

中國式摔跤基本功-樁功十三太保

Shuaijiao fundamental practice – 13 Tai-Bao

The fundamental practices in martial arts is essential – no matter it's a modern or traditional style. However, it is very time-casting compared to learning other skills and movements. Fundamental practices are usually affected by local cultures, competition style and values. Despite there is a great variation between martial arts, they all purposed to train the learners to improve their skills, physicals and mind capacities.

China is a big country and people in different region live in different life style. In this vast land, the skillful, multicultural Shuaijiao was incubated. The goals of fundamental practices of Shuaijiao are focused on the velocity of high-low movement, balance, the coordination of muscle, strength and endurance. All learner of Shuaijiao are trained progressively in these fields no matter which region they live. The fundamental practices of Shuaijiao includes grips control, methods of getting rid of other's throwing skills, falling methods, hand techniques, leg techniques, moving techniques, stance practices, solo demonstration and auxiliary apparatus practice, and each of them concentrates on a different function.

This article introduces the fundamental practices: 13 Tai-Bao; which is from Baoding Kua-Jiao (保定快跤) pedigrees, the pedigrees taught by Grand Master Chang Dong-Shen (常東昇大師). These practices are very special and composite so we single them out. Description as follows:

I. San-Ping (三平; Triple parallels)

The so-called San-Ping refers to arms, legs and feet parallel to the ground all. The purpose of this training is not just to strengthen muscles, but stress to the velocity of moving high and low. It is helpful to balance and high-low movement in Shuaijiao. It is also possible to strengthen learner hand, lumbar and leg strength by using with tiles or do grasping exercises in empty hand.



II. **Xian-Ren-Zhao-Jing (仙人照鏡; Angel staring in a mirror)**

It looks like another pose “Mei-Ren-Zhao-Jing (美人照鏡; Beauty staring in a mirror)” in Yi-Jin-Jing (易筋經; a bible of changing your bone). To stand at a single line in bow stance, let your chest face to side and turn your head to face forward. To raise your former arm and hand makes a sharp like a crane beak (ensure the angle between your forearm and upper arm not less than 90 degrees). The ‘beak’ shall point to the middle of your eyebrows. Make your elbow match to knee. The arm behind shall raise and hand makes sharp as crane beak also (angle between your hind arm and body shall around 45 degrees), the ‘beak’ point forward. The training purpose of this stance is to stress to balance.



III. **Li-Kui-Mo-Fu (李達磨斧; Kui Lee grinds his axes)**

This stance named by grinding axes in looking. To stand at a single line (just like you stand as **Xian-Ren-Zhao-Jing**). To put your both fists aside waist. To let your palm face down and the ulnar border of palm face forward when you pushing your both arm out. When pushing you are image that you are push one extreme heavy object. To let your palm face up when pulling back that imaging you grasp also a extreme heavy object back to your waist. The training purpose of this stance is training the muscle strength of pulling and tearing in Shuaijiao. It could be trained with tiles or practice in pair.



IV. **He-Wo-Dang (合臥檔; Closing and laying your crotch)**

To open your legs and close feet, knees toward to your middle line. To keep your upper body straight and bend, tilt your arms little backward. To make your fingers as a crane beak sharp. There are '3 closing' need to be watched means keep your elbows, knees and feet to be matched. You could keep the 'crane beak' to do pecking movement to point to your temples or even hold tiles to strengthen muscle. The closing feet is simulation of Jian-Tui (撿腿; Picking legs).



V. Yan-Zi-Chao-Shui (雁子抄水; Goose skimming the water)

Tips on your lower body are just like you doing He-Wo-Dang. Then bow your upper body and open both arms that be seem a big goose pecking on the water. You have to pay attention to the following requirements: to let your elbows match knees and to rotate arms backward to keep finger 'crane beak' pointing to forward. Your upper body almost touches the ground and raise your head to look forward. The training purpose of this stance is simulation of Jian-Tui, practice of releasing your wrists and waist. It could be practiced with tiles.



