

SNEAK PREVIEW

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VING TSUN KUNG FU

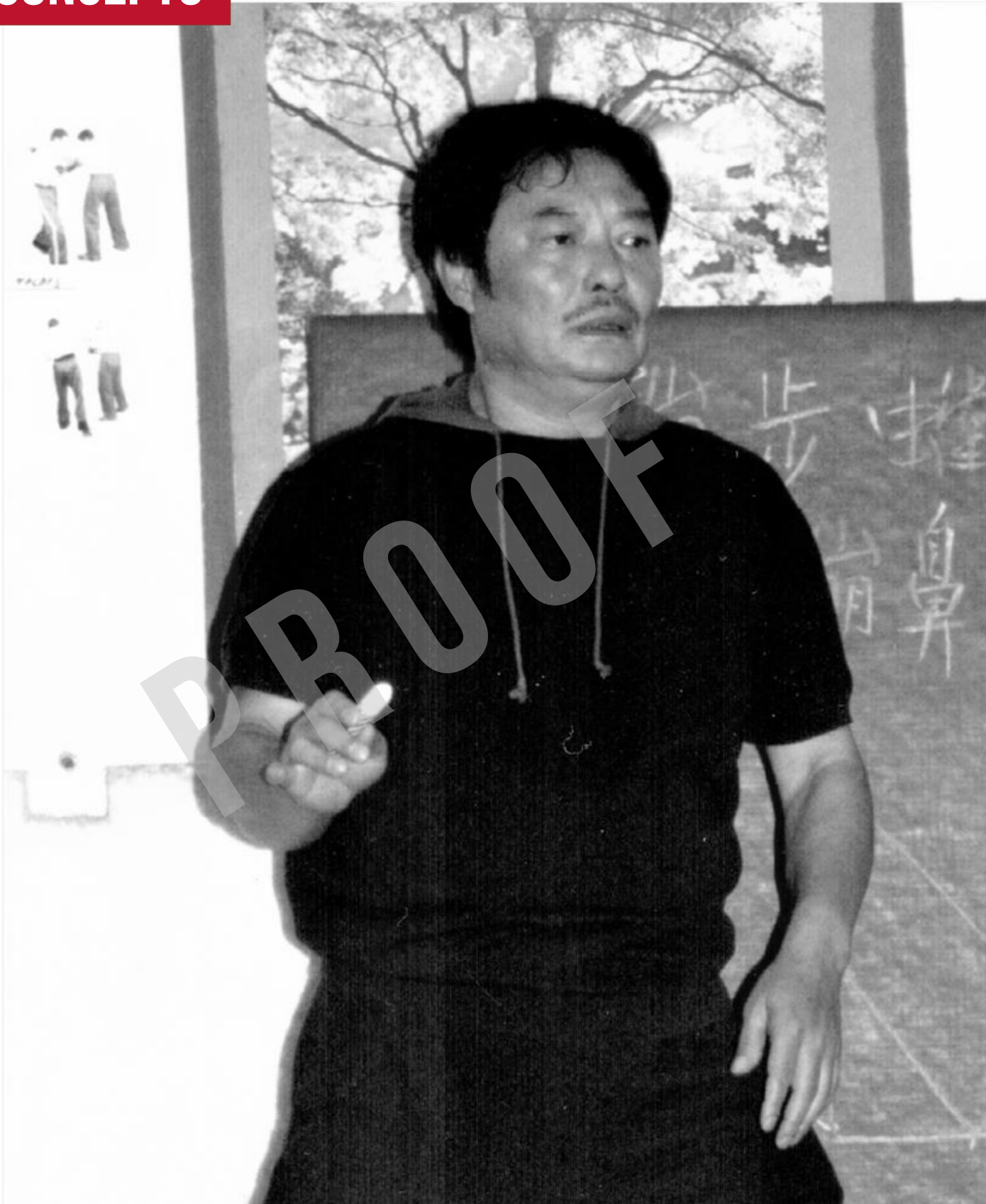
**THE ENTIRE COMBAT
SYSTEM EXPLAINED**

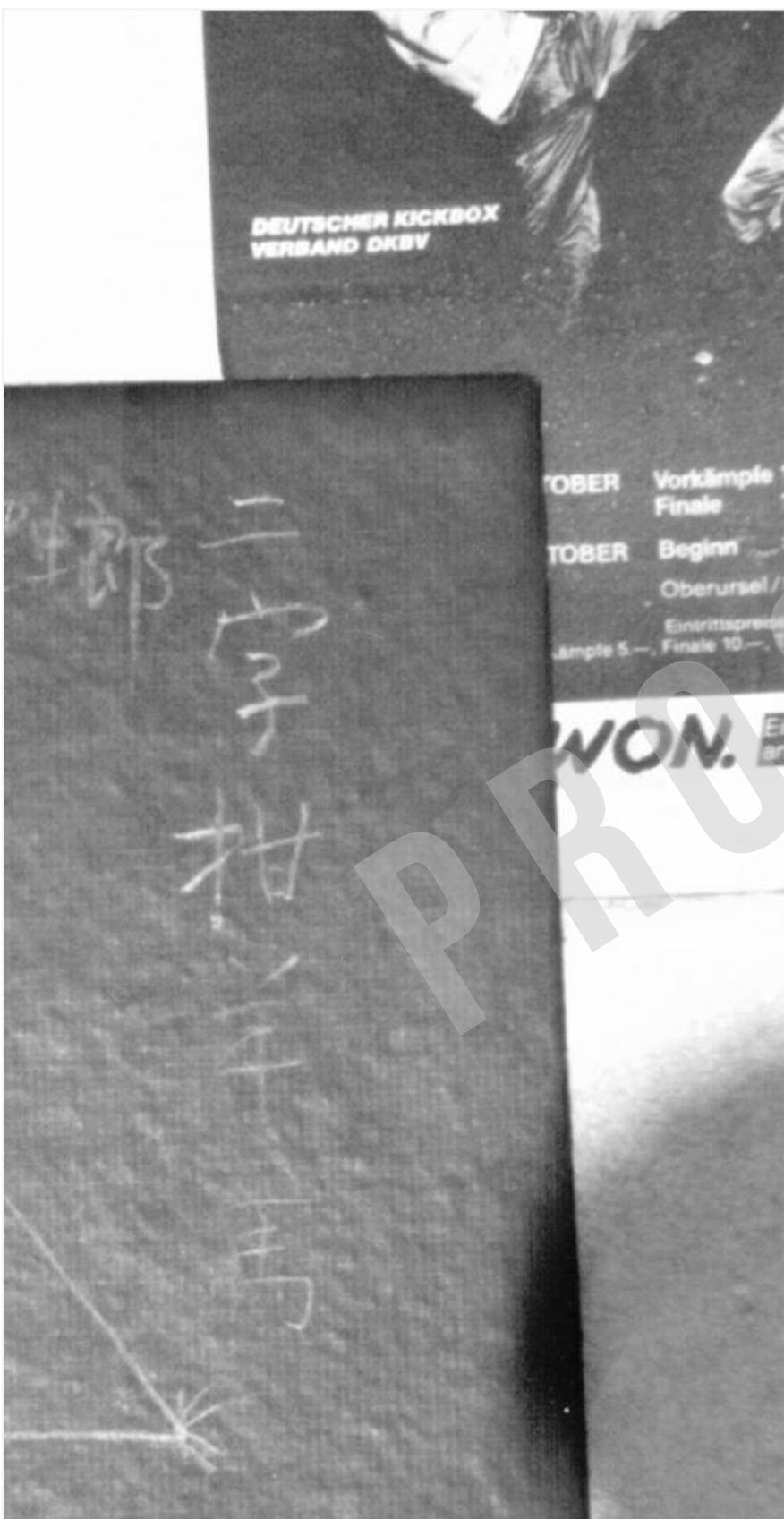
Gert-Jan Ketelaar
James ter Beek

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CONCEPTS





THE COMMON THREADS

More important than any technique are the combat concepts the Ving Tsun system is based on. A number of concepts, which have proven their value in combat, have been handed down by Ving Tsun practitioners throughout the ages. These concepts forge the individual techniques into strong combat strategies. Using concepts simplifies your approach to a fight and makes you more effective. Your thinking becomes more abstract and you focus on what matters most: to end a fight as soon as possible. Or in other words, being in a dangerous situation for the shortest time possible. To achieve this, you need highly effective strategies. At all times, your training should focus on the use of concepts.

Aiming to be effective is not true for all martial artists. Some martial artists focus on demonstrating skills rather than testing and developing a combat system. If this is the case, your partners are likely to cooperate with the techniques you are demonstrating. Using fake movements or unrealistic actions, makes it impossible to discuss the effectiveness of a combat system. Often, martial arts consist of a large collection of techniques and applications that you need to train, memorize, recognize and apply. All these applications need training until they are automatically deployed in a fight. This can be extremely hard to do in the chaos and unpredictability of a fight, particularly without the concepts that create a common thread.

