When your back (right) foot is moving forward, and stepping down, so you are in right dingbabu position, you suddenly press ground with your front foot, straightening leg and as if turning it somewhat outward, but with your knee pointing forward. Your back foot is also suddenly pressing ground and your back leg is straightening, and as if slightly turning outward. You are suddenly breaking the imagined springs which are being stretched between your both legs. When your body is standing up, you slightly turn your head to the right, watching outside your right palm. Imagine that you are chopping a big tree with your right hand. At the same time imagine, that you are breaking the springs stretched between your both arms. Also imagine that you are breaking springs stretched between top of your head and your both feet. In the moment of issuing force, the distribution of weight is 50/50. In moment of issuing force the distance between both hands can be some 40-50 cm. After issuing force, there is immediate relaxing, body is immediately going back to position with 70% of weight on the back leg. Your palms go back to position when the distance between them is only 2-3 palm-widths. Then proceed to issuing force with left hand. Push ground with your back (left) foot, straightening back leg, pushing your body forward and to the right. When your body is moving you should have feeling of overcoming resistance of some water or mud with your legs and torso. When your weight is on your front leg, you move your back



## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- **MODULE 16**

foot and leg a bit faster than in moca bu. Your hands are still as if resting on a board floating on surface of water. When your back (left) foot is moving forward, and stepping down, so you are in left dingbabu position, you suddenly press ground with your front foot, straightening leg and as if turning it somewhat outward, but with your knee pointing forward. Your back foot is also suddenly pressing ground and your back leg is straightening, and as if slightly turning outward. You are suddenly breaking the imagined springs which are being stretched between your both legs. When your body is standing up, you slightly turn your head to the left, watching outside your left palm. Imagine that you are chopping a big tree with your left hand. At the same time imagine, that you are breaking the springs stretched between your both arms. Also imagine that you are breaking springs stretched between top of your head and your both feet. In the moment of issuing force, the distribution of weight is 50/50. In moment of issuing force the distance between both hands can be some 40-50 cm. After issuing force, is immediate relaxing, body is immediately going back to position with 79% of weight on the back leg. Your palms go back to position when the distance between them is only 2-3 palm-widths. Then proceed to issuing force with right hand. Repeat it many times.



Figure 16.2.1



Figure 16.2.2



Figure 16.2.3



Figure 16.2.4



Figure 16.2.5



Figure 16.2.6

### 16.3

#### **DINGBU ZHENGPI SHILI** **STRAIGHT CHOPPING TESTING FORCE**

Stand in left dingbabu position. Left foot and left hand are in front. Left palm is above left foot. Fingers pointing forward and only slightly bent. Inside of your left palm is pointing to the right. Imagine that there are springs between fingers of your left palm and some tree far in front of you, and also between your left wrist and the tree. Your right palm is raised some 10 cm above head, slightly bent fingers are pointing forward, inside of your right palm is



## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- *MODULE 16*

pointing to the right. There is some “hook” made by slightly bending your right wrist downward. Imagine that there are springs between fingers of your right palm and a tree far in front of you and between your right wrist and that tree. Elbow is lower, and palm higher, the angle of elbow is about 90. Imagine as there are some springs between your both arms, both wrists, both elbows, palms, and fingers of both hands. Both elbows are slightly pointing to the sides. Imagine as if there was a spring between top of your head and front foot, and between front knee and back hip. 60% of weight is on your back leg. Imagine that there is a big tree in front of you. Edge of your right palm, and your whole right arm is as a blade. Imagine that you are chopping vertically through this tree with your right arm. Your right foot is pressing ground and right leg is straightening. Your right foot is turning inward (front part of it pressing ground, and heel raising slowly). You should have feeling of overcoming some resistance. Front foot is also pressing down, and front leg is straightening. There is some feeling of “closing” between your both legs. Your body is turning to the left, as if moving inside a big tree and overcoming some resistance. Your body is moving upward, forward, turning leftward, and your right hand is slowly moving forward and chopping downward. There are forces of pointing forward, closing inward, and chopping downward. When right hand is chopping downward, left hand is slowly raising upward, slightly pulling backward, elbow pointing outward. When your right (chopping down) hand is coming slightly below your chest, stop this movement. Your left palm is above your head now. When you are chopping down with your right hand, and raising your left hand there is feeling as if stretching springs between them. When your body is moving forward and turning to the left there is feeling of springs between your head and front foot and your head and back foot being stretched. Weight is moving to 70% on your front leg. Then start shi li of chopping vertically with your left hand. Your front foot is pressing ground, front leg straightening, slightly turning inward. Body and back leg are turning outward. Back hip is slightly pressing backward. Right foot is pressing down, left leg straightening, Imagine there is spring between your head and front foot being stretched. Imagine springs between your both legs being stretched. Imagine spring being stretched between front knee and back hip. Your body is turning to the right as if turning inside a big tree and overcoming its resistance. At the same time your left hand is doing downward chopping. There is force forward, downward and inward. At the same time right hand is raising. There is force upward, slightly backward, and elbow pointing outward. When left hand is chopping vertically down (as through a big tree) and right hand is lifting, imagine stretching springs between your both arms. Left hand is moving downward to position just slightly lower than chest, and right hand is moving to position some 10 cm above your head. Now you are exactly at the same position as at beginning of this exercise, with 60% of weight on your back leg. You should do this exercise very slowly. Observe carefully all the resistance forces. Slower is better than faster. The more you are able to observe during movement the better. Notice that at beginning of each chopping your body should as if slightly sit down, before you start straightening legs.



# BEIJING ZONGXUN WUGUAN

## YIQUAN CORRESPONDENCE COURSE

### PART 2- **MODULE 16**



Figure 16.3.1



Figure 16.3.2



Figure 16.3.3



Figure 16.3.4



Figure 16.3.5



Figure 16.3.6

#### 16.4

### **DINGBU ZHENGPÍ FALI**

### **STRAIGHT CHOPPING ISSUING FORCE**



Figure 16.4.1



Figure 16.4.2



Figure 16.4.3



## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- **MODULE 16**



Figure 16.4.4



Figure 16.4.5



Figure 16.4.6

*After practicing dingbu zhengpi shi li for some time, you can start learning dingbu zheng pi fa li. Shi li in yiquan means testing the force which you seek in zhan zhuang. Shi li is zhan zhuang extended in space. Fa li means explosive exhibition of the force which you got from zhan zhuang and shi li practice. We could say that fa li is kind of testing the results of shi li practice.*

Starting position is the same as in dingbu zhengpi shili. There are the same basic demands, imaginations and feelings, e.g. feeling of springs between both legs, of spring between front knee and back hip, between top of head and front and back foot, between both arms. When doing issuing force with right hands imagine, that when you touch the target with base of your palm, all the imagined springs are suddenly breaking. In moment of issuing force 70% of weight is on front leg, 30% on back leg. There is fast tensing and immediate relaxing. Then you do issuing force with your left hand. There are the same demands, you you're your palm comes to touch the target you are immediately issuing force. When issuing force, 60% of weight is on your back leg, 40% on your front leg. During chopping with left hand, your right hand is lifting upward also issuing force \_ there is imagination/feeling of stretching and breaking springs between both arms. After issuing force, there is immediate relaxing. When practicing straight chopping issuing force, there must be even force in your both hands. You are "using force of back hand to issue force with front hand". You must keep unity and co-ordination of whole body. The quality of zhengpi fa li depends on quality of your zhengpi shi li. The better your shi li, the better should be fa li. All fa li exercises are kind of test of the quality of your more basic training. You should practice the exercise on both sides.

Author: **Master Yao Chengguang**

Translators and editors: **Andrzej Kalisz, Yves Lau Pau**

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# BEIJING ZONGXUN WUGUAN

## YIQUAN CORRESPONDENCE COURSE

### PART 2- *MODULE 17*

## MODULE 17

### 17.1

#### FUHU ZHUANG (SHANG XIA MOJIN)

#### TAMING THE TIGER COMBAT POST (SEEKING FORCE IN UPWARD DOWNWARD DIRECTION)



Figure 17.1.1

Body and hands position are the same as in previously described taming the tiger posture. 70% of weight is on your back leg. After assuming the posture, imagine that the tiger is trying to lie prone, and at the same time is slightly moving backward. You must control it. Left (back leg) is pressing ground and straightening. There is closing between legs. Front foot is slightly pressing down, front knee pointing forward. Buttocks are as if slightly pressing down (although your back leg is straightening and there is stretching of imagined spring between your head and back foot). There is closing between arms, lifting and some force directed forward. There is feeling

of spring between your head and front foot, and also spring between your back hip and front knee being pressed. Whole body is pushing forward. This way you control the tiger, not letting it move downward and backward. Your main force is directed upward. Then the tiger is trying to move upward and forward. You are slightly sitting down on your back leg. There is opening between both legs. Toes of front foot are as if catching ground (trying to lift). Arms are pressing back, opening and pressing down. You have some feeling of stretching springs between arms. There is feeling of stretching spring between head and front foot. You have feeling as if pushing backward, pressing a big tree with your back, shoulder, back parts of your legs. Hip is pointing backward and as if lifting. Front knee is pointing forward. Head is pressing backward. The main direction of force is sitting down/pressing down. Backward and opening forces are supplementary. You are controlling the tiger which wants to raise upward and escape forward. While practicing this exercise “use mind and not force”. Your attention must be focused. You feel that you are able to control the tiger without much effort, using very subtle force, making it not able to move upward and downward. Your mind activity is controlling your body. Nervous system and muscles are exercised. This is exercise of high level concentration, working with both mind and body.



Figure 17.1.2



Figure 17.1.3



Figure 17.1.4



# BEIJING ZONGXUN WUGUAN

## YIQUAN CORRESPONDENCE COURSE

### PART 2- *MODULE 17*

#### 17.2.

#### DINGBABU YAOF A SHI LI

#### TV POSITION SWAYING METHOD TESTING FORCE

Stand in dingbabu position. Left foot and left palm are in front. Weight distribution is 50/50. Imagine that you are a giant standing in deep sea. Both hands are some 1 foot distance in front of your body. Insides of your palms are pointing forward. Slightly curved fingers are pointing upward. Distance between palms is 2-3 palm widths. Your palms are at mouth level. Centers of palms are as if there was some sucking inward. Fingers are naturally outstretched. There is feeling as if there were some small cotton balls between your fingers. Both palms are as if half pushing and half lifting a big iron ball. You are as if embracing a big tree inside your arms, feeling that you are not able to make opening (splitting the tree into two parts) or press it inward. Imagine as if there were springs between your both wrists, your palms, elbows, both arms. At the same time there is feeling as if there were springs between your wrists, and your palms and a wall far in front of you. Imagine as if there was a spring between your head and front foot, as if there was a spring between your back hip and front knee. As if there were springs between your head and your both palms, wrists and fingers. You should think about it and not use force. After assuming this position, imagine that the ball which is supported on bases of your palms is slowly rolling towards your body. At this time you are sitting down on your back leg. Body is pressing to the right side. Imagine that your body is moving through mud, or pressing on a tree or a wall, feeling resistance. You have feeling as if stretching spring between your head and front foot. As if stretching springs between your both legs. Between front knee and back (right) hip. Your hands are slightly pulling back. There is feeling as if trying to break springs placed horizontally between your both arms. There is opening between elbows, slight pressing backward with back sides of upper arms, and your hands are slowly moved from left to the right. This time there is some pushing with your body to the right. There is feeling of stretching springs between your head and both palms. Imagine that you are stopping the rolling ball with your both palms, slowing it down. When body moved to the right, 70% of weight is on the back leg and 30% on front leg. Then imagine that you are pushing the ball forward. Your right foot is pressing ground and right leg straightening. There is feeling of pressing springs between your both legs. Front foot is slightly pressing ground. Your body is slowly moving forward from right to left. There is feeling as if stretching spring between your head and back foot.

