

# WING CHUN KUEN JOOK WAN HUEN

## BAMBOO RING/HOOP TRAINING DEVICE

### 竹子圓詠春拳功夫

By Sifu Tyler Rea

This is the 5th installment of the *Devil in the Details* Article series, which is intended to present basic training in the *Jook Wan Heun or Bamboo Ring/Hoop* for Southern Chinese Kung Fu and *Specifically Wing Chun*.

The **Jook Wan Huen** is trained in 2 primary ring positions, one with the arms inserted parallel to each other in the ring. The other with the arms polarized in alternating positions. For easier reading the *Jook Wan Heun or Bamboo Ring/Hoop* will be abbreviated to simply the **JWR** throughout the rest of the article.



**JWR's** are fairly easy to find on the Internet through various online merchants (*shenmarti-alaris.com*). If you have difficulty finding one that works for you it is just as easy to make one. Most Hobby shops carry a variety of macromay hoops & crochett rings, materials may also be found at your local hardware store.



**Sup yat wan** or "**11 Links**" are a series of 5 Polarized, 5 Unpolarized arm positions with one outer arm position for a total of 11. These Ring sets may be combined with an almost limitless variety of footwork Allowing them to be trained in practically any system.

Throughout the course of this article certain basic training guidelines and cheviots will be presented with each exercise to help maximize the initial stages of practise.

#### Sup Yat Wan 5 Polarized

- Kwan Sao
- Seung Gahn Sao
- Saht Jeung
- Gum Fan Jeung
- Tan Da

#### Sup Yat Wan 5 Unpolarized

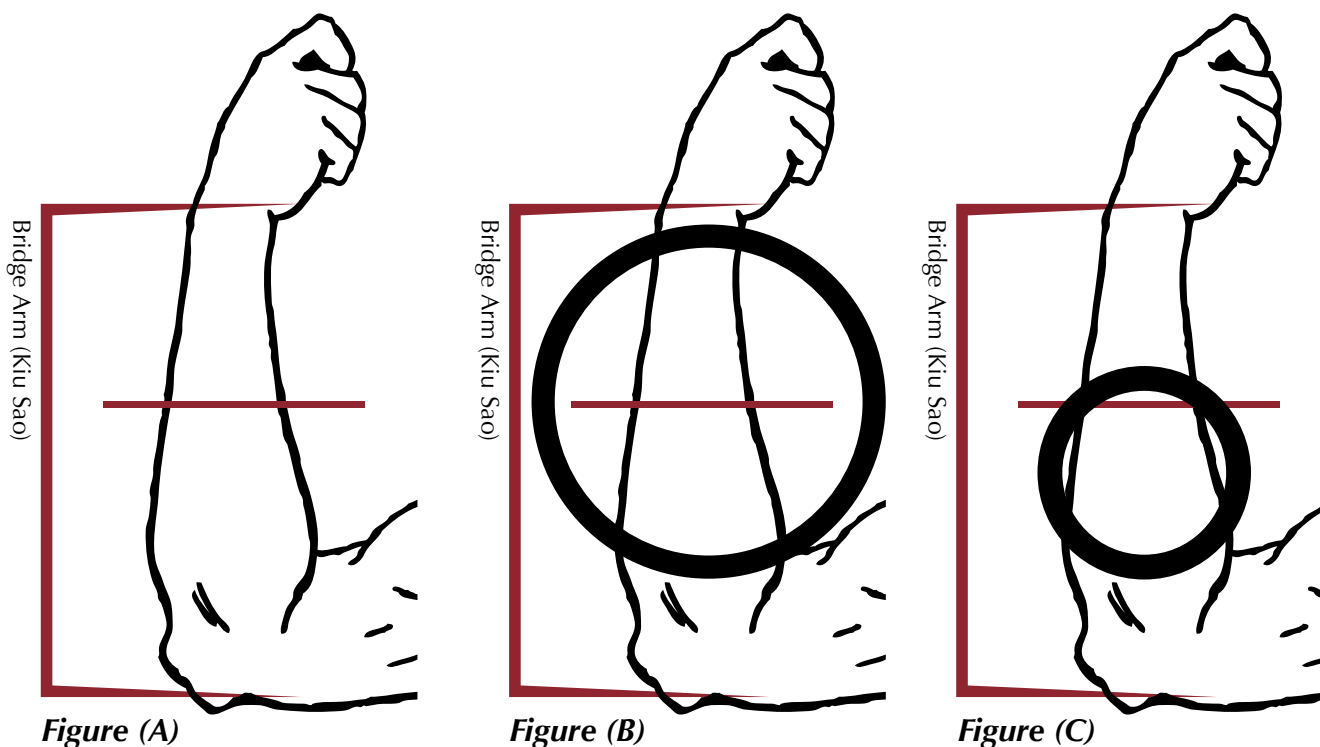
- Po Pai Jeung
- Seung Feng An Kuen
- Wan Sao
- Look Sao
- Biu Kiu

## Determining correct circumference

One of the first things to establish before training is to select or construct A **JWR** that is sized for your “Kiu” or **Bridge Arm**.

To begin your **Bridge Arm** is the distance from your wrist to your elbow this Designates the surface area you use to feel and redirect the attackers pressure. Between the wrist and elbow make a non permanent mark to denote the mid line Point on the forearm **Figure (A)**.

The circumference of your Training ring may be the full length of your forearm like the Length of Bot Jom Do Knife or it may fall to just before the **Mid forearm line**, **Figure (B)**. Make certain to **NEVER** go below the **Mid forearm line**, to do so minimizes your training Circumference to the Ring and trains a point of pivot rotation That will not effect the attacker **Figure (C)**.