You can only discuss the effectiveness of certain strategies in the light of logical and realistic scenarios. For example, hitting may prove to be more effective than grabbing as you can immediately injure someone. Throwing and strangling can be effective in some situations, but both actions require two movements. Performing these movements rapidly does not alter the fact that each requires two movements.

All combat systems use the same 'tool', the human body, and they all depend on its physical and mental laws. Yet the proposed path to victory is different for wrestling than for Thai boxing, for instance. Different body types do not justify the huge differences in fighting concepts. Everybody has to deal with the same laws of gravity, anatomy and body mechanics. Furthermore, people's reactions to aggression are predictable.

We are not discussing the potential of a single talented and exceptional individual, but an overall method that can be used and applied by all of us. You can only compare a method to a method and a person to another person. When discussing methods of combat, we try to look beyond individual differences in height, weight, character

and experience. A concept does not need adapting to your height or strength. The logical use of body mechanics remains unchanged, regardless of size.

The same powers are at work, only on a different scale. A small person facing a larger opponent stands the best chance of winning by having better fighting skills and using intelligent combat strategies.

The Ving Tsun concepts are designed to help you reduce the chance of getting hit while at the same time putting yourself in a better situation in an actual fight. Primarily, the concepts were not designed to be applied in a fight where Ving Tsun is pitted against Ving Tsun. Nor were they designed as a sport. They were exclusively designed to fight an unfamiliar opponent in a real fight.