Head is slightly leading forward, upward, and to the left. Both hands are pushing the big ball forward. Between both arms there is feeling of closing, there is pushing and force directed slightly upward. While pushing forward, body is slightly moving from right to left. You should carefully observe the resistance as if moving through water or mud. Now center of body moved to the left side. Now weight is distributed 50/50 or a bit more on front leg. You finished pushing. You are in the same position as when starting. You can do the same movements again and repeat them continuously. You can practice it on left and right sides. Yaof a shi li serves mainly to develop ability of moving body which is



## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- *MODULE 17*

used in real fighting. Hands are used for protection and body can move in many ways. When using body changes, hands can attack at any time, it's difficult for opponent to take advantage of us. You must take the practice of yaofa shi li very seriously. You must understand it and experience it. The content of yaofa shi li in pingbu and dingbabu is basically the same. But dingbabu yaofa shi li is closer to combat use.



Figure 17.2.1



Figure 17.2.2



Figure 17.2.3



Figure 17.2.4



Figure 17.2.5



Figure 17.2.6



Figure 17.2.7



Figure 17.2.8



Figure 17.2.9





# BEIJING ZONGXUN WUGUAN

## YIQUAN CORRESPONDENCE COURSE

### PART 2- *MODULE 17*

#### 17.3.

#### ZOUBU YAOF A SHI LI

#### SWAYING METHOD TESTING FORCE WITH STEPS

Position of body and hands is the same as previously, mind activity in starting position is the same. Then your right (back) foot is slowly pressing ground, straightening, pushing your body forward - imagine that you are moving through mud, feeling resistance with your body and legs. Your body is moving forward, and slightly to the left, but you are not doing movement with your hands - they are bent in a way, as when starting dingbabu yaofa shi li, and are not moving to the left with your body, but because of body movement, your hands are now on the more to the right, comparing to your body. Then, when your weight is on your front (left) leg, your front foot is pressing ground, left leg is straightening and your body is moving further forward, you are as if pulling the back foot out from mud, and then move it

toward your left foot, with feeling of moving through mud or sand. When you are pulling your right foot out of mud, at the same time your both hands start pulling backward (but on right side of your body), both elbows are moving apart, elbows and upper arms are slowly pulling backward and downward. Imagine that you are as if slightly opposing the big ball which is rolling backward. Right (back) foot is continuing moving forward, as if through mud. There is intention of pointing forward with your right hip, right knee and right foot. Left hip, left knee, and foot are also pointing forward, you have idea of back leg adding power to front leg. Now your right foot is about one foot in front of the left foot and is starting moving slowly to the right. Imagine that you are stretching and trying to break springs between both legs, and at the same time as if moving your leg through mud. There is feeling as if stretching spring between your head and your right foot. When your right foot moves to position which creates dingbabu, you slightly put it down on ball of your foot. When right foot is making step, your both hands are pulling back, opening, elbows and upper arms are pressing backward and downward. When you move your right leg to the side, at the same time you move your hands from your right side to position in front of your body. When you put your right foot down, your both palms are about one foot in front of your chest, and you don't pull more. Then your left foot is pressing ground, straightening, you are pressingsprings between both legs. Your hands are pushing forward, pressing inward and lifting and pushing the ball forward. You feel that you are pushing very heavy ball. When your body is in position 50/50 and your hands pushed to where your front foot is, you don't push anymore forward. When pushing forward, pressing inward, lifting diagonally upward, you should push forward in direction in which your nose is pointing. Above was yaofa shi li, when you make step with right foot. Then you can do yaofa shi li making step with your left foot. Left foot is pressing ground, left leg is straightening, pushing body forward. There is feeling of pressing springs between your both legs. When body is moving forward, and slightly to the right, your hands don't make movement (they are only moved forward as far as body is moving forward; at the same time, while body is moving slightly to the right, your hands don't move in this direction with body, so they will appear more to the left side of your body



## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- *MODULE 17*

this time). Imagine that you are moving through mud and overcoming resistance. When you moved your weight onto front leg, that leg is starting straightening, with foot pressing ground, and you are as if moving your back foot out of mud, and moving it about one centimeter above ground in direction toward your right foot, with feeling of overcoming resistance of mud. During this movement hands are pulling backward (on left side of your body), elbows are parting, and upper arms are pressing down. Left foot is moving slowly forward. When you move your left leg to the side, at the same time you move your hands to position in front of your chest. When you put your left foot down, both hands are about one foot in front of your chest, and you don't pull closer. Then back foot is pressing ground, and back leg is straightening, pushing body forward. All demands are the same as when you did it on the other side which was



Figure 17.3.1 described above.



Figure 17.3.2



Figure 17.3.3



Figure 17.3.4



Figure 17.3.5



Figure 17.3.6



Figure 17.3.7



# BEIJING ZONGXUN WUGUAN

## YIQUAN CORRESPONDENCE COURSE

### PART 2- *MODULE 17*



Figure 17.3.8



Figure 17.3.9



Figure 17.3.10



Figure 17.3.11



Figure 17.3.12



Figure 17.3.13



Figure 17.3.14



Figure 17.3.15



Figure 17.3.16



## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- **MODULE 17**



Figure 17.3.17



Figure 17.3.18



Figure 17.3.19

#### 17.4.

#### **ZOUBU ZHENGPi FA LI** **VERTICAL CHOPPING ISSUING FORCE**

Stand in the same position as when doing zhengpi shi li with steps. All basic demands are the same as when doing dingbabu zhengpi fa li, feeling elastic connection between back hip and front knee, between head and both feet, between both arms. Let's take the left posture as example. Left foot is in front and right hand is in front, left hand is high. Right (back) foot is now moving a bit faster than in moca bu or shi li with steps. When right foot moved to right dingbabu position, left foot is suddenly pressing down and straightening, left leg is turning inward. There is feeling of pressing springs between both legs. Right (front) foot is pressing ground and straightening, right leg as if turning outward. Head is leading upward. Imagine that springs between head and feet are suddenly stretched. Right hand is suddenly moving upward. Left hand is suddenly chopping downward. You have feeling as if breaking all springs between your both arms. When chopping down with your left hand imagine that small finger, edge of your palm, your forearm and upper arm are making a sharp blade. The main direction is downward, slightly inward. There is intention is pointing forward. You can imagine a very big tree which you are splitting into two parts with your chop. You can imagine that your chop is reaching several meters into ground. 70% of your weight is on your front leg. Issue force and relax immediately. Now right foot is in front, left palm is lower, right palm is higher. Then do next step (with your left foot). When left leg is moving, position of hands is not changing. (left hand lower, right hand higher). When issuing force, back (right) foot is suddenly pressing ground, straightening, back leg is turning inward, Imagine there is pressing springs between both legs. Front (left) foot is also suddenly pressing down, front leg is straightening and leg is turning outward. Head is leading upward. Left palm is suddenly lifting and right is suddenly chopping down. Imagine that you are breaking all springs between your both arms. When right hand is chopping down, imagine that small finger, edge of palm, forearm and upper arm form a sharp blade. You are chopping downward, and there is some force inward. There is



## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- *MODULE 17*

intention of pointing forward too. Imagine that you split the big tree into two parts, and at the same time chopping several meters into ground. When issuing force, weight is moving to 70% on your front leg. Issue force and relax immediately. Now left foot is in front. Right hand is lower, left hand is higher. You should practice it on both sides. When issuing force the force must be clear, sharp, as if penetrating to opponent's back.



Figure 17.4.1



Figure 17.4.1



Figure 17.4.3



Figure 17.4.4



Figure 17.4.5



Figure 17.4.6



Figure 17.4.7



Figure 17.4.8



Figure 17.4.9



# BEIJING ZONGXUN WUGUAN

YIQUAN CORRESPONDENCE COURSE

PART 2- **MODULE 17**



Figure 17.4.10



Figure 17.4.11



Figure 17.4.12



Figure 17.4.13



Figure 17.4.14



Figure 17.4.15



Figure 17.4.16



# BEIJING ZONGXUN WUGUAN

## YIQUAN CORRESPONDENCE COURSE

### PART 2- *MODULE 18*

## MODULE 18

### 18.1

#### FUHU ZHUANG (LIU MIAN MO JIN)

#### TAMING THE TIGER COMBAT POST (SEEKING FORCE IN SIX DIRECTIONS)



Figure 18.1.1

After you practiced **fuhu zhuang** with basic variants of seeking force for some time, you can move to practicing it with changing directions in one exercise. You can keep changing directions all the time, freely changing order of changes. **Zonghe mojin** is the next step you should make. It helps to check results of your basic practice, and is bringing you closer to the real fighting with unpredictability of changes. At first you worked with single directions, now you will work with the ability of free changes between directions, without any determined order. For example: after assuming the posture, start from doing mo jin in opening. Then change to pushing forward mo jin. Just start pushing and stop. Then do closing mo jin. Next do lifting upward mo jin. Then pulling back. And next could be pressing down. Change the

directions at will, without any determined order. No matter in which direction you are doing mo jin, you should have the feeling of trying to overcome some resistance, carefully checking if you are still able to keep the feelings which you have while doing the more basic versions. You should do the mo jin slowly, carefully experiencing the feeling of resistance and the changes of force. You shouldn't be impatient. You shouldn't think only about fast changes, neglecting the basic idea of mo jin (which is the feeling of resistance). **Wang Xiangzhai** said; "*Seek fullness of spirit and intention, and do not seek resemblance of form*". Doing zonghe mo jin in fuhu zhuang you must remember about this basic principle of jiji zhuang.



Figure 18.1.2



Figure 18.1.3



Figure 18.1.4



## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- *MODULE 18*

### 18.2.

#### DAN TUI SHOU CEMIAN PIFA FA LI

#### SINGLE PUSHING HANDS CHOPPING TO THE SIDE ISSUING FORCE

Both partners are standing in dingbabu position. Their right forearms keep contact. **A** is attacking (pushing). When **B** is opposing with force, **A** is suddenly pressing with base of his left palm on **B**'s forearm with force directed downward, backward and to the right (with spinning movement). **A** is straightening both legs, raising right hand to head level. **B** is controlled by **A**'s left hand, and is losing balance. At this moment **A** is suddenly making chopping movement with his palm or forearm to **B**'s neck. **A** should imagine, that the part of his arm with which he is hitting is as a sharp blade, cutting through **B**'s neck. The force is as if reaching several feet below ground level. In moment of fa li, 70% of **A**'s weight is on front leg. After issuing force, the weight is immediately going back to 70% on back leg.



Figure 18.2.1



Figure 18.2.2



Figure 18.2.3



Figure 18.2.4



Figure 18.2.5



Figure 18.2.6

### 18.3.

#### DAN TUI SHOU ZHENGP I FA LI

#### SINGLE PUSHING HANDS VERTICAL CHOPPING ISSUING FORCE

Both partners are standing in dingbabu position. Their right forearms keep contact. **A** is attacking, pushing towards **B**, and pressing down on his arm. When **B** is reacting by tensing, opposing this force, **A** is suddenly issuing force with base of his palm on **B**'s forearm. The force is directed downward, slightly backward, slightly inward. **A**'s body is lifting, and whole body mass is used through leverage. **A** is raising his right hand above head. **B**'s arm is controlled by **A** and **B** is losing balance, leaning forward. **A** is doing chopping fa li with edge of his palm or with forearm \_ forward, downward and slightly backward \_ toward **B**'s head or face. **A** should imagine that his palm and arm are like a





## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- **MODULE 18**

sharp blade. His force is cutting from **B**'s head, reaching some distance below ground. In moment of fa li, 70% of **A**'s weight is on front leg. After issuing force, the weight is immediately going back to 70% on back leg.