If your **JWR** circumference goes below the **Mid forearm line**, it also makes it nearly impossible for both **Bridge Arms** to smoothly transition between positions with any measure of power.

Training with a large Ring (*one that has a circumference that goes beyond the wrist*) is however OK, this trains the deltoids, trapezius and Lattissimus muscles to coordinate rounding the back and linking spine and stance trough pelvic lift.

It was felt by my teachers that the **JWR** movements predated the wide spread use of a Wooden Dummy regime. Practically all JWR exercises can be found in the Dummy sets of most Wing Chun branches, the primary ones being **Kwan Sao**, **Seung Gahn Sao**, **Po Pai Jeung**, **Tan Da**, **Pak Da** and **Sot Jeung**.



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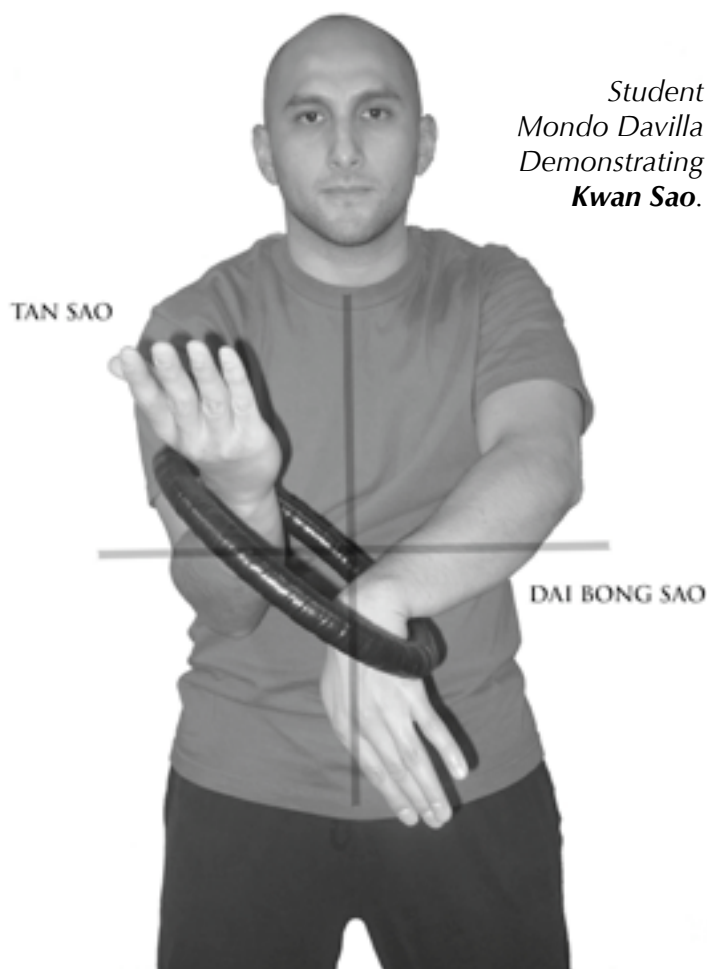
## Kwan Sao

Let's begin first with **Kwan Sao** because it is fundamental to all Wing Chun branches and is expressed in one of the two primary ring positions.

**Kwan Sao** is often translated "**Rolling hands**", or even called **Chuen Sao (Turning hands)**. Those who train Southern Mantis know this movement as a combination of **Sai Shu and Gao Shu**.

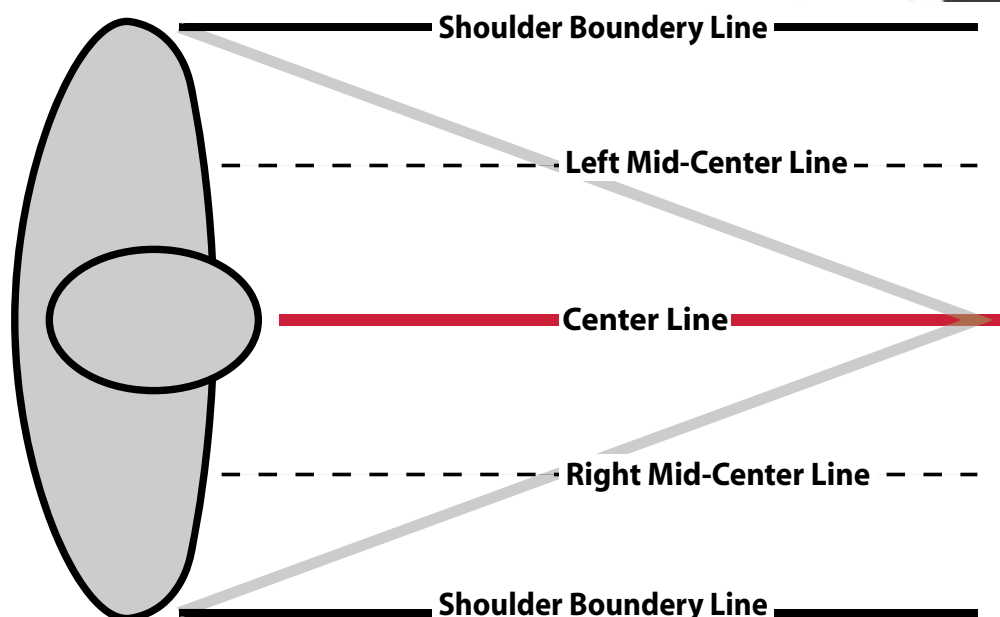
Within Wing Chun, **Kwan Sao** is the integrated transition and deployment of **Bong Sao** (primarily *Dai Bong Sao*—Lower Wing Arm) changing to **Tan Sao** (*Dispersing Hand*). The action of transition and change occurs on right and left sides, passing through all the **4 gates (Say Moon)** with both **Yin and Yang power arcs (Um Yum Bik ging)** of pressure.