Concepts are not solitary applications specifically intended for one particular situation. The context may change, but the concept does not. It is not about choosing which concept to use. On the contrary because once you have reached an advanced level of Ving Tsun you use most of the concepts simultaneously. It's essential to master them so they become subconscious fighting routines you apply instinctively.

Concepts

1. Centreline
2. Square-On/Facing
3. Chasing
4. Power Comes From The Ground Upwards
5. Borrowing Power
6. Generating Power From An Extended Position
7. Punch More Often Than Kick
8. Closest Weapon To Nearest Target
9. Intercept What Comes, Pursue What Goes
10. When The Hands Are Released, Attack Instantly
11. Simultaneous Attack And Defence
12. Four Gates
13. Economy Of Motion
14. Multiple Attack

On the next pages, we will explain the importance of each concept in fighting.

POWER COMES FROM THE GROUND UPWARDS

To maximize the effect of the power you have while you attack or defend, your entire body must be properly aligned so it supports your action. In Chinese, this concept is called **LIK CHUNG DEI HEI** and it's what we are referring to when we talk about 'structure', 'body alignment' and 'the use of ground force'. It is a core concept of the Ving Tsun system and provides a deeper meaning to the use of force. By applying this concept, you generate an offensive force by pushing off the ground into the direction of your opponent. As you defend, you divert any incoming force to the ground. The key to it is to align your skeletal structure in such a way that your muscles do not have to work as hard to achieve the same effect.

Newton's third law of motion states that whenever two objects interact, they exert equal and opposite forces onto each other. This is often worded as: every action has an equal and opposite reaction. If we apply this to our method of punching or kicking, we need to observe where the opposite force is directed to. For example, let's look at various ways of punching and the influence ground force has on your power.

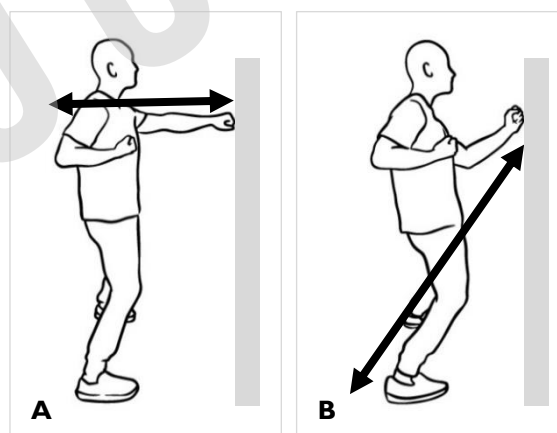
A. The most common way to throw a punch is by holding the arm horizontal with the elbow turned outwards. The counterforce of the motion is redirected back to the elbow or if the arm is stretched further back to the shoulder. The shoulder and the elbow are not supported by anything but air. The impact of the punch can push the shoulder backwards causing a loss of power.

B. In Ving Tsun, the strike is aimed forward, but by holding the elbow downwards the counterforce is diverted to the ground. This allows more force to be generated because it's obvious that the ground under you cannot be pushed away. With the shoulders and elbow held down, the hips tilted forward and the knees bent, the structure supports the force. This chain of force flowing from the ground up to the punch must be developed and maximized.

In Ving Tsun, the very first skill we work on is

adopting a good stance that is properly aligned. It is the foundation and creates a structure in which all hand techniques and footwork are effective. If your stance is solid, your whole body supports any action performed by the hands or feet.

A correct stance allows you to use the power from the ground up and is formed by placing all joints in the optimal position to maximize support of your strength. The structure is strong in itself without needing much muscular force. All points are equally important. It is all about using the power of the entire body rather than a single limb. The joints, highlighted in the drawing on the left, establish the position of your body and limbs. You need to align these joints to maximize the strength of your entire structure. In the correct stance, your head is upright and your shoulders are relaxed and level. Your shoulders are exactly above your hips and you maintain this posture when moving. Your elbow is at a fist's length in front of your body and at an obtuse angle with your forearm pointing towards the opponent's head. Your wrist is straight and relaxed. The hips are tilted forward and make sure the shoulders, hips and knees form a straight, vertical



line so your body is upright. You should also bend your ankles in order to bend your knees. At all times, keep your knees slightly bent enabling you to push yourself forwards, take quick steps or direct force to the floor. All in all, this gives your stance strength and ensures that your centre of gravity is low down.

The aim is to maintain your structure in a relaxed way, using the correct angles, but without compromising its strength. Relaxing your muscles doesn't mean your structure is weak or soft. Your opponent will encounter a **forward force** as you attack and a **resisting force** as you defend because your structure doesn't fold. Diverting force towards

SKILLS





Gert-Jan Ketelaar with his students in the old gym in Hilversum, the Netherlands, 1994

MAIN FIGHTING SKILLS

Not only do the skills we will explain in this chapter play a major role in Ving Tsun, but you will also benefit from them in many other aspects of life.

Often, people are looking to learn the easy way. In fact, they want to master all the skills without making the effort. We don't ask you to demonstrate what you already know. Skills worth making your own do not come naturally, it requires hard work and overcoming difficulties.