Figure 18.3.1



Figure 18.3.2



Figure 18.3.3



Figure 18.3.4



Figure 18.3.5



Figure 18.3.6

#### **18.4.**

#### **DAN TUI SHOU TOU FA LI**

#### **SINGLE PUSHING HANDS \_ ISSUING FORCE WITH HEAD**

Both partners are standing in dingbabu position. Their right forearms keep contact. When **A** is pushing, **B** is opposing and tensing. **A** issuing this moment, suddenly “sitting down”, using whole body weight, slightly pressing with his body backward. There is some feeling of opening between both legs. The spring between front knee and back hip is stretched. There is spring being stretched between head and front foot. Toes of front foot are as if catching ground. Using whole body, **A** is breaking **B**'s balance. **A** is slightly hooking his right wrist, pulling back and pressing down. He is also using his left hand in the same way, pressing on **B**'s forearm and pulling back. There is some opening force between arms. When **B** is losing balance, leaning forward, **A** is suddenly issuing force with his forehead forward, slightly upward, hitting **B**'s face or temple. There should be intention of penetrating and crushing. In moment of fa li, 70% of **A**'s weight is on front leg. After issuing force, the weight is immediately going back to 70% on back leg the typical dingbabu position.



## BEIJING ZONGXUN WUGUAN

YIQUAN CORRESPONDENCE COURSE

PART 2- **MODULE 18**



Figure 18.4.1



Figure 18.4.2



Figure 18.4.3



Figure 18.4.4



Figure 18.4.5



Figure 18.4.6

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Translators and editors: **Andrzej Kalisz, Yves Lau Pau**

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# BEIJING ZONGXUN WUGUAN

## YIQUAN CORRESPONDENCE COURSE

### PART 2- **MODULE 19**

## MODULE 19

### 19.1.

### XIANG LONG ZHUANG (QIAN HOU MO JIN) LANDING DRAGON COMBAT POST (FORWARD-BACKWARD SEEKING FORCE)



Figure 19.1.1



Figure 19.1.2

*Xiang long zhuang is a bit exceptional among yiquan combat postures. When you have solid basis thanks to some time practice of combat posts and have developed proper use of mind activity, you can change from typical combat postures with 70% of weight on back leg and 30% or weight on front leg, to a position where 70% of weight is on front leg and 30% on back leg \_ front heavy and back light. Practicing this posture you continue seeking and reinforcing hunyuan li \_ the specific martial art force, unified and balanced in front-back, left-right and up-down directions. It is also a way of testing whether you are able not to loose the hunyuan li developed through earlier practice, when you move to quite different position, with more weight on your front leg, and very different position of body and hands, comparing to previous postures. Whether there is unity and balance, fullness of intention and feeling, presence of the feeling of pulsating force in your whole body. My father Yao Zongxun used to say, that although there are many postures of jiji zhuang, but they all serve seeking and developing hunyuan li, only concentrating more on some aspects and situations of real combat, so the practitioner should be able to use the principles of “issuing force in the moment of contact”, “pulsating of force in whole body”, “free and natural absorbing and issuing”, “continuous without break” in any situation, no matter what position or movement.*

*Combat postures in yiquan are a method of activating mind and body, muscles and nervous system, in order to better use natural human abilities. “If you want to know the essence of martial art, you should start from zhan zhuang”. If you want to learn yiquan well, you must first understand this principle.*



# BEIJING ZONGXUN WUGUAN

## YIQUAN CORRESPONDENCE COURSE

### PART 2- *MODULE 19*

First stand straight. Make step forward with your left foot, so the distance between both feet becomes some 80-100 cm, turn your left foot outward, so your toes are pointing to the left. Front knee is bent. Back foot is in line with heel of front foot. Back leg is almost straight and only slightly bent. Back heel is slightly raised above ground some 1 cm. 70 or 60% of weight is on front leg and 30 or 40% on back leg. Upper body is leaning forward and twisted leftward. Head is turned leftward. Eyes are watching right/back foot. Imagine that there are many springs between both legs and a spring between your head and front foot. Put your right palm on right side of your head, some 20 cm from it and slightly above. Center of palm is directed upward and slightly forward. Fingers slightly bent (“as if straight but not straight”) and pointing to the left. Elbow is lower than palm. The angle at elbow joint is about 90 degrees. Left palm is some 2-3 fist-widths from your left hip. Left arm is bent to position of 70% of whole length. Elbow is higher than palm. Center of palm is directed backward and downward. Imagine that there are many springs between both palms, wrist, forearms, elbows and upper arms. You could also imagine that you are inside a very big tree, merged into one with it. After assuming the posture, you can start seeking force in forward-backward direction. Back (right) foot is pressing ground and right leg is as if trying to straighten. At the same time front foot is starting pressing ground and front leg is as if trying to straighten. Inside of front leg is as if pressing forward. There should be feeling of compressing all the springs between both legs. Whole body is as if pushing forward, with feeling of meeting some resistance (e.g. resistance of the imagined tree). At the same time imagine that you are compressing the springs between your both arms. You should have feeling that your arms (especially front arm) are also trying to push the tree forward. There is feeling of stretching spring between head and back foot. Then stop this forward intention, and start working with intention of pulling backward. Front foot is pressing ground and front leg is as if trying to straighten. Back foot is pressing ground. There is feeling of stretching springs between both legs and stretching spring between head and front foot. There should be feeling of stretching springs between both arms. There is intention of force forward and upward in your front palm and force backward and downward in your back palm. Whole body is pushing backward, as if trying to move the big tree and meeting resistance. Then stop and “relax” the feeling of force. Repeat it many times, changing between forward and backward directions. You should practice the posture on both sides, not concentrating just on one side. Beginners should do the seeking force slowly and in very relaxed way, trying to make the feeling of force even, carefully checking it in whole body. Intention should be “enlarged” (imagining working against gigantic tree, and reaching with the mind-force very far). Here we described forward-backward seeking force in xiang long zhuang posture. Next versions will be explained later.

#### 19.2.

#### ZHOU JI FALI ISSUING FORCE WITH ELBOW

Stand in dingbabu position, with 70% or 60% of weight on your back leg. Your fists are half open, as if you kept one egg in each palm. Don't crush it and don't let it fall down. Right foot and right fist are in front. Fist is on level of your nose. Front arm shouldn't be



## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- *MODULE 19*

straightened too much. Your fist shouldn't be put more to the front than your toes. Elbow should be lower than fist, with angle about 90 degrees. Distance between both fists is 2-3 fist-widths. Back fist should be on a level enabling protecting mouth and chin. Underbelly naturally round. Chest slightly withdrawn. In shoulders and elbows there should be intention of force pointing to the sides. There should be feeling of embracing between both arms, with elbows expanding to the sides and "wrapping" inside at the same time, protecting your chest area. There should be intention of stretching spring between front knee and back hip. Head should be straight, with neck relaxed. It is as if there was a spring between your head and front foot, and a small ball below your chin. Eyes are watching forward at opponent's eyes or top part of nose. Tongue is slightly drawn back. Imagine as if there was a thin iron plate below upper and lower teeth. Mouth slightly open. You should have feeling as if there were many springs between your both fists, forearms, elbows, and also between head and front foot. Imagine that there is a thick red hot iron plate in front of you. When you want to issue force with your elbow, press suddenly ground with your back foot, straightening back leg and turning it outward. Back heel can move slightly above ground during the process of issuing force. Your whole body is turning leftward, so you can use the force of moving body. Then front foot is suddenly pressing ground, straightening and turning inward, but with intention of your front knee pointing forward (knee can move slightly forward, but there shouldn't be too big movement). In moment of issuing force, suddenly clench both fists. Your body is turning leftward and your right fist is as if issuing force toward left shoulder. At the same time your right elbow is issuing force forward, through the red hot iron plate (or you can imagine breaking it). But at the same time you should have intention of trying not to burn your elbow. Issuing force you should imagine that the springs between both arms are suddenly breaking. The issuing of force should be very fast and sharp. You can also use imagination of your elbow being a nail and your body being a hammer. When issuing force, you can imagine that you are hitting the nail with your shoulder, moving the nail deep into a hard wall. Back hand should maintain position of protecting your mouth, chin and chest. In moment of issuing force more weight is on your front leg. After issuing force immediately relax and move back to starting position. Issuing force with elbow, you should use power of your whole body.



Figure 19.2.1



Figure 19.2.2



Figure 19.2.3



## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- *MODULE 19*



Figure 19.2.4



Figure 19.2.5



Figure 19.2.6

### 19.3.

#### DAN TUI SHOU ZHOU FA LI

#### ISSUING FORCE WITH ELBOW IN SINGLE PUSHING HANDS



Figure 19.3.1

Both partners are standing in the same position as in previous single pushing hands exercises. A is pressing down B's arm, slightly pulling back (slightly hooking wrist to make the pulling back easier). B is opposing with upward force. A is using B's tension to unbalance him, suddenly hitting B's forearm with base of his left palm (the force directed downward, backward and outward). A's body is slightly sitting down and as if pressing

backward. There is feeling of springs between both legs and spring between head and front foot being stretched. Immediately raise your right arm. B's right arm is controlled by A's left hand. B is losing balance, moving forward. A is pressing ground with left (back foot), straightening back leg. Then there is also pressing down with front foot and straightening front leg. Both legs are turning leftward. Front knee pointing forward. At the same time whole body is turning leftward and right elbow is hitting B's mouth or nose area. In moment of issuing force head should have intention of leading upward. There is feeling of stretching springs between head and both feet. A should have intention of penetrating or breaking force. In moment of issuing force more weight is on front leg, then body should immediately go back to starting position of 70% of weight on back leg.



# BEIJING ZONGXUN WUGUAN

## YIQUAN CORRESPONDENCE COURSE

### PART 2- *MODULE 19*



Figure 19.3.2



Figure 19.3.3



Figure 19.3.4

#### 19.4.

#### DAN TUI SHOU XI FA LI

#### ISSUING FORCE WITH KNEE IN SINGLE PUSHING HANDS



Figure 19.4.1

Both partners are standing in the same position as in previous single pushing hands exercises. A is attacking B, pushing and pressing his forearm. B is reacting with opposing forces.

A is using the tension created in B's body, and using both hands, pressing down, pulling back and outward, unbalancing B. B's body is moving forward (toward A) and to the side (in result of A using outward force). A is slightly sitting down and moving backward, there is feeling of

stretching springs between legs. Toes of front foot are as if catching ground. Then, using the force of reaction (like sitting on a spring), body is moving upward and forward. Front leg is moving upward, forward, with intention of some inward force. Issuing force is done with knee, hitting B's stomach, ribs or chest. There should be intention of penetrating or breaking force. After issuing force, A is immediately moving to normal 30/70 dingbabu position.