When posing the **Tan Sao** in the mid to high gate, the hand begins to descend as the hand that had been posing Bong sao ascend up the center of the body just slightly in line with the torsos Mid line boundary.



Student  
Mondo Davilla  
Demonstrating  
**Kwan Sao**.

### Birds Eye view



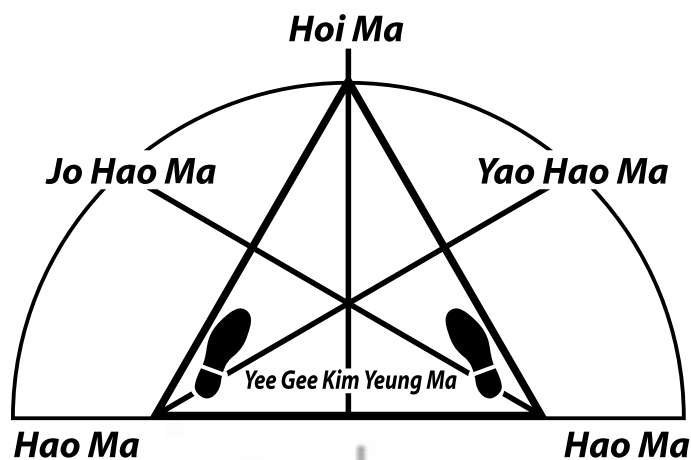
Because of these structural and positional details, **Kwan Sao** can naturally be applied to defend against a wide variety of attacks. In addition to its superb defensive properties, **Kwan Sao** also trains many fine offense techniques and entry methods. **Kwan Sao** may be linked with many types of footwork, but the techniques discussed here require the use of

- **Ching Cheong Ma, (Forward Brace horse)** • **Hao Cheong Ma, (Rear Brace horse)**
- **Som Kwak Ma, (Triangle horse)** • **Chuen Ma, (Turning horse)** & **Bik Ma (Jamming horse)**.

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When practising **Kwan Sao** with the **JWR** & the **Cheun Ma stance** turn make sure you do not pivot beyond a rotation angle of 45 degrees from the centerline.

This keeps the development of power & pressure within The structure range of the **Jo Hao Ma** (Left Mid horse) & **Yao Hao Ma** (Right Mid horse) positions, drilling power down the centerline over time.



Student Mondo Davilla  
Demonstrating **Kwan Sao**  
with the **Cheun Ma**  
Stance turn.



**Sifu Mike Reyes** posture demonstrates the kinetic spring curvature which aids in Generating power.



**Sifu Reyes** Demonstrating an application of **Cheun Sao/ Kwan Sao** with triangle footwork "Som Kwak"

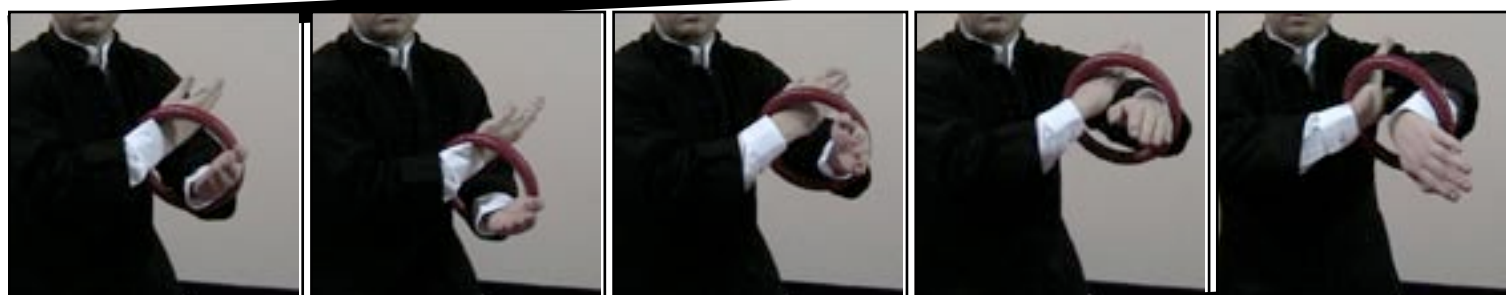
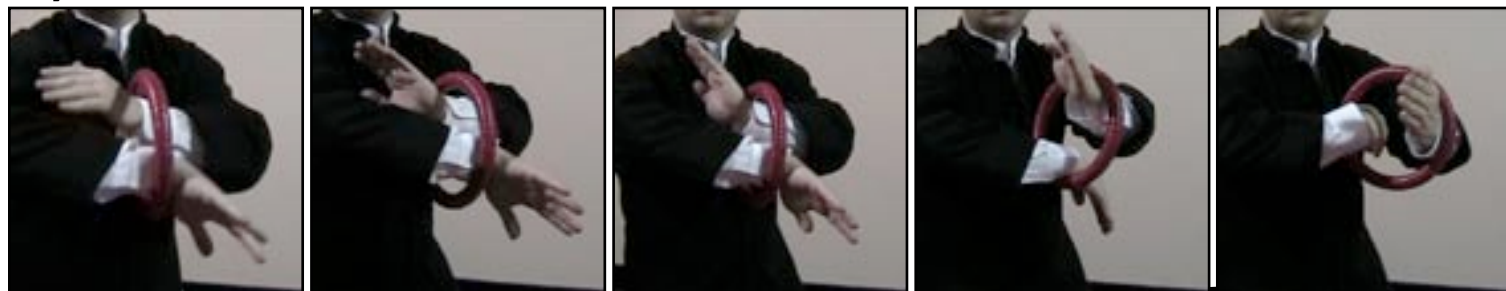


**Sifu Reyes** Posing the **Cheun Sao** Stance of Six Elbows Kung Fu.





*Bong, Lop, Da* cycle variations from **Kwan Sao**.