Hopefully, you will agree with us that combat training is not just about preparing ourselves for a fight (which will hopefully never occur), but also about acquiring skills you can apply to your daily life in a much broader sense. Working on these skills and being aware that these are crucial building blocks for being effective in a fight, will benefit you in more ways than one. In competitive martial arts or ring fighting sports there is a relatively strong focus on strength and stamina. Not all the skills we have listed are used or trained consciously in these sports. You can develop multiple skills and become a more complete practitioner.

The skills listed below always interact simultaneously whenever you engage an opponent. It does not matter whether you are aware of the skills or not. Ignoring the effect of these skills will negatively affect the results of your training. In the ultimate situation, all skills work to your advantage.

Looking at the list of skills, it may seem impossible to improve them all. Obviously, you cannot actively work on all of them at once. The effort each individual practitioner must make to acquire a selected skill at a respectable level varies. Some people struggle to develop relaxation and speed while others need to spend more time developing motor skills and mechanics. In general, it takes more time to develop psychological skills than physical skills, but we sincerely believe each skill will improve with practice. Psychological skills are developed through both individual and interactive training.

The list of skills below is not complete but contains the skills we have identified as the ones we want to develop to improve our fighting abilities. Of course, a fight is unpredictable and the opponent is the unpredictable factor. By consistently training our skills to create the right habits and attitude, we minimize the risks. Make a habit out of monitoring and using your skills. Never stop striving for perfection, so you always keep learning. Become more aware of the importance of each ability. Pick a skill to work on during each training.

Once you have raised the level of a certain skill, it will start to become a habit and feel more natural. Your next goal is to maintain this skill during partner training and freestyle sparring. On the next pages, we will explain the importance of each individual skill in fighting. We will also explain how we use these skills and show you how to train and further develop them.

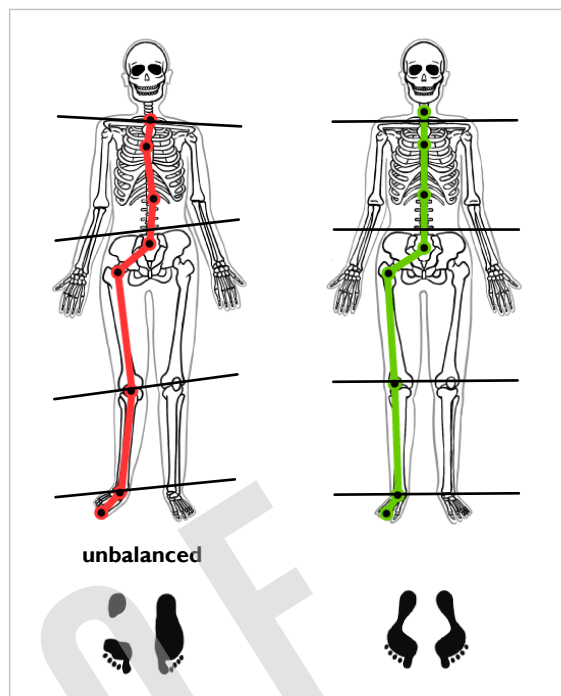
Main Fighting Skills		
Physical	Interactive	Psychological
Alignment	Directness	Courage
Mechanics	Timing	Perseverance
Balance	Sense of Distance	Accepting Loss
Motor Skills	Precision	Emotional Control
Proprioception	Continuation	Concentration
Breathing	Energy Use	Confidence
Relaxation	Leverage	Influencing
Speed	Seizing Opportunities	Fluidity
Force	Adaptability	Fighting Spirit

PHYSICAL SKILLS

Alignment

Alignment refers to how the bones and joints of the human skeletal structure are lined up. Proper alignment means placing your skeletal structure in such a way that the body is perfectly balanced. As a result, you will have a good posture which puts less pressure on the spine. A good posture will allow you to make better use of your physical strength and enables a solid use of the body core. Of course, you can still land an attack while you make all kinds of mechanical mistakes or from less-than-optimal postures, but it will cost you far more energy. On top of this, it will make you less effective because you are unable to use your full potential. And perhaps even more importantly, in the long run having poor posture can be detrimental to your health. Hopefully, your martial arts goals go beyond immediate results and include long term health and well-being. In this case, you should embrace observing 'how you move' as an essential part of your training.

At first glance, the differences are hard to spot but the smallest flaws lead to poor postures which prevent you from aligning properly and will potentially become a source of health issues. Neck pain in particular is caused by the curvature of the spine or misalignment of the head which pulls the neck forward. Although nobody is perfectly symmetric, we strive to adopt the perfect posture. The closer your body is to perfect alignment, the less likely you are to suffer injuries or develop musculoskeletal problems. If you look at the drawings above, you'll see that when the body's spine is properly aligned it looks like the picture on the right. But if any part of the skeleton is out of place, you are misaligned and your spine looks like the picture on the left. The chain can be broken anywhere, and once the chain is broken it has an impact on the entire structure. For example, in the left image only one link breaks the chain because the right foot is pointing slightly outwards. In turn this affects the right-knee, the level of the hips, the spine and most likely the neck and head. In a body that is not properly aligned, the muscles adapt to take the strain on different parts of your body. This results in



some muscles working overtime while others aren't working hard enough.