Figure 19.4.2



Figure 19.4.3



Figure 19.4.4

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Translators and editors: **Andrzej Kalisz, Yves Lau Pau**

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# BEIJING ZONGXUN WUGUAN

## YIQUAN CORRESPONDENCE COURSE

### PART 2- *MODULE 20*

## MODULE 20

### 20.1.

#### XIANG LONG ZHUANG (ZUO YOU MO JIN)

#### LANDING DRAGON COMBAT POST (LEFT-RIGHT SEEKING FORCE)



Figure 20.1.1



Figure 20.1.2

*After you practiced xiang long zhuang with forward-backward seeking force for some time, and have relatively good understanding and feeling of forces, you can start practicing it with seeking force in left-right direction. The aim of all combat postures training with various directions of seeking force is to get prepared for demands of real combat. It's exactly the same with xiang long zhuang zuo you mo jin. At Zongxun Wuguan we hope that all participants of correspondence course will be serious and hard working in their study, training hard, and thinking a lot, training in a smart way, with understanding of yiquan principles, finding what is common principle, from basic stuff going deeper and deeper, practicing yiquan in a systematic way, in order to achieve good results in short time.*

The position is the same as when you did xiang long zhuang qian hou mo jin. Mind activity and feeling of opposing forces are the same. Imagine that your whole body (including arms and legs) is as if merged into one with a big tree. You want to pull the tree trunk to both sides, as if to make two pieces of it, with a crevice appearing in the middle. Back foot is pressing ground, leg slightly straightening. Front foot is also slightly pressing ground, front leg as if slightly straightening. There is feeling of opening between both legs, as if pulling two sides of the tree apart. Body is as if lifting upward. There is feeling of springs being stretched between head and front foot, and also between head and back foot. At the same time there is feeling of stretching and as if breaking springs between both palms and arms. Front hand is pushing outward and slightly upward. Back hand is pushing outward and slightly downward. The tree became separated into two parts, with a crevice between them. Then imagine that you want to connect the two parts of the tree together, pressing inward. There is closing between both legs. At this time





## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- *MODULE 20*

your body is slightly sitting down. There is feeling of compressing springs between your head and both feet. There is feeling of compressing springs between your both arms and slightly pressing down. You can many times repeat this opening and closing process. Use your intention and not normal force. The force we want to develop is the unified force of mind, nervous system, body, muscles, and not typical stiff and clumsy force.

#### 20.2.

#### DINGBABU SHUANG SHOU BI HUANRAO CEPI SHI LI T-V POSITION BOTH ARMS CIRCLING AND SIDE CHOPPING TESTING FORCE



Figure 20.2.1



Figure 20.2.2



Figure 20.2.3

Stand in dingbabu position, with 70% of weight on your back and 30% on your front leg. Left foot and left palm in front. Left arm extended forward to 80% of its length, with elbow slightly bent. Your palm below your chest level. Palm is directed obliquely upward. Fingers pointing forward and only slightly bent. Forearm is positioned obliquely upward. Raise your right hand, with your shoulder staying relaxed. Back of your palm directed inward, and inside of your right palm directed outward and upward. Fingers slightly bent and pointing forward. Angle of your right elbow is a bit bigger than 90 degrees. Your palm is 1-2 palm-widths above the right side of your head. There is feeling of springs being stretched between back hip and front knee, between head and front foot. There is feeling of springs being stretched between both arms. Whole body is turned 45 degrees to the right. Imagine that your both arms are as if sharp blades. Imagine there is a big tree in front of you, and at the same time as if your body was merged into one with the tree. Your right arm is starting slowly chopping movement forward, downward, inward. At the same time, back foot is pressing ground, straightening, pushing your body forward. Back leg is turning inward. Front foot is pressing ground, front leg straightening, knee pointing forward, leg slightly turning outward. Your back leg is urging your body movement forward and turning to the left. When your right arm is chopping obliquely forward, downward and to the left, imagine that it is cutting through the big tree. At the same time left palm and arm is turning and circling inward, downward and outward, and then upward, outward and backward, until your left palm is placed above your head, some two



## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- *MODULE 20*

palm-widths from left side of your head. Your weight is 70% on front and 30% on your back leg. Your right palm finishes its movement when it comes to level a bit lower than your chest, just above your abdomen. When you are turning leftward, you should have feeling as if your whole body was turning inside a big tree. There is feeling of springs being stretched between your both arms, between your head and back foot. After finishing the right hand chopping, continue immediately with left hand chopping. Front leg is pressing ground, straightening, pushing backward, turning inward. Back leg is pressing down, straightening, pushing backward, turning outward. There is feeling of stretching springs between your head and front foot, between back hip and front knee. When you are turning rightward, you should have feeling as if turning inside a big tree. Body and both legs are as if pressing backward, against a tree. When turning of both legs is leading the movement of turning of body, your right hand is moving outward, inward, downward, with intention of pointing forward. Right hand is moving downward, outward, upward. Left hand is as if cutting obliquely through a big tree. You finish this movement when your left palm arrives at level just below chest, above your stomach. Your right palm should be above your head, on its right side. There is feeling of stretching springs between both arms. 60% of your weight should be on your back leg, when you finish this movement. When you practice shi li, you should use intention, and not normal force, doing it in a relaxed manner, experiencing feeling of all contradictory forces, according to the demands of exercise. Your legs, body and arms should move coordinated. Force should be even, movements should be slow and even. Upper and lower should compliment each other. You should practice it on both sides.

### 20.3.

#### ZOUBU HUANRAO CEPI SHI LI

#### BOTH HANDS CIRCLING AND SIDE CHOPPING TESTING FORCE WITH STEPS



Figure 20.3.1



Figure 20.3.2



Figure 20.3.3



# BEIJING ZONGXUN WUGUAN

YIQUAN CORRESPONDENCE COURSE

PART 2- *MODULE 20*



Figure 20.3.4



Figure 20.3.5



Figure 20.3.6



Figure 20.3.7



Figure 20.3.8



Figure 20.3.9



Figure 20.3.10



Figure 20.3.11



Figure 20.3.12



## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- *MODULE 20*



Figure 20.3.13



Figure 20.3.14



Figure 20.3.15



Figure 20.3.16

Stand in the same position as in previous exercise. Also mental imaginations should be the same. Left foot is in front. Back leg is pressing ground, straightening, pushing forward, urging body forward movement. You should have intention as if moving through thick mud and overcoming it's resistance. Then you are moving your right foot above ground, until you come to right dingbabu position (70% on back and 30% on front leg). Then left (back) leg is pressing ground, straightening, pushing forward, turning inward. Front leg is pressing ground, straightening, with intention of your knee pointing forward, leg turning outward. There is feeling of springs being stretched between your both legs and a spring being stretched between your head and back foot. Because of legs movement, your whole body is turning to the right.

When body is turning, your left hand is doing chopping movement forward, inward, downward. Back hand is moving downward, upward, backward. When your left palm is below chest, above stomach level, you finish this chopping movement. At the same time, your right palm is on right side of your head, slightly above it. Weight is 70% on your right and 30% on left leg. Then do step with left leg and chopping with right hand. When left foot is moving above ground, don't change position of hands. When you come to left dingbabu position (back 70%, front 30%), your right hand is starting slowly the chopping movement forward, inward, downward. All principles and demands are the same as when you are doing left hand chopping. Then you can proceed with backward step chopping. When you moving your left foot backward, your left palm is low, and right palm is high. You are not changing the position of hands at this time. When your left foot is stepping down (it is right dingbabu position), front leg is pressing ground, straightening, pushing backward, turning inward. Back leg is slightly pressing ground and straightening, turning



## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- *MODULE 20*

outward, body is slightly pushing backward. Your body is turning as if inside a big tree, overcoming its resistance. When body is turning, your right hand is chopping forward, downward, inward. Left hand is moving inward, downward, outward, then backward, upward, outward. There is feeling of springs being stretched between your both arms. When your right palm arrives at level below chest, above stomach, your left palm should be already above your head, on its left side. Weight is back 60%, front 40%. There is feeling of stretching springs between your head and front foot, between back hip and front knee. Then do step with right leg and chopping with left hand. Your right palm is low and left palm is high. You don't change this while doing step. When you are stepping down with your right foot, your front leg is slightly pressing down, straightening, pushing backward, turning inward. Back leg is slightly pressing ground, straightening, turning outward, body is slightly pushing backward. Body is turning to the right, as if moving inside a big tree and overcoming its resistance. Left hand is doing slow chopping movement, forward, downward, inward. Right hand is moving inward, downward, outward, upward. There is intention of springs being stretched between both arms. When you finish the movement, your left palm is below your chest level and right palm is above your head, on its right side. Weight is 60% on back leg. There is feeling of springs being stretched between you head and front foot, between right hip and left knee.

*Above is description of huanrao cepi shi li with forward and backward steps. Starting practicing it, you should do it very slowly, carefully observing all feelings of body, arms and legs overcoming resistance, and observing feeling of contradictory forces between various parts of your body.*

#### 20.4.

#### DINGBU HUANRAO CEPI FALI T-V POSITION BOTH HANDS CIRCLING AND SIDE CHOPPING ISSUING FORCE.



Figure 20.4.1



Figure 20.4.2



Figure 20.4.3

Stand in dingbabu position, with left foot and left palm in front. Position and demands are



## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- **MODULE 20**

the same as when starting huanrao cepi shi li. Start right hand movement inward, forward, downward. Movements, demands, directions of forces and feelings are similar as when doing huanrao cepi shi li. When right hand is doing chopping fa li, imagine that you are breaking all those springs which were imagined when doing shi li. Imagine that you are chopping with your arm through the big imagined tree. Imagine that the blade is not only chopping through the tree, but reaching several feet under ground. Basic huanrao cepi fa li is based on basic huanrao cepi shi li. It is next step in developing your skill. The better you master the contradictory forces in shi li, the better you can do fa li. After you have relatively good feeling of contradictory forces in slow movement shi li, you use sudden burst of force, to break those contradictory forces (springs) as fast as possible, in as short amount of time as possible. When doing chopping you should have intention and feeling that your arm is chopping through all universe. You should practice it on both sides, to be prepared for changing combat situations.

Author: **Master Yao Chengguang**

Translators and editors: **Andrzej Kalisz, Yves Lau Pau**

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## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- **MODULE 21**

After practicing “Landing dragon combat post forward-backward, leftward-rightward seeking force”, it’s time to go forward with “Landing dragon combat post upward-downward seeking force”. Landing dragon combat post forward-backward, leftward-rightward, upward-downward seeking force, has the same purpose to develop universal combat force. The only difference with “Continuous seeking universal combat force” is in the step and the hands posture. By training through different steps and different hands posture then you will acquire the ability to use freely universal combat force in issuing force to strike your opponent. We can say that mind activity is the very soul of Yiquan. It is only once you can grasp the right mind activity that any posture and any step can be used effectively for real combat.

### MODULE 21

#### 21.1.

#### XIANG LONG JIJI ZHUANG SHANG XIA MO JIN LANDING DRAGON COMBAT POST UPWARD – DOWNWARD SEEKING FORCE



Figure 21.1.1

Assume step and hand posture as in the commencing form of “Landing dragon combat post forward-backward seeking force”. Stretching force feeling is also the same. When you have adjusted your posture you can start practicing “Upward-downward seeking force”. First, imagine that your whole body as if merged entirely with a gigantic tree (all your body, including two legs, two palms and two arms are merged forward-backward upward-downward and leftward-rightward). Now we start “Seeking force upward”. First, front and back soles are, at the same time, slightly pressing downward, erecting and with intention of pointing forward. Between the insides of front leg and rear leg there is like a spring slightly stretching outward and upwards. As front and back soles are slightly pressing downward, your body is also at the same time slightly erecting, with the intention of pointing forward as if you

were slightly uplifting the gigantic tree which you are merged with. Also at this time, between two palms and insides of two arms which are like holding and embracing, you have the feeling of springs stretching slightly (parting) outward, uplifting and intention pointing forward. Now your body has just



## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- **MODULE 21**



Figure 21.1.2

uplifted this gigantic tree, you imagine it slightly trembling. You should use uplifting force as the main force, other forces are supplementary. Then stop this uplifting force.