*Kwan Sao* cycle from the 2nd section of **Chum Kiu**  
with *Oy seen Wai-Toe Ma* step.



## Seung Gahn Sao

This movement is found in the Biu Jee form and wooden dummy set of most Wing Chun branches. **Seung Ghan Sao** is most often translated as double “cultivating” hands. It is more accurately described as double cleaving hands, the way a plow cleaves the soil. This description highlights the importance of **SGS** to displace the attackers movement while moving forward. **SGS** on a basic level is the reversed movement of Kwan Sao and, as such, the low Gahn Sao hand has elements of Gwat Sao.



*Tai Jahng “Rising Elbow”  
Deployed out of the  
Seung Gahn Sao Ring movement.*



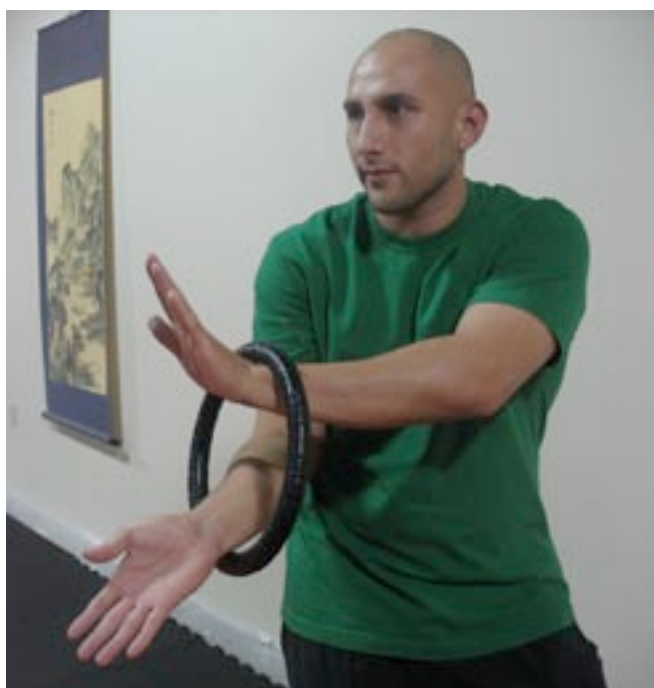
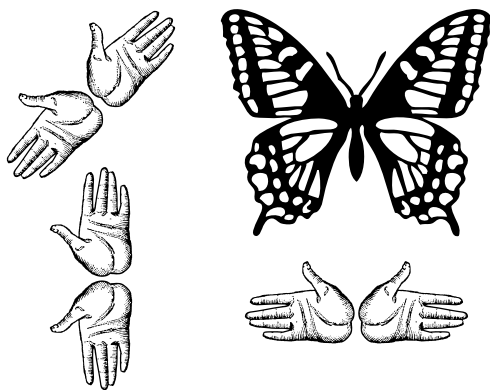
*Seung Gahn Sao cycle from the Biu Jee & Dummy set.*