In line with the Ving Tsun concept that *Power Comes From The Ground Upwards*, proper alignment starts with the feet. If your weight is not distributed evenly over both feet, the likelihood is that your ankle is not properly aligned. Dividing your weight evenly will improve your posture. The line of power is always built from the ground up. Just as in architecture, where a building's foundation must be level to make sure the entire structure is solid, in Ving Tsun your toes must be in the right position to provide enough support to your upright body. The body is properly aligned when all the joints in the entire structure, from your ankles to your knees, hips, shoulders and head, are vertically connected and correctly positioned.

Mechanics

Any movement you make, whether that's punching, kicking or defending, involves body mechanics. Good body mechanics means that the bones, muscles and joints work together in correct

INTERACTIVE SKILLS

Directness

One of the core principles of the Ving Tsun system is to make any action as direct as possible. Few practitioners will disagree with the effectiveness of launching straightforward attacks. However, applying this skill requires insight and a decision to make it part of your training.

Ving Tsun's centreline theory is based on the fact that the shortest distance between two points is a straight line. By following this theory alone, you are using the most direct action against your opponent. In other words, we prefer straight lines of attack and defence, not curved lines. We have explained this theory in detail in the chapter on concepts.

Most combat methods use an array of downward, sideward or upward blocking actions, but none of these actions apply frontal pressure to the opponent. Such blocking actions are less efficient and leave a fighter more open to attack. In Ving Tsun, every movement puts the opponent under direct pressure. We use short, simple, direct and efficient movements. Ving Tsun is a direct attack system with the aim of ending a fight within a few seconds. Ving Tsun is not a system of waiting and defending.

We have specific exercises for training the directness of an attack with a partner, such as *Chi Sau*, the sticking hands exercise. This exercise is not about making impressive and complicated combinations, something we see a lot on YouTube. Included in the *Chi Sau* exercises is the training of the concept *When The Hands Are Released, Attack Instantly*. By constantly applying forward pressure with both hands, we train the ability of throwing a straight punch as quickly as possible whenever the opportunity arises. If this is trained correctly, it will help you focus on being more direct.

In the Ving Tsun system, we choose the simplest action to get the job done. This also means reducing an action to its absolute basics to get rid of any unnecessary movements. We don't have many different kinds of punches, just one which we train continuously to refine it. As you gain more confidence using the system, you will trust the simplicity and effectiveness of the system as a whole and of a direct punch, in particular.

Timing

Once you have become more familiar with the techniques there will be more room to play with their timing. Perfect timing comes through experimenting and experience. When you do sparring exercises, you need to *vary the rhythm each time* you initiate an attack. This will improve

■ ■ ■ ■ ■	Attack in a regular rhythm
■ ■ ■ ■ ■	Attack in an irregular rhythm
■ ■ ■ ■ ■	Attack in an irregular rhythm
■ ■ ■ ■ ■	Attack in an irregular rhythm

your timing and, above all, make you unpredictable. Play with different ways of timing as much as you like during your training. Beginners often erroneously assume that being fast is all that's required to take action successfully. As discussed before, speed is an incredibly important skill, but what's even more important is attacking at the right moment. If you move at a regular pace the timing of your third attack is easy to predict after your first two attacks. Within a series of movements, you can also vary the rhythm of your attacks making it far more difficult for your opponent to defend.

Good timing is something we can observe in animals. If a predator closes in on its prey, the animal becomes more cautious and slows down. Once it is close enough, it will launch an explosive attack. We should follow this example. A great moment for starting an attack is when you see your opponent become less careful as he drops his hands or after making a mistake which may cause him to lose position. For a brief moment, you're at an advantage. In addition, a counterattack is often easier to launch than a successful initial attack. The best moment to launch a counterattack is just before your opponent tries to hit you.

The four blocks and the percentages in the figure above depict the time a fighter needs to approach his opponent and launch an attack. This can all occur in a split second. The most effective moment to launch a counterattack is when the incoming attack is over halfway. By this time, it's virtually impossible for the

HAND TECHNIQUES

JAM SAU - Sinking Elbow

Deflect a punch with the forearm. Edge of the forearm is forward, as is the force. Very strong structure because of the elbow force. Advantage is the excellent starting point to strike.



JAT SAU - Jerking Hand Deflection

Sudden downward jerk of the arm to clear an obstruction and make room to strike. The movement must be kept as short as possible. To prevent overshooting, the force is generated by the elbow.