Now let's start "Downward seeking force". First, front and rear soles are, at same time, slightly pressing downward, two legs knee joint slightly bent downward, between insides of two legs you have like a spring stretching or you feel this big tree trembling slightly. Then two legs knee joint slightly bent downward are closing inward, rear leg slightly sitting backward/downward and leaning. As your two knees joint slightly are bending downward, your body at the same time moves slightly downward as merged with this gigantic tree. Buttocks, lower back, back, shoulders have like the feeling of leaning backward and downward against a big tree behind you. In this time, between two palms and two arms at the same time

you have the feeling of slightly pulling downward and closing inward this tree you are holding. Two arms also, at same time, are as if slightly leaning backward against a big tree behind you. Now your body, through this embracing and pulling downward movement, has brought back this gigantic tree to its initial position. You should use downward force as the main force, the other forces are supplementary. Then stop this downward force.

From now on you can repeat "Landing dragon combat post upward-downward seeking force". You should move slowly, slightly move and combine with this mind activity of upwards and downwards tiny resistance feeling. If you feel exhausted in your mind or limbs aching in seeking force, you can pause for a while mind activity, wait, relax then later restart continuous seeking force. You should alternate left and right posture, and not stress your practice on one particular side.

### 21.2.

#### **SHUANG TUI SHOU SHOU FA HUANG RAO LIAN XI** **BOTH HANDS PUSHING HANDS CIRCLING PRACTICE**





## BEIJING ZONGXUN WUGUAN YIQUAN CORRESPONDENCE COURSE PART 2- *MODULE 21*



Figure 21.2.1



Figure 21.2.2

Two partners are standing in T-eight step, with left foot in front, right foot in back, two partners facing each other. Two partners left/front foot facing straight forward to his opponent's bridge of nose and chest mid-line position. Two partners are raising their two arms to shoulder position. A's two hands in the upside and B's two hands in the downside, middle of A arms pressing middle of B arms. For each partner, five fingers of two hands have like the intention of pointing forward his opponent's bridge of nose, and chest mid-line. The part of both arms where two partners are in contact is called "point". Concerning this converging point, my father Late Grand Master Yao Zongxun used to say: "Through this point, you can realize whether your opponent's force is strong or weak, whether it happens a false or a true instantaneous change, and at the same time it is through this point that you can protect yourself and attack your opponent—it is the front line position of the two opponents."



Figure 21.2.3



Figure 21.2.4

When A and B have adjusted their posture, the two opponents' hands posture is such that each hand of one protagonist is controlled by his opponent's one, therefore no one can launch an offensive with both sides.

Now A is looking for an opportunity during the time his opponent is moving. First A's left/up hand use middle of arm underside to press B middle of right arm, when pressing downward, he should have elbow forward, with closing inward and drill upwards forces.



## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- *MODULE 21*

The force is pointing B chest mid-line, leaving B's right arm unable to assume a rounded posture. In this time B's right arm under A arm's forward, downward, inward and upwards screwing and threatening force, uplifts slowly right elbow, right elbow and right palm, wrist rotating to oblique inward, using his elbow inclined plane as touching point to support A's arm. In this time B's right arm already is elbow high and hand low, the center of palm facing outward. When B right arm is rotating inward, he is exerting an inward, downward, forward and oblique upwards inward screwing force, pointing A's chest mid-line.

As A left arm threatens B right arm, A's right arm, also at same time, is pressing downward and pulling back B left arm, parting outward, as to press B's left arm to a lower position and disperse it, launching an attack to B. In this time B's left arm threatened by A's right hand and then adopts and follows A right arm pressing downward, pulling back and parting outward force, follows also A's oblique forward outside rotating force. When managing this rotation, B's left arm must exert a forward rotating elbow force as to manage A's right hand attack in B left arm into an oblique downward and forward outside rotating force inducing therefore emptiness (to A's attack) as his counter attack. When B's left arm is rotating inward, downward, forward and upward slightly outward, elbow uplifted, shoulder should not raise, the center of palm facing outward, use left elbow inclined plane posture elbowing to adapt against A's arm's pressing downward, pulling back and parting outwards force. When B left arm is rotating, the intention is still pointing A chest mid-line position. At this time A's two hands posture is already left arm in a oblique upward and forward position, right arm in down position. B's two hands posture is right elbow uplifted, arm inclined plane force pointing to A chest mid-line. The elbow at about the level of A chest. Palm and forearm positioned obliquely downward and forward, the center of palm facing outward, five fingers pointing forward. B's arm posture is elbow uplifted, the elbow inclined plane force is pointing A chest mid-line, the elbow lower than right elbow about 2-5 cm. In the same time A's two hands posture has already reached another situation where two arms are facing each other hand of the opponent.

Now A's left arm begins to press and rotated, outward and backward, and then downward, B's right arm, pulling it to lower position and disperse it. Now B's right arm is threatened by A left arm exerting a downward, outward, and backward pressing and rotating force. B's right elbow uplifted posture does not change, use right arm to extend obliquely forward and downward which follows A left arm downward, outward and backward rotating force, now managing this rotation force through forward, outward, downward and upward directions. When B's right arm is rotating forward, outward, downward and upward, B should use his "elbow" force to rotate, as an answer to A's left palm sudden forward attack.

Because of changes occurring in B's force, A cannot find any chance to attack B. In this time A's left arm is entwining B's right arm which is beginning to rotate outward, upward, forward and inward. His arm is pointing B chest mid-line, trying to attack B from outside to inside. When B's right arm is following it is through an inward elbow force rotating inwards outwards. When A's left arm is rotating forward, inward, upward and backward, B's right elbow is pressing downward, right arm exerting a downwards, inwards,



## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- **MODULE 21**

forwards and upwards force. The force is pointing A chest mid-line. B's right palm five fingers also at same time are pointing A chest mid-line position. When right arm is rotating inwards the force still supports outward A's left arm closing inwards force. In A's left arm is twisting downward, forward, backward and upward, A's right arm pointing B chest mid-line position. Trying, from the periphery, to attack B inwards, forward and upwards. B's left arm at this time is again following through an inward elbow force rotating outward. When A right arm is rotating outward, upward, forward and inward, B's left elbow closes downward and inward. Left arm exerts a downward, inward, forward and upwards screwing force. The force is pointing A chest mid-line position. B's left palm five fingers also at same time pointing A chest mid-line position. When left arm is rotating inward, the force still supports outward A's right arm closing inwards force. Now two partners hands posture has already returned to A's two hands in the upside, B's two hands downside, fixed step and both hands are as in the commencing form of this pushing hands.

From now on, you can repeat practicing pushing hands fixed step circling. It is through "Fixed step both hands pushing hands circling" that you can enhance two hands connection and force changes which is principally what you have already started to apprehend through universal combat post seeking universal combat force, this should be an upward-downward, forward-backward, leftward-rightward complete integrated massive force. Again by combining with testing force practice, you will definitively improve your pushing hands circling posture skill and establish a solid basis. In both arms pushing hands circling practice two legs force change and whole body coordination are especially important. Two legs force change can transmit directly to the body and upper limbs force change. When you practice both hands pushing hands, the quality of your internal force changes reflects directly how good is your Yiquan standing pole testing force basis: the better it is, in both hand pushing hand circling, the more uniform is your force, the more harmonized is your body, the more continuous is your force. Like a huge snake entwining your opponent arms, while not presenting him interspaces. You practice on two sides slowly, don't put all your strength in rotating. When two arms are rotating, you should be careful in using mind and pointing force to opponent mid-line position. Both arms and whole body all at the same time are pointing your opponent mid-line position. We can say that "Both hand pushing hand circling practice" is a "two partners" testing force.

### 21.3.

#### **SHUANG TUI SHOU ZOU BU SHOU FA HUAN RAO LIAN SI BOTH HANDS PUSHING HANDS CIRCLING WITH STEPS**



## BEIJING ZONGXUN WUGUAN

YIQUAN CORRESPONDENCE COURSE

PART 2- *MODULE 21*



Figure 21.3.1



Figure 21.3.2



Figure 21.3.3



Figure 21.3.4



Figure 21.3.5



Figure 21.3.6



Figure 21.3.7



Figure 21.3.8



Figure 21.3.9



Figure 21.3.10

Assume previous step and hand posture. First A begins to make a step forward, A's right/rear leg is pressing downward and stretching forward; your body is moving to B's direction. When A's right/back sole is uplifting from ground and moving forward, B's weight, at the same time, is sitting downward, left forefoot uplifting ground and stepping back in the direction of inside right/back sole. Then A's right/rear foot has also moved into universal combat post T-eight step and sole pressing ground, B's left forefoot has already returned into universal combat post T-eight step position.

Now A is making a forward step, B stepping backward. With that again practice, B stepping forward, A stepping backward. When both partners have practiced one forward step and one backward step, they should combine with two hands entwining each opponent's two arms. Concerning force connotation requests, you can refer to "Fixed step



## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- *MODULE 21*

both hand pushing hand circling” exercise where is already described all requests for every force change. When practicing with step, you should definitively coordinate hand, foot and body, with whole body been harmonized. Practice slowly this fascinating exercise.

#### **21.4**

#### **ZOU BU HUAN RAO FA LI** **CIRCLING ISSUING FORCE WITH STEP**

Assume T-eight step, hand posture unchanged. Left foot in the front and right foot in the back, right arm extending forward, the center of palm is presenting obliquely upward. Five fingers are pointing forward to navel level, the body has already turned 180°. Left arm uplifted to left side of your head, the center of palm facing outward, five fingers are pointing forward, hand high and elbow low, forming 90° angle, underside of arm outward.

When you have adjusted your posture, first right/rear foot begins to moving to the inside of left/front sole. When right foot moved forward up to T-eight step position, right/front sole is slightly pressing ground. When right/front sole is pressing ground, left sole is suddenly pressing downward, left leg stretching forward, erecting and screwing inward; left arm rotating suddenly inward, downward and forward, with the intention to split obliquely into two parts an imaginary gigantic tree. When splitting the tree, left arm arrives down to about the navel position. At the same time right arm also at same time, is jointly rotating outward, exerting also backward, outward and upward forces. Your intention during this upward-downward splitting movement is to break the horizontal spring tying your two arms. When right hand is stretching backward, up to 10 cm above the right side of your head, the center of palm presenting obliquely upward, underside of arm facing outward, elbow low and hand high, presenting 90 °. When issuing force the belly twisting rightward 180°, between head and left/rear foot you have like a spring stretching slightly upward-downward. Now distribution of weight is 70% and 30% on your front leg and rear leg.

Then practice again left posture circling chopping issuing force with steps. First, left/rear foot begins to move to right sole inside direction up to T-eight step position. Sole is pressing ground. When left sole is pressing ground, right sole is pressing ground, stretching forward and erecting. Right leg is screwing inward, right arm is suddenly rotating inward, downward and forward, with the intention to split into two parts the imaginary gigantic tree; your intention should be to split this big tree down to the ground.



# BEIJING ZONGXUN WUGUAN

## YIQUAN CORRESPONDENCE COURSE

### PART 2- *MODULE 21*



Figure 21.4.1



Figure 21.4.2



Figure 21.4.3



Figure 21.4.4



Figure 21.4.5



Figure 21.4.6



Figure 21.4.7



Figure 21.4.8



Figure 21.4.9



Figure 21.4.10



Figure 21.4.11



Figure 21.4.12

When splitting obliquely downward, right arm arrives at about the navel position. Right arm have downward, inward and upward force. You have the intention of breaking a horizontal spring tying your two arms. When left hand is stretching backward, reaching about 10 cm above the left side of your head. The center of palm presenting obliquely upward, underside of arm facing outward, elbow low and hand high, offering a 90°angle.



## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- *MODULE 21*

When issuing force the chest and belly should turn leftward 180°, between head and right foot you have like a spring stretching slightly upward-downward. Now the distribution of weight is 70% and 30% on your front leg and rear leg.