## Po Pai Jeung

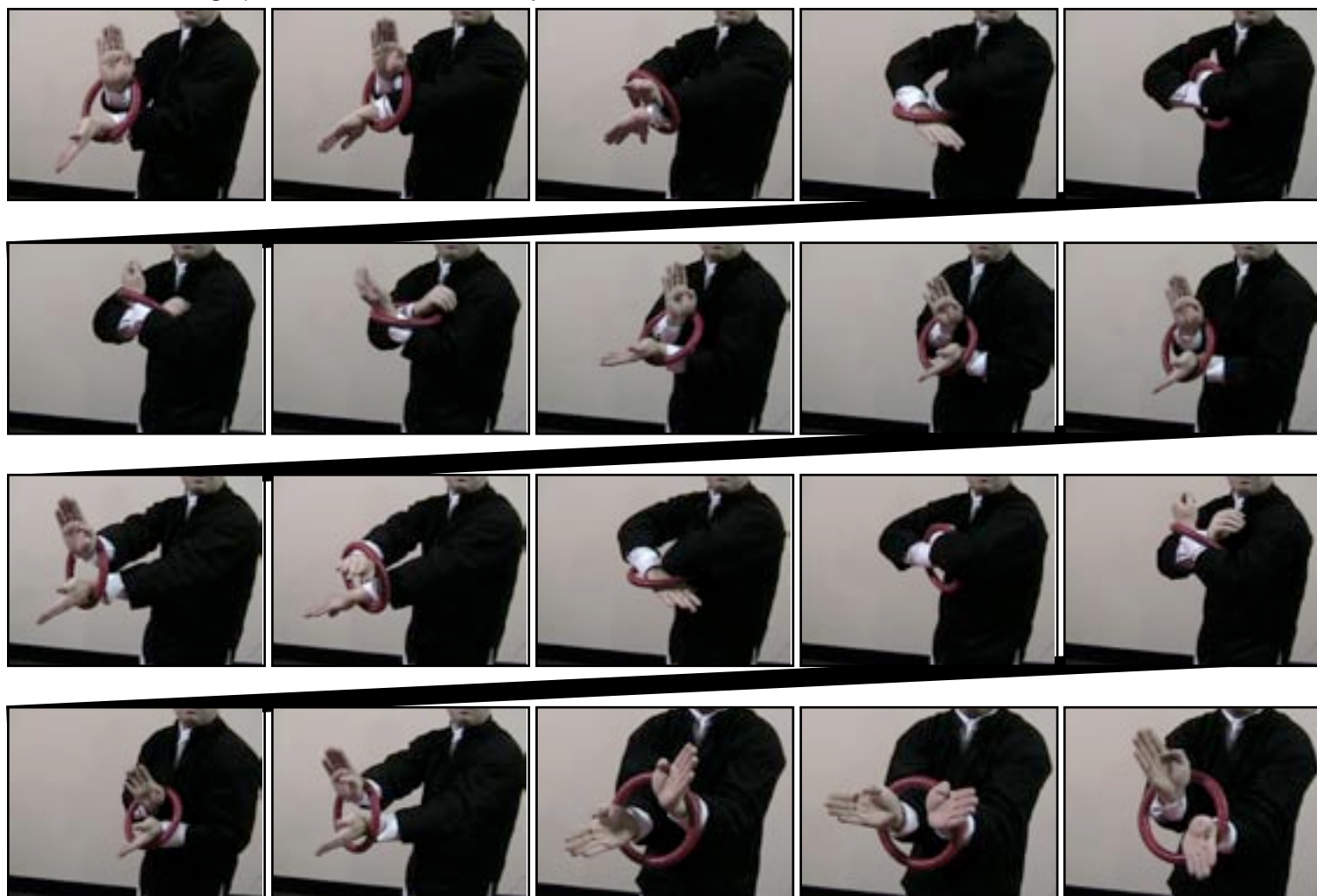
Po Pai Jeung means “**Butterfly Palms**” and is practiced in Position 2 with both hands inserted parallel two each other in the ring. If standing with the right leg forward, make sure the left hand covers on top of the right hand. This makes sure that the right hand is deployed first and forward, Allowing it to hook outward in the **Pao Jeung** position.



As with all the **JWR** sets, each movement of the right or left arm is designed to serve as back-up for the other at all times. This aspect is most evident in the Po Pai Jeung set but is a function of all.



**Po Pai Jeung** cycle found in most **Dummy** sets.



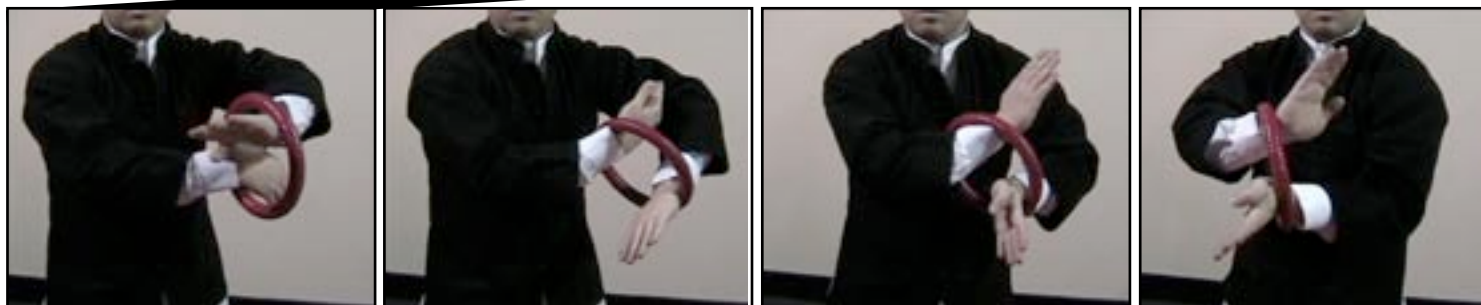
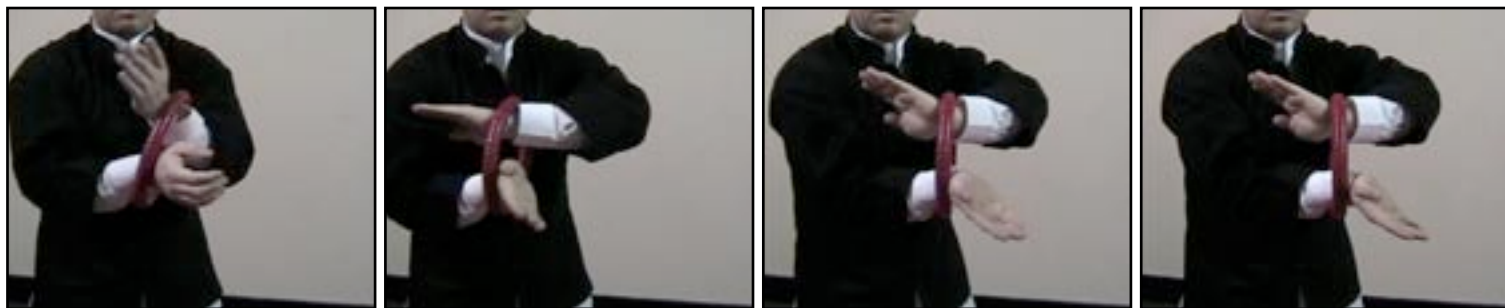
## Sot Jeung

Another Ring movement that flows well with, and is trained from, Seung Gahn Sao is the **Sot Yee Jeung** (*Double Killing Palms*), sometimes described as a variation of Po Pai Jeung). **Sot Jeung** can be described as a Chang Dai Jeung with one (Low) hand combined, with a Fak Sao/Oy Bil jee on the other, alternating right and left.