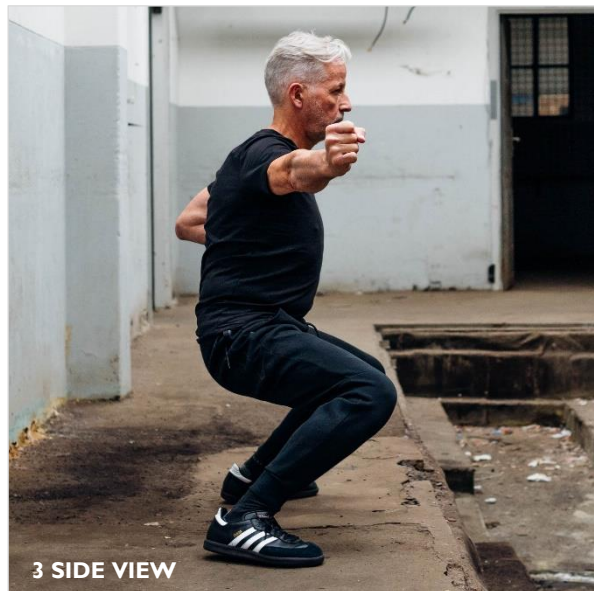


BIU SAU - Thrusting Hand

Although the name suggests an attack with the fingers, it only implies the visual movement. The thrust is intended to deflect a forearm attack with a stabbing/forward movement.



LOW STANCE PUNCHES



Weapon fighting requires other stances and footwork. Your body is NEVER square-on to your opponent and your stance is low, just like in other *Southern Chinese Kung Fu systems*, although these systems also use the low stance for hand combat. In line with the Ving Tsun concept, a low stance is impractical in hand combat because it renders you less mobile. However, once weapons are involved everything changes. During a strike, we adopt **KWAN MA** or the Pole Stance because the lowered centre of gravity increases your balance as well as the strength you need to carry the heavy long pole. The low stance also leaves you less vulnerable as it minimizes your body surface so you can protect your body with shorter pole movements. This is important because you are closer to an opponent during a strike. Later, when you learn *Baat Jaam Dao* which is the double knives form, the same stance is used to narrow down the area you need to defend when facing an opponent with a long weapon.

The deep stance is more common in Asian culture in general as opposed to the Western culture. In the Asian culture, people of all ages squat down to create or repair something, for instance. In the West, we have become far too used to comfort and we generally want things to be easy. If you train *Kwan Ma*, it will strengthen your legs, particularly your thighs. Keeping your feet in a parallel position while holding your body upright is hard work. Get used to this stance before you start training with the pole. When you start training with the pole, its weight also comes into play. You should be able to stand up straight rapidly from the low stance as well as rapidly

getting back down into it. The exercise below was specially designed to prepare your muscles for this. By training the exercise you're stretching the back and the waist, as well as strengthening the arms and legs.

Low Stance Punches Exercise

1. Punch with your left hand while you turn your upper body to the right. Look into the direction of the punch. Keep your right arm high and at your side. Keep your stance and hips as symmetrical as possible, only turn your upper body.
2. Retract your left arm and place your right hand at your left elbow. The photo demonstrates the route the right-hand punch takes.
3. Take a short step simultaneously with the right punch. The right punch is completed, your left hand is withdrawn. Notice that both shoulders and your right arm form a straight line. Now you look ahead, not in the direction of the punch, to completely straighten the shoulders.

Repeat the punches and steps. Try to stand as low down as you can. Ideally, your feet point forwards and are parallel to one another. Your upper legs are almost horizontal and your torso is upright. The exercise is repeated on the opposite side mirroring each movement.

2nd Exercise: Thrusting Forward

Hold the knives with both arms in front of you. Your forearms are parallel and your elbows at about a fist's width from your body (1). Stretch your left arm and thrust forward (2) and then let your arm

spring back to its original position (1). Stretch your right arm and thrust forward horizontally and let your arm spring back to its original position. Continuously alternate both arms. Don't let the knives slide through your hands and firmly grip the handle. Again, this requires the wrists to be very flexible.



3rd Exercise: Yat Ji Dao

This important technique also features in the *Baat Jaam Dao* form. The technique is not easy, so training this exercise separately will properly prepare you. The goal is to move as fast and as fluidly as possible in between the defences depicted in picture 1 and 4. In picture 2 and 3 we illustrate step-by-step how you move to the other side. The essence of the exercise is to maintain wrist contact throughout the entire movement. This ensures that both knives move in concert and reach the final position at exactly the same time. This is how you keep your defence as tight and as closed as possible. Hold both knives high enough to protect your upper body. With your upper arm you make the same movement as with a normal punch, with the elbow slightly lower than the hand. Your upper hand should 'push' your other hand rather than follow it. This helps you perform both knife movements as though they are one, single movement. With your lower arm you

move the knife similarly to *Gaan Sau*. The knife technique and the turn must become one fluent action. Train the exercise until you can rapidly alternate from one side to the other and vice versa.

1. *Yat Ji Dao* is performed to the left. Your right-hand knife is high and your left-hand knife is low. Both knives form a straight, vertical line. The bottom of the knives and your wrists are in contact. Your body square is turned completely to the left side.
2. Bring your left knife parallel to your right knife and keep your wrists together.
3. Turn 180° to the right, the knives pass close to your body and you slash towards the right.
4. *Yat Ji Dao* is completed to the right. Your body square is turned entirely to the right side. After a short pause return to the other side by using the same technique.