From now on, you can practice again backward step circling issuing force. Left foot and left hand in the front, left arm at about your navel position, the center of palm is facing obliquely upward. Five fingers are pointing forward, hand high and elbow low forming a 90° angle, underside of arm facing outward. When you have adjusted your posture, forefoot begins to step backward to right sole inside direction until reaching T-eight step position. When left sole is pressing ground, right sole is suddenly pressing downward, erecting, leg rotating inward, left/rear foot at same time jointly pressing downward and erecting, the leg is rotating outward. Right arm is suddenly rotating inward, downward and forward, your intention is to split this imaginary gigantic tree; this intention should oriented down to the ground. Then right hand is splitting down to about your navel position. When right arm is splitting inward, downward and forward, left arm at the same time is simultaneously rotating outward. You should have outward, backward and upward forces. Your intention while splitting upward-downward is to break all horizontal springs tying your two arms. When right hand is stretching backward, it will reach about 10 cm above the right side of your head. The center of palm facing obliquely upward, underside of arm facing outward, elbow low and hand high forming a 90° angle. When issuing force, chest and belly should turn right 90°. Between head and right forefoot you have like a spring stretching slightly upward-downward. Now the distribution of weight is 60% and 40% or 70% and 30% on your front leg and rear leg. With that practice again right posture backward step circling chopping issues force. First, forefoot begins to step backward to left sole inside direction until T-eight step position, then sole is pressing ground. When right sole is pressing ground, left sole is suddenly pressing downward, stretching forward, erecting and the leg twisting outward. Right sole is also at the same time pressing downward, erecting, leg rotating outward. When left arm is splitting suddenly inward, downward and forward, left sole is suddenly pressing downward, stretching forward, erecting and leg rotating outward. Right sole is also at same time pressing downward, erecting, leg rotating outward. Left arm is rotating suddenly inward, downward and forward, with the intention of splitting obliquely this imaginary gigantic tree down to the ground. When left arm is splitting downward, it should arrive to your navel position. When left arm is splitting inward, forward and downward, right arm at same time is rotating outward, and should combine outward, backward and upwards forces. Also when you are splitting downward, you should imagine that you are breaking all springs between two arms. Right hand should stretch backward up to 10 cm about rightward and upward of head about 10 cm. The center of palm facing obliquely upward, underside of arm outward, elbow low and hand high forming a 90° angle. When issuing force, chest and belly should twist to the right 90° angle, between head and left foot you have like a spring stretching slightly upward-downward. Now the distribution of weight is 60% and 40% or 70% and 30% on your front leg and rear leg. You have completed forward-backward step circling chopping issuing force exercise. In the beginning you should practice your movements slowly, and only when competent you can gradually increase speed and issuing force'.



**BEIJING ZONGXUN WUGUAN**  
YIQUAN CORRESPONDENCE COURSE  
PART 2- **MODULE 21**

Author: **Master Yao Chengguang**

Translator and editor: **Yves Lau Pau**

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## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- **MODULE 22**

As you have practiced “Landing dragon combat” posts forward-backward, leftward-rightward, upward-downward seeking force, and you have made some significant progress, then it is time for you to start Yiquan “Landing dragon combat” post mixed seeking force. Practicing mixed seeking force is to apply our same principle that we used previously in forward-backward, leftward-rightward, upward-downward “mono direction” seeking force, to seeking force with changing directions. This will be very useful to increase agility, independency between all different directions and deepen internal connotations when seeking force. By “Landing dragon combat post mixed seeking force”, we mean to check how effective is your seeking force, once being oriented simultaneously in six directions. While changing directions seeking force, does your mind keep full control of your whole body? Do you have a strong resistance feeling between your whole body and your environment, in every direction? While practicing mixed seeking force, if you can still keep yourself very agile, adaptable and have a very strong resistance feeling in every direction, then we can say that you have set up a very good basis in “Landing dragon combat post” and that you’ve gained the very essence of Yiquan posts. This basis will definitively prepare you favorably for real combat. Through Yiquan approach, you will gradually reach the level where, in real combat situation, you can chain freely explosive issuing forces and evasive changes which just resulting from an arduous progressive training starting from posts training. Practice slowly and diligently this requisite exercise.

## MODULE 22

### 22.1

#### XIANG LONG ZHUANG (LIU MIAN MO JIN)

#### LAND DRAGON COMBAT POST SEEKING FORCE IN SIX DIRECTIONS



Figure 22.1.1



Figure 22.1.2

Stand in T-eight step and hand posture as previous “Land dragon combat post seeking force” mono-direction. When you have adjusted your posture, then pushing slightly forward with the body entirely merged with a gigantic tree. And then stop this pushing force. Then slightly open this gigantic tree. Then stop this opening force. Continue with applying a slightly growing downwards force to this big tree. Then stop this downward force. After pull slightly back this

big tree. Then stop this pulling force. Continue by closing inward this (split) big tree. Then stop this closing force. After slightly uplift the big tree. Then stop this uplifting force. Then you can start seeking force with changing directions in any order of direction,



## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- **MODULE 22**

but still respecting rigorously seeking force principles and deepening your resistance feeling. Practice slowly.

#### 22.2

#### **DING BU GOU GUA FA LI**

#### **FIXED STEP HOOKING-PULLING ISSUING FORCE**



Figure 22.2.1



Figure 22.2.2



Figure 22.2.3

Assume T-eight step, left foot and left hand in the front. The distribution of weight is 50/50. Two hands posture can refer to Module 4 of our Correspondence course: “Hooking-pulling combat post”. When you have adjusted posture, imagine that the five fingers of your two hands and your wrists are tied with a far tree or a distant wall with springs slightly stretching. Insides of two hands have also many horizontal springs slightly stretching. Whole body is like merged with gigantic tree. Now begin practice hooking-pulling issuing force. First right/rear foot and right/rear leg are suddenly sitting downward, as if suddenly breaking the spring stretching between insides of front and rear feet. At this time imagine that your buttocks, crotch and insides of two legs as if suddenly sitting on a stump lying on the ground. Your lower back, back and shoulder also at the same time are slightly leaning against a tree behind you. Also during this time two palms, two wrists and two arms are also hooking backward and upward. Two elbows and bases of arm are suddenly issuing force downward obliquely, with the intention of suddenly breaking all springs between two hands five fingers and two wrists; but also suddenly breaking springs between upper parts of your arms. Now two palms and arms have already pulled back to a distance of 1/3 m from your chest and then stop. Between right/back hip and front knee, you break also the stretching spring. Between head and left sole you have like a spring stretching upward-downward. The distribution of weight is 30% and 70% on your front leg and rear leg. Then stop this pulling intention and relax. The distribution of weight returns to 50/50. You have completed the whole course of hooking-pulling issuing force. From now on you can repeat practice issuing force with left posture and right posture.



## BEIJING ZONGXUN WUGUAN

YIQUAN CORRESPONDENCE COURSE

PART 2- *MODULE 22*

### 22.3

#### SHUANG TUI SHOU GOU GUA FA LI YUN YONG

#### BOTH HANDS PUSHING HANDS USING HOOKING-PULLING FORCES PRACTICE



Figure 22.3.1



Figure 22.3.2



Figure 22.3.3

Hooking-pulling issuing force uses in comparison much more issuing force than most of both hands pushing hands real combat exercises. This constitutes an active method to attack with both hands under your opponent's both hands. You should use it with your whole body fully harmonized. When both hands and both arms are issuing force, they are exerting three forces: a pulling back force, a parting outward force and slightly hooking upward force. Two partners have their weight leaning forward or dispersing (breaking) opponent's two hands and two arms posture, like to create better opportunity for your issuing force. You should not hesitate to refer to previous "Hooking-pulling testing force" exercises and "Fixed step hooking-pulling issuing force" for further basic details.



## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- **MODULE 22**

Entwining after entwining, you should not allow any breach in your “Hooking-pulling issuing force” exercise, otherwise you cannot reach any improvement.

Two partners standing with left T-eight step for example, A’s both hands are pressing B’s both hands or middle of arm, giving to B the feeling of pressure through his both arms. In this time B can catch A’s both arms, suddenly right/rear foot and right/rear leg are sitting downward, as if suddenly breaking the spring between insides of front and rear legs. Imagine that your buttocks, crotch, inside of two legs are suddenly sitting on a stump lying on the ground. At this time five toes of left forefoot are grasping ground. Left/front knee has the intention of pointing forward, front leg trying to relax, as if front leg is buried in the ground, unable to move. Because right/rear leg is sitting downward, the body also at same time moving backward, slightly sitting suddenly downward and leaning backward. Lower back, back and shoulder are also leaning backward at the same time, bringing along two palms, two wrists and two arms suddenly backward; two elbows parting obliquely downward and outward; wrists hooking A’s both arms, exerting a hooking upwards force, this has the effect to throw A off balance even falling forward; or dispersing A’s both arms posture. At this time B’s distribution of weight is 30% and 70% on your front leg and rear leg. When issuing force backward, B should move suddenly very fast both hands forward, upward, both arms slightly closing inward have upward and forward issuing force. This issuing force brings A’s chest to lean up. When you are issuing force, it should be principally through the bases of both hands for, both hands five fingers are supplementary vectors. B’s intention is to make A flying, or to pierce A’s force. Then stop this issuing force and relax.

From now on you can continue seeking opportunity in pushing hands actual combat, by using hooking-pulling issuing force. When both hands pushing hands hooking-pulling are issuing force it should be like instantaneous, the force being explosive, issuing clearly. When issuing force the movement shouldn’t be too big. Just bring A off balance or dismantle his posture. In a word when issuing force, your hooking-pulling distance should be set up by yourself according to how you can set up the most favorable conditions. Fast is better than slow/short which is better than long/slow in general.

#### **22.4**

#### **DING BU PIAN GUA FA LI**

#### **FIXED STEP PARTING-PULLING ISSUING FORCE**

Standing step and hands posture are the same than in the Module 5 of our correspondence course “Parting-pulling testing force”; mind activity is also the same. When you have adjusted your posture, let’s start with “Fixed step parting-pulling issuing force”.



## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- **MODULE 22**



Figure 22.4.1



Figure 22.4.2



Figure 22.4.3

First, left/rear foot and /left rear leg are suddenly sitting downward, five toes of right/front sole jointly slightly grasping ground. Right/front knee has the intention to point forward, front leg trying its best to relax, as if buried in the ground. When left/rear leg is suddenly sitting downward it is like you are suddenly breaking the spring inside of front and rear legs. Imagine that your buttocks, crotch, insides of two legs are suddenly sitting on a stump lying on the ground. Because left/rear leg is suddenly sitting downward, your body is also at the same time moving backward suddenly slightly, sitting downward and leaning backward. Lower back, back and shoulder at same time like pressing backward against a big tree behind you. Because the body is suddenly slightly sitting downward and leaning backward, this bring along two palms, two wrists and two arms at same time to pull suddenly back. Right/front arms exerting a pulling back force, elbows exerting a parting outward force, middle of palm and arm exerting uplifting obliquely backward and upward forces. Left/back palm, arm and wrist at same time are moving downward, outward, backward like grasping something, parting outwards force should be your left elbow main force. As if suddenly breaking all horizontal springs tying the five fingers of your two hands and two arms. At this time the distribution of weight is 30% and 70% on your front leg (right leg) and rear leg (left leg). Then stop this issuing force and relax. Then your distribution of weight is 50/50. From now on you can repeat practicing “fixed step parting-pulling issuing force”. You can alternate left and right posture.