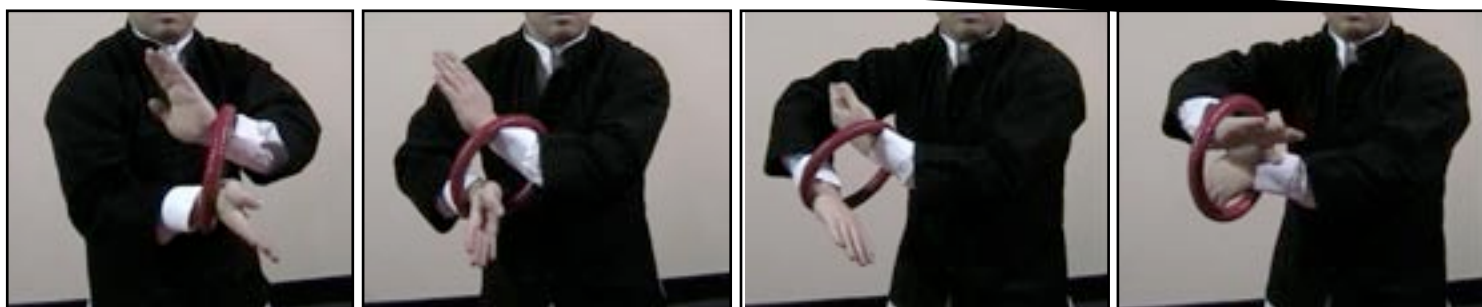
**Sot Jeung** is most often applied with (*but not limited to*) Cheun Ma, Seep Ma, Seung Ma, Bik Ma, Ching Cheong Ma & Hao Cheong Ma footwork.



Sot Jeung cycle.



Sot Jeung cycle.



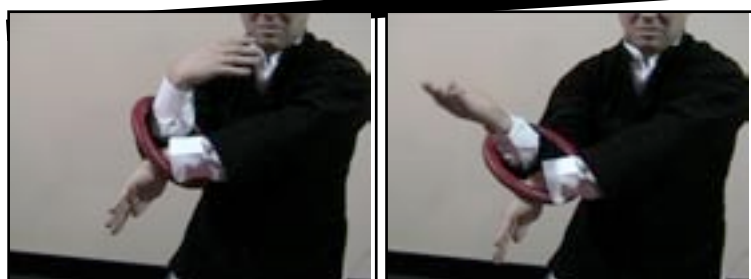
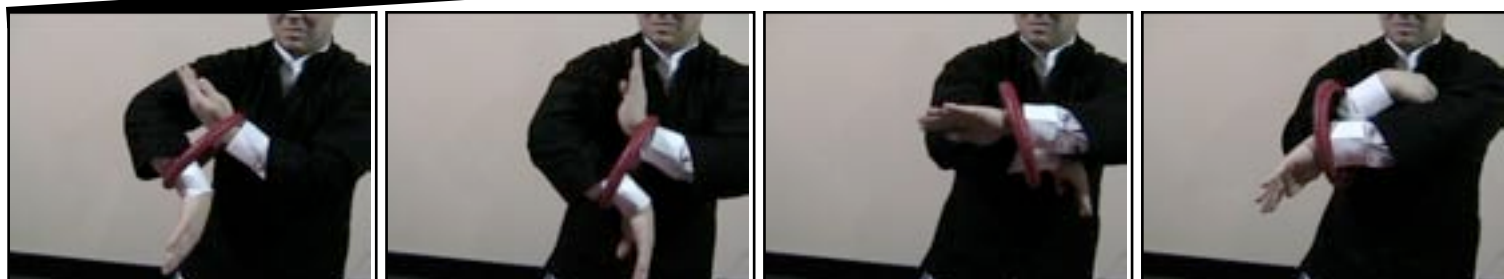
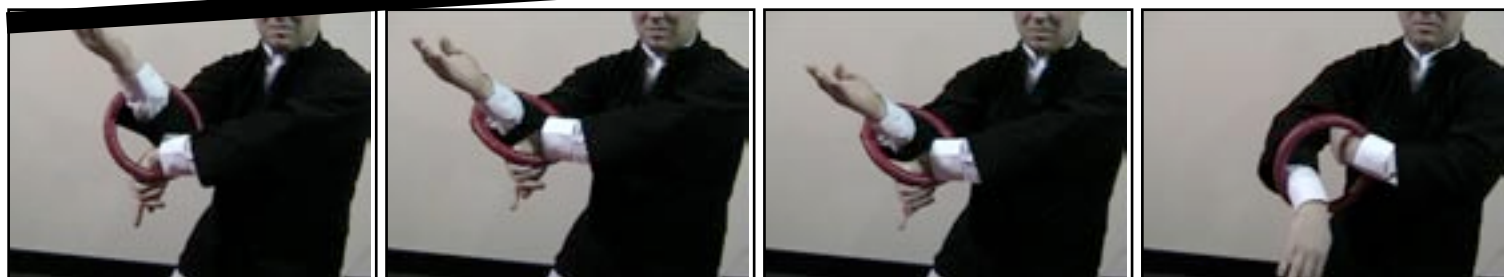
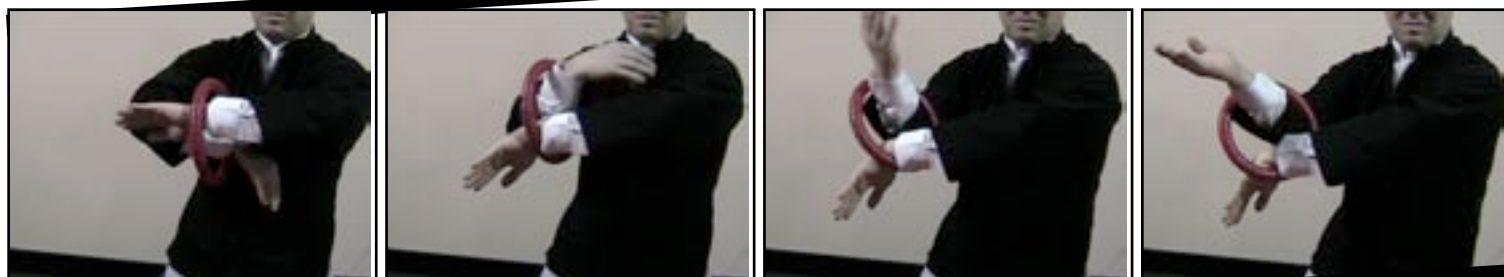