PARTNER TRAINING





VIDEO SUPPORT FOR THE EXERCISES

The exercises in this chapter and the following chapters are explained in detail and the photos accompany the text. However, practitioners who are unfamiliar with these



exercises may find it difficult to imagine how exactly to execute these exercises. Therefore, we have made a short videoclip of each exercise in support of the descriptions in this book. In this chapter, we cover the basic exercises first. These are by no means beginners' stuff but important, fundamental exercises you need to master to develop yourself in Ving Tsun. Afterwards, you must keep training them to preserve and hone your skills. You simply cannot train these exercises too often to turn these actions into habits you will always use to act or react. The exercises are available on our YouTube channel: www.youtube.com/vtkf

STRUCTURE EXERCISE

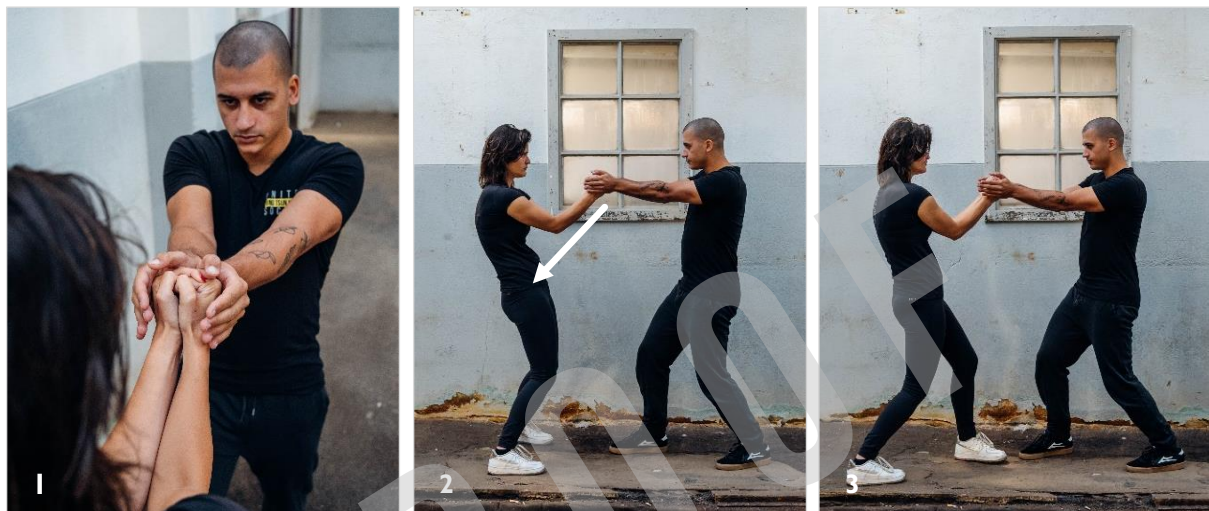
So far, 'structure' has mainly been an abstract concept in your Ving Tsun development. However, the following exercise will test and improve your structure. By allowing your training partner to apply force to you things will start to fall into place. It will give you a deeper understanding of the use of force. The purpose of this structure exercise is to teach you how to apply the concept of *Power Comes From The Ground Upwards*, which we explained earlier on in the chapter on Concepts. By using structure, you can push off from the ground in order to attack, or vice versa divert force to the ground in defence. The key to it is making sure that your skeletal structure is aligned so that you primarily use your core muscles.

The joints: ankles, knees, hips, shoulders, elbows and wrists must be carefully positioned. In order to cope with your training partner's strength, it is important to distribute the force over your entire body without applying any extra strain to the arms or shoulders. Although your muscles are relaxed, your structure is not weak.

This is not an exercise in avoiding contact. Don't anticipate the force but feel the impact and react to it just after your partner suddenly applies force, but no sooner than that. The purpose is to resist force while maintaining forward pressure in case you have to retreat. That is way you don't bend your arms on

will place both palms on your fists and suddenly apply pressure to your arms. The direction of the force is diagonally downwards, in line with your forearms and towards the hips as the arrow illustrate (2).

If your stance is solid, you will be able to withstand a certain amount of force by redirecting the force to the ground. Keep your body upright with your arms in position, your wrists are straight and your elbows held inwards and in an obtuse angle. The elbows connect the force to the shoulders which are down. In turn, the shoulders are supported by the hips which are supported by the knees, ankles and feet.



impact, but you keep your whole structure intact as you are forced to take a step back. This way, you remain within range to launch an attack while at the same time remaining square-on to your opponent. This is highly advantageous as it allows you to counterattack at any given moment without having to bridge any distance.