Author: **Master Yao Chengguang**

Translators and editors: **Andrzej Kalisz, Yves Lau Pau**

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## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- **MODULE 23**

*One leg stand post in Yiquan is very specific, therefore you should only practice one leg post after achieving strong basis in universal combat post. That's mean that when you are standing in universal combat post, conducting your mind activity, you can perceive a strong resistance feeling in the whole body. Your training in universal combat post has lead you to really master all range of modulation that your mind may induce in contraction-relaxation of your limbs, your muscles. It is only under this condition that you can carry on "One leg post" exercise.*

*One leg post, compared with universal combat post seeking force continuous seeking universal combat force, presents significant differences. It requests a real mastering in seeking universal combat force, bringing better balance, easier extension in your movements, and a more complete harmony in your whole body. It will enhance your strength, building up stronger muscles.*

*As a result, in real combat situation, you can perform heavily kicking, stamping and pointing issuing force. So, one leg post has direct application in combat, and you should not neglect it.*

### **MODULE 23**

#### **23.1**

#### **DU LI ZHUANG(ZUO YOU MO JIN)**

#### **ONE LEG POST (SEEKING FORCE FORWARDS BACKWARDS)**



Figure 23.1.1



Figure 23.1.2

Whole body standing erected, left sole parallel is pressing ground, left knee slightly bent, Right foot and leg uplifting from the ground for about 30-40cm. The five toes of your



## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- *MODULE 23*

sole pointing outward, inside of the sole facing forward. Left leg is separated from right leg for about 2-3 palm widths. Right ankle is slightly hooking back, as if squeezing a ball, but not really squeezing, use mind not force. When you have adjusted your posture, imagine that your whole body is merged entirely with a gigantic tree. Back of two legs, buttocks, waist, back and neck are if slightly leaning against a tree or a wall behind you. Buttocks are as if sitting on a high stool, two hands uplifting, left hand at about mouth level, right hand uplifted at your shoulder level. The center of your palm is facing inward, five fingers slightly opened; distance between two hands is about 3 palm-widths. . Two elbows with wrists forming about 90 degree, elbow low and hand high, hands posture are the same than in universal combat post. Eyes looking at the direction of left hand, upward and forward, left/front hand extending forward, and should slightly over pass your left tiptoes. Your head, hand and foot are making three points on the same line. Imagine that you are merged with a gigantic tree. Five fingers of the two hands , palms, insides of arms, chest, belly, insides of two legs, all are as if glued to the tree; back of your body, two legs, outside of two arms are if surrounded by the big tree. Between head and left foot you have like a spring stretching upwards-downwards; between head and right ankle you have like a spring stretching, the body turns from left to right with angle of 45 degree.

When you have adjusted your posture, let's start "Seeking backwards force". First, left knee is slightly bent downward, buttocks slightly sitting and leaning. Right leg and left leg are parting outward, pulling back, and uplifting. On all these forces, pulling backwards should be the main force, parting outward and uplifting forces are supplementary. Because left leg is sitting and leaning backward/downward, the back of two legs, waist, shoulder and neck are, in the same time, making this gigantic tree slightly moving. At this time imagine that your five fingers of two hands, inside of arms, chest, belly and two legs are pulling this gigantic tree slightly backward. When seeking force backward, inside of two arms are pulling backward, parting outward and uplifting, combining these three forces. Between your head and left foot, you have like a spring stretching slightly upward-downward; between you head and right foot you have like a spring stretching slightly upward-downward. When pulling backward, left five toes of sole should slightly grasp the ground. Under right sole you have like a spring slightly stretching upward/downward. Keep in mind at this time your feeling of being merged with this gigantic tree which slightly moves when you are pulling backward. Then stop this pulling force.

Now push slowly forward the gigantic which was previously displaced backward. First, your left sole is slightly pressing downward, stretching forward and erected, right sole also at the same time is slightly pressing downward , stretching forward, two legs slightly closing inward. Because left leg is pressing downward, stretching forward and erecting, your body moves slightly forward as pressing the big tree. In the same time two palms, five fingers, inside of arms are closing forward, inward and with a slight pressing downward force. Between your head and left foot, head and right foot you have like springs stretching and closing upward-downward. When you are pushing forward with the body merged with the gigantic tree, you should move slowly. Then stop this moving force.



## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- **MODULE 23**

For now on, you can repeat practicing “One leg post seeking force forward-backward”. When practicing one leg post seeking force forward-backward, your whole body should relax, don’t use force to push or pull, just relax. Slow and tiny movements, as if you are tasting the resistance feeling on your whole body when pushing forward and pulling back this gigantic tree. During your training if you feel your muscles tired, you can pause few minutes, stop mind activity, wait a while with limbs and muscles relaxed. When assuming one right leg post if the right foot feels tired, you can adjusted your height, keeping the same mind of activity, then you should later alternate left and right posture.

### 23.2

#### SHUANG TUI SHOU PIAN GUA FA LI YUN YONG FIXED STEP BOTH HANDS PUSHING HANDS PARTING-PULLING ISSUING FORCE



Figure 23.2.1



Figure 23.2.2



Figure 23.2.3



Figure 23.2.4



Figure 23.2.5



Figure 23.2.6

Two partners are standing in left T-eight step. A’s right arm presses B’s left arm, B’s left center of palm facing obliquely upward, five fingers pointing A, elbow low and palm high. A’s left arm under of B’s right arm, controlled and pressed by B’s right arm. During the time B is entwining A, one hand up and other hand down, looking for an opportunity, B’s right leg is suddenly sitting downward and slightly leaning backward. Five toes of left/front sole are suddenly slightly grasping ground, between insides of right/rear leg and left/front leg B is exerting suddenly a parting outward force, as if B is breaking suddenly the spring stretching forward-backward, leftward-rightward inside of two legs. As right/rear leg is sitting downward and slightly leaning backward, this brings along B’s body suddenly downward and slightly leaning backwards. B’s left/front hand, at the same





## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- **MODULE 23**

time, uses the body inertia to move downward and to lean slightly backward, while suddenly pulling back. Elbow and wrist outward, middle of arm and wrist are hanging obliquely upward, B's left wrist slightly hooking, at the same time right hand is suddenly pressing downward, pulling back and parting outward. As B's is suddenly issuing force backward, at this time, A's body is leaning forward, two hands and arms posture already dispersed, unable now to protect himself. During the time B is dealing with A's two hands, B should issue force forward, upward and inward in the direction of A chest mid-line.

### 23.3

#### **DING BU FU AN QIU FA LI** **FIXED STEP PRESSING BALL ISSUING FORCE**



Figure 23.3.1



Figure 23.3.2



Figure 23.3.3

Assume in T-eight step, the distribution of weight is 50/50. Left foot and left hand in the front, two hands and two arms raising to your nose level, two hands extending forward, up to about 80% full extension, the center of palm facing downward, five fingers of two hands opened, slightly pointing forward, palm high and elbow low, stand in T-eight step left posture universal combat post. Imagine that you are a giant, using your two palms and arms to press one huge iron ball, your two arms are suddenly pressing the huge iron ball onto the ground. First, right/rear leg is suddenly pressing downward, five toes of left/front sole are suddenly grasping ground. Between two legs the spring stretching forward-backward, leftward-rightward, is suddenly breaking. Imagine that insides of two legs, crotch, buttocks as if sitting on a big stump. When right/rear foot is suddenly pressing downward, insides of two legs, crotch and buttocks are at the same time suddenly sitting downward, as if suddenly sitting on the big stump lying on the ground. Because rear leg is suddenly sitting downward and slightly leaning, body also at same time is suddenly sitting downward and slightly leaning. Two hands and two arms, at the same time, are suddenly pressing the huge iron ball in the ground. When you are issuing force downward, you should use principally the bases of two palms, two elbows and bases of arms are supplementary. When issuing force downward, you are exerting also a slightly parting outward force, and a slightly pulling back force. However downward



## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- *MODULE 23*

force should be the main force, parting outward and pulling back forces are supplementary. When you are issuing force downward, imagine that between five fingers of two hands, springs stretching obliquely forward, upward and downward and springs between the two wrists, stretching upward-downward, are all suddenly breaking with a “crack” sound. When issuing force downward, the distribution of weight is 30% and 70% on your front leg and rear leg. Also when you are issuing force, two palms and arms are under of chest and belly level. Then stop this issuing force and relax. From now on, you can repeat “Pressing ball issuing force.”

#### 23.4

### SHUANG TUI SHOU FU AN QIU FA LI YUN YONG FIXED STEP BOTH HAND PUSHING HANDS USING PRESSING BALL ISSUING FORCE



Figure 23.4.1



Figure 23.4.2



Figure 23.4.3



Figure 23.4.4



Figure 23.4.5



Figure 23.4.6

Two partners are standing in T-eight step. A's both hands downside, B's both hands upside. Two sides both hands should be at shoulder level. After having adjusted their posture, first, B is grasping the opportunity that A's both hands are downside: his right foot is suddenly pressing downward, inside of two legs, body, two hands and two arms having the mind activity as we have already explained before. Suddenly dispersing A's two hands downward, outward and slightly backward, the weight slightly leaning forward. At this time A, under B's assault, has lost any chance to counterattack. Then B is suddenly issuing force to A's chest mid-line level. When issuing force he is using forward, inward and upwards forces, where forward force is the main, inward and upward forces are supplementary. Use bases of two palms to attack your opponent, the issuing force should be clear (neat), the force should be short, like penetrating your target with your mind. Then stop this issuing force and relax.



**BEIJING ZONGXUN WUGUAN**  
YIQUAN CORRESPONDENCE COURSE  
PART 2- **MODULE 23**

From now on you can repeat this issuing force exercise.

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# BEIJING ZONGXUN WUGUAN

## YIQUAN CORRESPONDENCE COURSE

### PART 2- **MODULE 24**

*You have practiced one leg post seeking force forward-backward and you can notice a clear impression when you are doing this exercise, then you can go on by practicing one leg post seeking force leftward-rightward. Leftward-rightward seeking force purpose is to increase your leftward-rightward power up to an expert level. Results of “leftward-rightward seeking force” training are very effective: each directional force will be strengthened to a level that even the practitioner could not imagine before training. At that time, with an expert level of mind activity you will assume any one post, any testing force, any issuing force and any step contained in Yiquan training.*

*Taking off its mind activity aspect, Yiquan will be changed simply into “Taolu” (routine) fixed posture boxing, then as dropping Yiquan’s real essence, Yiquan will have not any smallest meaning of existence. Yiquan’s real essence is fully compliant to modern scientific theories, dropping useless and adopting the most effective theories that will lead the practitioner to the shortest way in mastering the authentic art of Chinese boxing. Then perpetuating the real Yiquan, each of his movements will be animated by an abundant mind activity and an amazing striking ability in combat. In our present times there is no more room for those who are developing their combat strategy theories from their armchairs. As Yiquan is denigrating openly and directly whatever phenomenon called “distance striking”, far distance untouched issuing force while bringing down opponents. Great master of Yiquan such as Mr. Wang Xiangzhai, Yao Zongxun used to say “Yiquan is based on the principle of strength, therefore use strength to clarify any question”. I hope that my students could understand this true meaning of Yiquan, this will help them in their arduous training of Yiquan, and definitively help them to enhance their combat skill level, deserving therefore the authentic qualification of Chinese Martial Arts expert.*

## **MODULE 24**

### **24.1**

#### **DU LI ZHUANG (ZUO YOU MO JIN)**

#### **ONE LEG POST SEEKING FORCE LEFTWARD-RIGHTWARD**

Standing step and hands posture are the same as described previously. In the commencing posture: two legs mind activity request, mind activity request of your whole body merged with a gigantic tree, two hands and two arms mind activities all are the same as before; as well as for the springs stretching between head with left foot, between head and right foot.