VI. Kui-Xing-Dian-Dou (魁星點斗; Kui Xing appoint at the champion)

This so-called stance right do as Zhong-Kui (鍾魁) who holds a brush in Chinese watercolor painting. To bend one leg and turn another feet thenar upward and in front of standing leg knee. The upper hand holds in front of your eyebrow and lower fist (border of thumb) match to your jaw (the same hand with the foot). You shall slightly to rotate the wrist toward you. It shall be required to make your fists and feet in the same vertical axis at your central body. The training purpose of this stance is stressing to Lou (樓; To hold up with leg), Kou (樞; To pick) and embracing movement. It could be practiced with tiles.



VII. **Dun-Lian-Ge-Gu (鈍鎌割穀; Harvest with a blunt sickle)**

To stand with hands drooping release at beginning, then finish your hand and leg movements at the same time. To close your former feet to let it looks like a sickle. You could image your opponent stand against and you are going to pick his leg by hooking up. To bend another leg and your two feet position shall look like a Chinese word: 八 (Ba; Eight). The hand movement is like casting a net, then fist one hand aside your waist and bend another to keep the elbow forward. To thrust out your chest, turn your head to the same direction as your elbow. The training purpose of this stance is stimulation of Jian-Tui and Huan-Zhou (環肘; To encircle arm). It could be trained with tiles.



VIII. **Ro-Han-Wang-Yue (羅漢望月; Arhat staring at the moon)**

Open your legs as wide as your

shoulders and encircle your both hand as a circle, then raise arms to position in front of your eyebrow from your belly. Slightly to tile your upper body backward and watch through the hand circle. To Reduce your chin so you have a face looks like an Arhat. The training purpose of this stance is to train the flexibility and strength of your waist and a back flip movement.



IX. Xi-Niu-Wang-Yue (犀牛望月; Rhino staring at the moon)

To bow down your body, legs are closed and cross. (one advance kind of this stance is to let two feet head to tail in 90 degree). One hand fist aside waist and another hand hook up the hind leg (the same hand with the foot). To watch upward but reduce your chin. To image that you are the rhino and your fist aside the waist is the moon. The training purpose of this stance is to train the flexibility of muscles of your back and then to improve your Wen (搵; To press) and Chuai (揣; To tuck) movement.



X. Hei-Long-Xi-Shui (黑龍戲水; Black dragon playing in the waves)

To extend your upper body, to hands

extend forward also and to act grasping something empty. The hand in height as your opponent's Zhi-Men (直門; Sstraight grip). To watch forward through both arms. One leg hooks upward and slightly bend your standing leg. You shall make you look like the character: Y. The training purpose of this stance is to train movements like De-He (得合; internal leg hooking) etc... It could be trained with tiles.



XI. She-Shen-Tan-Hai (捨身探海; Searching for the sea)

This stance looks like a part of a Chinese word: 刁. Both your arms attach your body tightly and make fingers as a 'crane beak' toward your facing direction. To Make your standing leg straight and another leg extends backward straightly. Do not need to raise head but keep parallel to body. The training purpose of this stance is simulation of Tiao (挑; To raise someone with leg) or backward kicking skills.



XII. Tuo-Ta Stance (托塔式; Supporting the Sky)

To do with Pu-Bu (仆步; prostrating stance).

The former tiptoe point forward, There is one projecting line extends from former foot to hind one into 90 degrees. The leg where your gravity is bend into 90 degrees and the hand extends backward to make upper arm and forearm into 90 degrees, chest and upper arm into 90 degrees. To Rotate palm upward to support the Sky in looking. To keep your elbow of the former arm to match knee of the former leg with supporting pose. To thrust out your chest, turn your head forward and watch your former hand, to keep your former hand, head and hind hand in a line. This stance as so-called will look like that you are supporting the sky in looking. The training purpose of this stance is to train any movements about Tuo (托; To support), Zhi (支; To prop up), Gua (掛; to hang up) grips and hand closing. It could be trained with tiles.



XIII. Mo-Yun Stance (摩雲式; Grinding smoothly)

This stance is a summary of all hand skills. Also called Mo-Yun-Ba-Fa (Eight style of Grinding). You shall make your hands rotate as drawing circles on both counterclockwise and clockwise. It could be trained with tiles.