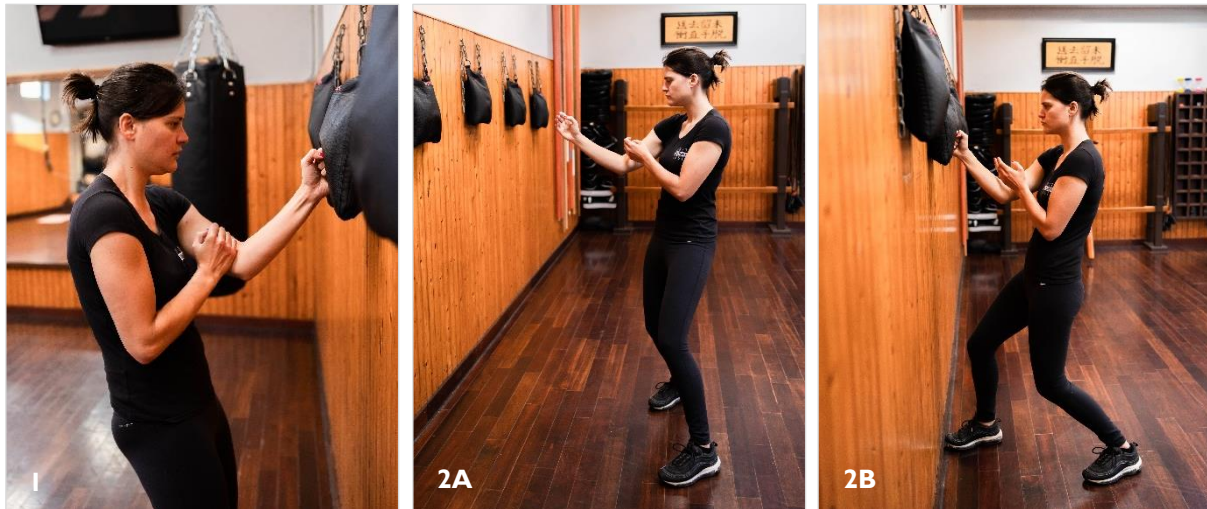
Imagine you are the person on the left and you are standing in the basic stance. Relax most of your muscles and keep your centre of gravity low down by bending your knees. Place both arms in front of you with your elbows in an obtuse angle (about 135°) as you learnt in the forms. Your elbows are close together and at a fist's distance from your body. Your forearms are parallel and pointing towards your partner's head. Fold your hands over each other and with both hands held together resemble the position of a fist, so you are training both sides simultaneously (1). It's your partner's job to train you to use your structure correctly. As a result, you will increase your punching power. He

When you feel pressure being applied to your arms, don't tense your hands but let the force flow through your elbows and hips. You neutralize the force by pushing your hips forward by using your buttocks, your quadriceps. Do not lean forward to add weight to the fray, because this isn't a useful reaction in unpredictable situations.

Once the force becomes too strong for your structure in the basic stance and you start losing your balance, release some of the force by stepping back with **TUI MA** (defensive retreating footwork) and move into Advancing/Retreating Stance (3). If you execute this correctly you will feel the force on your elbows and hips before you take the step.

You can use the clock visualization which we explained in the earlier chapter on footwork. By moving your right foot towards the 'five' or your left foot towards the 'seven' of the imaginary clock, you are not only moving backwards, but you are also changing the line of engagement in relation to your partner. You now have one foot behind you while

WALL BAG TRAINING



Punching a wall bag is the number one exercise to solidify your punches without having to worry about hurting a training partner. Traditionally, the bag is filled with sand, but other materials ranging from beans to small metal balls are also used. To gain a realistic feel for the impact of your punches, we hit the bag without gloves. As the wall that the bag is attached to won't budge, it will provide you with valuable feedback by way of the force that's returned to your stance, which you can use to improve your punching technique. By moving your elbow, wrist and fist towards the centreline you develop the structure of your arm. As the wrist is the weakest joint of the arm it must be straight behind your fist to prevent it from collapsing. Immediately after punching the bag, release the pressure and relax your muscles. Maintaining tension makes no sense and is a waste of energy. Use the force generated by your entire body and elbow to punch, the fist itself is less important.

EXERCISE 1: Continuous Punching.

Stand in the basic stance and throw chain punches 'one by one'. It is NOT about how fast you alternate the punches, but about making each punch as fast as possible. As you throw a punch you retract your other hand into *Wu Sau*, ready to throw the next punch. Focus on making a united and compact movement. Briefly pause after each punch and check your elbow position. Ideally, your elbow is turned in with a flick and ends at a fist's distance from your body. Clench your hand into a fist the moment your fist impacts the wall bag. Throw the punches exactly

like we explained in the last part of *Siu Nim Tau*. Don't throw punches in a blur of circular movements or like a swimming dog. Maximize your body structure by bending your knees and pushing your hips forward. The stability of your hips, knees and feet will improve by keeping them immobile. If your shoulders or body are moved backwards as a result of your punch you have not generated the force from ground upwards as you should. It's a common mistake to stand too far away from the bag. This results in not having the best elbow angle at the moment of impact. Never lean against the wall bag with your body weight. This makes it easier to hit harder, but you will also fall over harder if your opponent were to step aside in real-life. Instead of punching, you can also strike with *Jing Jeung* (vertical palm strike).

EXERCISE 2: Forward Attacking Step and Punch.

We explained how to bridge distance by taking a step in the chapter on footwork and now you can train it with a target. This is ideal for training your sense of distance. The aim is to bring your body core forward as you punch without reaching to hit the target. Start in the Side Facing Stance with your feet on the baseline (2a). Don't stand too far away from the wall because an opponent ought to be within stepping distance. You are about to take a step, but do not jump. Place your hands in the on-guard position, ready for action. At the end of the step, clench your front hand into a fist to hit the bag (2b). Don't even slightly retract your hand while punching but maintain the arm position.

Excited after reading this preview and want more of this?
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with illustrations and 50 videos illustrating Ving Tsun concepts and
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