When you have adjusted posture, you can start to practice leftward-rightward seeking force. First, left/back sole is pressing downward, buttocks slightly sitting and leaning, uplifted right leg and left leg are slightly parting outward. Exerting three forces: slightly



## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- *MODULE 24*



Figure 24.1.1



Figure 24.1.2

Pulling back, parting outward and uplifting, it should be parting outward between two legs the main force, pulling backward and uplifting forces are supplementary. As left leg is parting outward, slightly sitting and leaning backward and downward: back of two legs, buttocks, waist, shoulder and neck are also, at same time, pushing the gigantic tree to move slightly. At this time five fingers of two palms, insides of arm, chest, belly and insides of two legs are, at the same time, pulling backward, making the gigantic tree slightly moving. When practicing seeking force leftward-rightward, insides of two arms are exerting simultaneously three forces which are pulling backward, parting outward and uplifting. Between your head and your left foot you have like a spring stretching slightly upward-downward; between your head and right foot you have like a spring stretching slightly upward-downward. When you are seeking force leftward-rightward, five toes left sole are slightly grasping ground. Underside of right sole you have like a spring stretching slightly upward-downward. At this time, imagine this gigantic tree slightly split after being subject to leftward-rightward seeking force. Then stop this open force. Now you are slowly closing inward as to reassemble the gigantic tree. First left sole is pressing downward, stretching forward and slightly erecting, right sole also at the same time is slightly pressing downward, stretching forward, inside of two legs you are slightly closing inward, with the intention of closing inward inside of two legs as to reassemble this big tree as it was previously. Because left foot is pressing downward, closing inward, erecting and stretching forward, your body is slightly moving forward as to push the big tree. At this time five fingers of two hands, palms and insides of arms are, at the same time, pressing inward, forward and slightly downwards. Two palms and two arms have the intention of closing inward, reassembling the split big into one part. At this time between head and right foot you have like a spring stretching upward-downward but also



## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- **MODULE 24**

closing upward-downward. When two hands and two arms are closing inward this big tree, closing inward force should be the main force, forward and pressing downward forces are supplementary. Now imagine that this gigantic tree has been reassembled into one piece as it was previously. Then stop this close force.

From now on you can repeat practice one leg post opening-closing seeking force. When you are practicing one leg post seeking force leftward-rightward, you should relax your whole body, don't use clumsy force while parting outward or closing inward. You should move slowly, relaxed, all your movements are very tiny, and tasting carefully the resistance feeling resulting from your opening and closing inward movements all conducted with mind activity as merged with this gigantic tree. During your exercise if you feel tired in your limbs and muscles, do not hesitate to pause temporary mind activity, letting muscles and limbs time to relax before continuing this exercise. When practicing if your uplifted right foot feels tired, you can adjust it to a lower position, mind activity remaining the same. You can alternate left and right posture.

#### 24.2

#### **XUAN FA FA LI** **ROTATING ISSUING FORCE**



Figure 24.2.1



Figure 24.2.2



Figure 24.2.3

Stand in T-eight step, left foot and left hand in the front, the heel of left foot is “empty”, the distribution of weight is 50/50 or 40/60 on front leg and rear leg. Two hands are rising slowly, the hand extending forward, five fingers slightly bent and pointing forward, the bases of left/front palm facing left forefoot upward-downward and avoid over passing left/front tiptoe in your posture. Right/rear palm is separated from left/front palm with half palm length, the center of two palms facing downward. Distance between two hands is 2-3 palm-widths, elbow low and hand high. When having adjusted posture, imagine that between five fingers of two hands and far tree there are springs stretching; between two wrists and this far tree you have like springs stretching; between insides of two arms you have also like many horizontal springs stretching. Two palms and two arms are like



# BEIJING ZONGXUN WUGUAN

## YIQUAN CORRESPONDENCE COURSE

### PART 2- **MODULE 24**

pressing one big iron ball, as if with palms and arms are glued to this ball, unable to take off from its surface. Between head and left forefoot you have like a spring stretching upward-downward; between right hip and left knee you have like a spring stretching forward-backward and upward-downward.

When you practice rotating issuing force, first, right/rear foot is suddenly pressing downward, right knee bending, buttocks sitting downward and slightly leaning backward. Right hip descending slightly and leaning rightward, five toes of left/front sole are suddenly grasping ground, front leg as if buried in the ground and unable to move. Because rear leg is sitting downward, spring between rear leg and front leg is suddenly breaking with a "crack" sound. During this time body is also slightly descending and sitting downward. Imagine that insides of two legs, crotch, and buttocks like suddenly sitting on a stump lying on the ground. As rear leg and body are issuing force downward, backward and rightward: two hands and two arms are also at the same time suddenly pulling back, parting outward, rotating inward, downward and rightward, like pressing the big iron ball suddenly obliquely from right armpit, issuing a downward and rightward force. When issuing force it is as if all springs between this far tree and five fingers of two hands, two wrists are suddenly breaking with a "crack" sound; the horizontal inside of two arms is also at the same time suddenly breaking; between right hip and front knee the spring stretching upward-downward is also breaking; the spring stretching upward-downward between head and left forefoot at the same time is suddenly breaking. When issuing force the distribution of weight is 30% and 70% on your front leg and rear leg. Then contract and relax. You have returned to two legs standing 50/50 or 40/60 on your front leg and rear leg position. Then practice right side rotating issuing force.

### 24.3

#### **SHUANG TUI SHOU XUAN FA FA LI YUN YONG** **BOTH HANDS PUSHING HANDS USING ROTATING ISSUING FORCE**

Two partners are standing in T-eight step, left foot in the front and right foot in the back, both partners facing each other. Two partners' left forefoot facing straight to his opponent's bridge of nose and chest mid-line. Two partners rising are their hands to shoulder level. A's two hands upside, B's two hands downside, middle part of A's two arms pressed B's middle part of two arms, Two partners' five fingers of two hands are like pointing forward each opponent bridge of nose and chest mid-line. When they have adjusted their posture, first, A is attacking actively B. When issuing force, first right/rear foot is suddenly pressing downward, right knee bend, buttocks sitting downward and slightly leaning backward, right hip is descending downward and leaning backward, five toes of left/front sole are suddenly grasping ground, front leg is like buried in the ground without the possibility to move. Because rear leg is sitting downward, the spring between rear leg and inside of front leg is suddenly breaking with a "crack" sound, body at same time is also slightly leaning and descending. Imagine that inside of both two legs, crotch and buttocks are suddenly sitting on a stump lying itself on the ground.



## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- *MODULE 24*



Figure 24.3.1



Figure 24.3.2



Figure 24.3.3



Figure 24.3.4



Figure 24.3.5



Figure 24.3.6

And rear leg and body are issuing force downward, backward and rightward, two hands and two arms are in the same time pulling back, parting outward and issuing obliquely on B's two arms a downward, inward, backward and rightward rotation. When issuing force five fingers of two hands and two wrists are like suddenly breaking all springs linking them to a far tree in front of you. The horizontal springs between insides of two arms at same time is also suddenly breaking; between right hip and front knee, between head and left forefoot the spring stretching upward-downward is also suddenly breaking. When A is issuing rotating force backward, downward and rightward, the distribution of weight should be 30% and 70% on front leg and rear leg. When A is issuing force, B's is loosing his balance, following A's right arm's backward, downward and rightward even fall obliquely, downward and outward. In this time A grasps this opportunity that B's body is falling obliquely, downward and outward: by using middle of part of left/front arm, elbow pressing B's middle of right arm, the palm pressing B's bases of right arm, A's left palm pressed B's chest, rear leg is suddenly pressing downward, stretching forward, back sole suddenly pressing ground, using body, shoulder, head to strike his opponent, with the intention to him break into small pieces. A should issue to B a very clear (neat) force. When issuing force forward, A's distribution of weight is 70% and 30% on his front leg and rear leg. Contract and relax. The weight returns to 50/50.

#### 24.4

#### DING BU DAN QUAN LIAN XI FIXED STEP SINGLE PUNCH





## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- *MODULE 24*



Figure 24.4.1



Figure 24.342



Figure 24.4.3



Figure 24.4.4



Figure 24.4.5



Figure 24.4.6

Contents of Yiquan sparring basic training should include basic shoulder postures, basic steps, basic punches (include palm skills and elbow skills), basic leg skills, basic combat tactics etc... all these basic combat skills are especially important in the curriculum of a confirmed fighter. If you want to practice sparring, you should first practice regularity, precisely.

We are going hereinafter, to introduce Yiquan punching training principle.

In Yiquan, shoulder posture in real combat should usually adopt a basic shoulder “combat Post” posture for your legs you should adopt T-eight step post, the distribution of weight is 30% and 70% or 40% and 60% on your front leg and rear leg.

Front foot should not borrow force from any part of your body, thus being able to uplift as a standard position. Distance between two feet should be set up according to your comfort in this position. You should clench your fist as if you are holding an egg in your hand, neither too firm otherwise if it will break, nor too loose or it will drop down to the



## BEIJING ZONGXUN WUGUAN

### YIQUAN CORRESPONDENCE COURSE

#### PART 2- *MODULE 24*

ground. Left foot and left hand in the front, the fist reaching at about the level of your nose or between your eyes without affecting your visibility, extending without over passing your front tiptoes position, fist high elbow low, forming not less than 90 degree. Back fist should be about one fist lower than front fist, back fist should be at the level to protect mouth and chin; belly normally expanding chest slightly withdrawn shoulder propping up and elbow horizontal, when two arms are holding encircling posture it should be on a horizontal plane, back erect, two elbows slightly supportive, wrapping inwards, protecting your front chest. Between front knee and back hip joint you should still keep a feeling of stretching forward-backward (just use mind not force); head should be erect, as if between head and forefoot you have like a spring stretching upward-downward: under your neck you are like holding a ball, two eyes looking forward, between your opponent's two eyes or his nose, tongue slightly withdrawn, teeth like biting a thin iron piece, but not really biting, closing your lips, between front fist and back fist, between front fist and inside of back arm/elbow, between head and front fist, you have like springs stretching. When punching, you should imagine that the front target is a big burning red iron plate, it is like if you are striking suddenly this big burning red iron plate, issuing force, rear leg is suddenly pressing downward, stretching forward, erecting, rotating outwards, back heel slightly leaving ground, lower back and waist, back and shoulder are all at the same time rotating backward and outward. Then use your body rotation force inertia, front leg is suddenly pressing ground, erecting, front leg rotating inward, knee joint with the intention of pointing forward, (just front knee joint can slightly bend, not too much and not shaking) two fists should suddenly firmly, at the same time imagine that you are suddenly breaking all springs between wrists, insides arms, between two elbows and between head and front fist. When you are punching front wrist should slightly hook inwards and downwards, using your front fist knuckles to strike, imagine that you are penetrating the big red iron plate, without getting your fist burnt, the force should be clear(neat), the speed should be high. You can also imagine that your front fist is like one big iron nail your body like a big hammer, so when you are issuing force, use your left shoulder to strike suddenly your front fist, as if you are suddenly hammering the iron nail in a hard wall. When issuing force the rear leg is rotating outward, hip, waist, back and shoulder should turn 90 degree, when front fist strikes the target you should keep your arm slightly bent.

When back hand is pulling back, it should keep protecting your mouth, chin and chest position. When you are issuing force, the distribution of weight is 70% and 30% on your front leg and rear leg. Contract and relax. Then return to 70% and 30% or 60% and 40% on your rear leg and front leg position. You have now completed the whole course on issuing force course concerning front fist striking target while using the effect of body "hammering".



**BEIJING ZONGXUN WUGUAN**  
YIQUAN CORRESPONDENCE COURSE  
PART 2- **MODULE 24**

Author: **Master Yao Chengguang**

Translator and editor: **Yves Lau Pau**

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