## Gum Fan Jeung

The Pinning Spring/Overturning Palm is an initial starting point to also practice *Pak Da*, *Gum Da*, & *Gao Choi*. Use of the palm is emphasized first to develop supple, smooth movement that can transition into other techniques.



*Gum Fan Jeung* cycle.



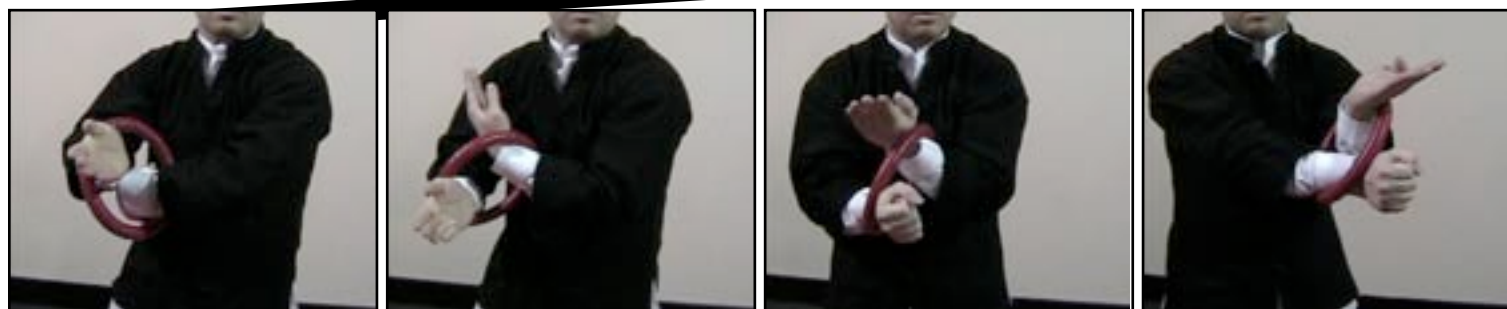
## Candle practise

Applying this exercise to extinguish a lit candle dramatically increases accuracy and power through the sinking of the elbow as well as the forward expansion of the palm.

## Tan Da

This movement, considered one of the oldest and most crucial to Wing Chun flows naturally from both the **Kwan Sao** and **Po Pai Jeung** exercises.

This can easily be expressed as a strike applying the Southern Mantis of **Sik Shu & Pai Shu**.  
(Not shown)



## Jom Kiu Feng An

This set applies horizontal rotation to alternate the application of the **Feng An Choi** (*Phoenix Eye punch*) and the **Wu Sao** guard. The action of forward pressure in the punch may also be used in a **Jom Kiu** (*Sinking Bridge*) fashion to suppress the attackers arm and then counter strike.





## Wan Sao

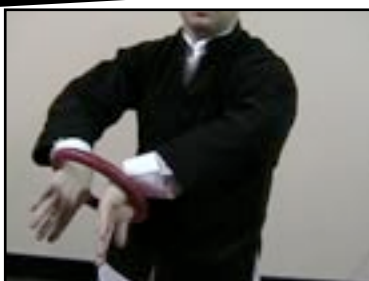
(*Linked or Cyclic Hands*)

uses the structures of Bong Sao & Tan Sao in **Three Basic Planes** of movement to develop greater power and structure with Yin & Yang pressure arcs. The **Three Basic Planes** of movement are:

- Vertical
- Horizontal
- Circular



• *Horizontal is shown here.*





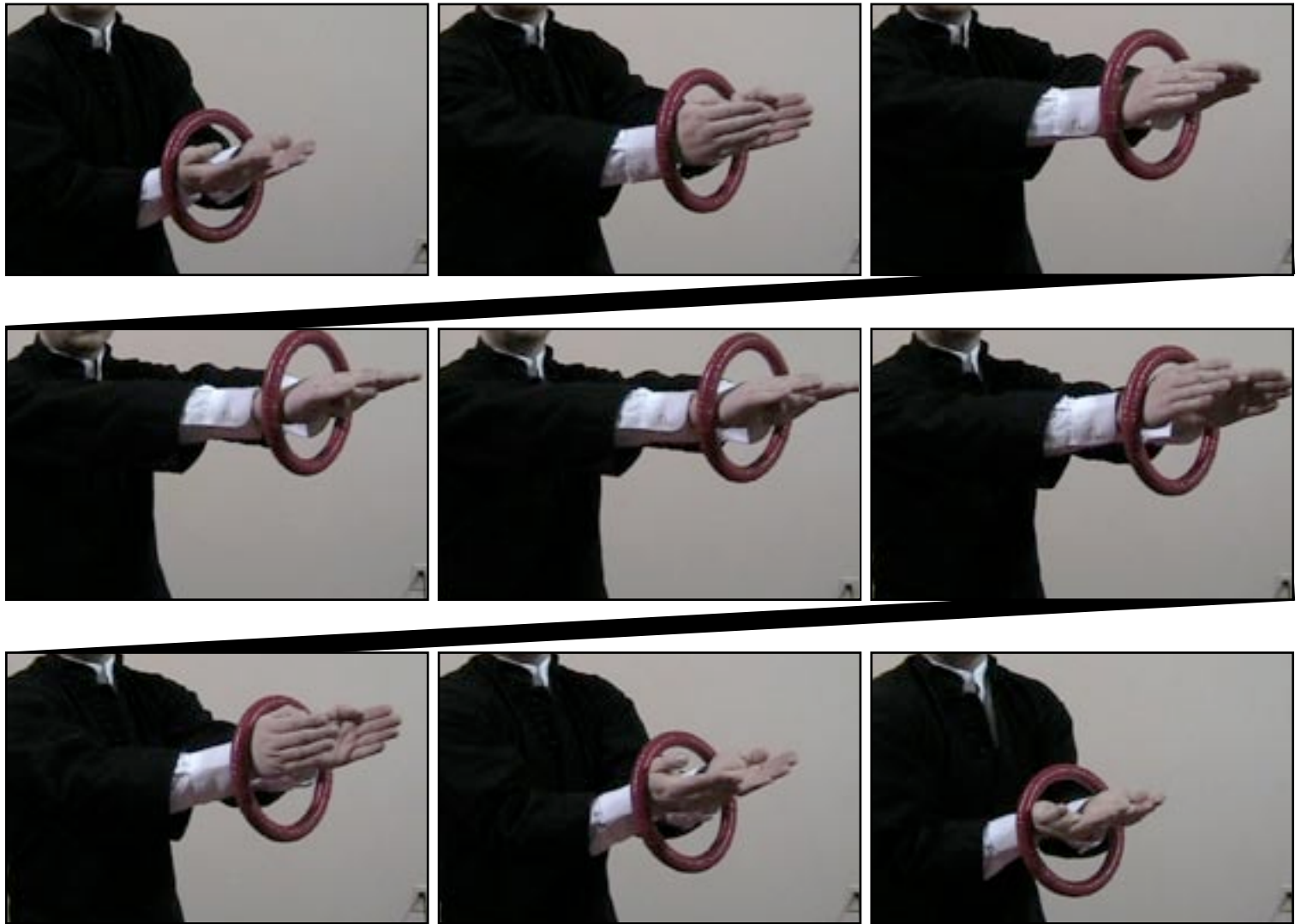
## Biu Kiu

The “**Thrusting Bridge**” exercise should have the following elements:

**First** - Forearms need to maintain a position as parallel as possible to the ground.

**Second** - Forearm rotation should be evident throughout the extension of the movement.

**Third** - Train this movement SLOWLY.



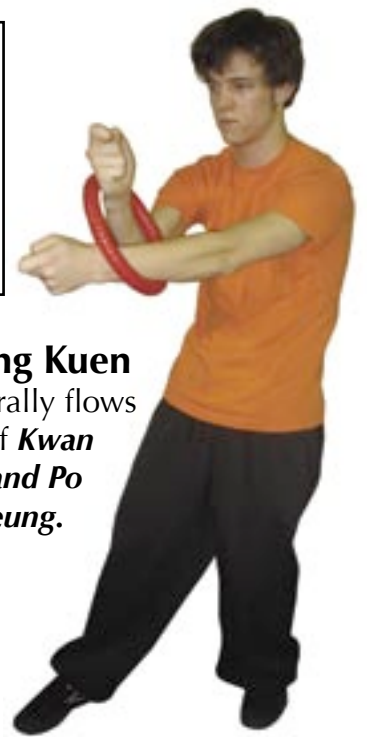
## Look Sao

**Look sao** or “Rolling hands” is just as it’s name suggests, however this simple and overlooked exercise contains many fine points. While developing the practitioners ability to drill vorticular power down the centerline Look sao also reinforces the **135 degree deflection angle** of the bridge arm, in conjunction with the transition between **Bong sao & Tan sao** crucial to sticking hands practise when not with a partner.



## Seung Lan Sao with Cheun Ma

This exercise simply provides a way to train the stance pivot of Wing Chun while holding the static posture of a Double Lan Sao variation.



## The Devils Detail

Probably the single most important reason to train with the JWR has to do with point of rotation. In nature any display of power on a grand scale has to do with Rotation power. (*Windmills, Tornadoes, Whirlpools, Planetary rotation and Planetary orbit, Super nova collapses or expansion etc.*)

When using the **JWR** the hands, and specifically the wrists are in constant contact with the inner circumference of the Ring, this causes the arms to rotate around an artificial pivot point. **First:** when the arms move in this way orbiting around this artificial pivot point they have greater mass than they would if the axis of rotation ran through the ulnar & radial bone area. (*as well as greater deflection surface area.*)

**Second:** through the rise and fall of the elbow, the arms generate greater power through the second most important element (*the first being the change in pivot*), Enhanced expansion and contraction of the arms ability to generate Power.

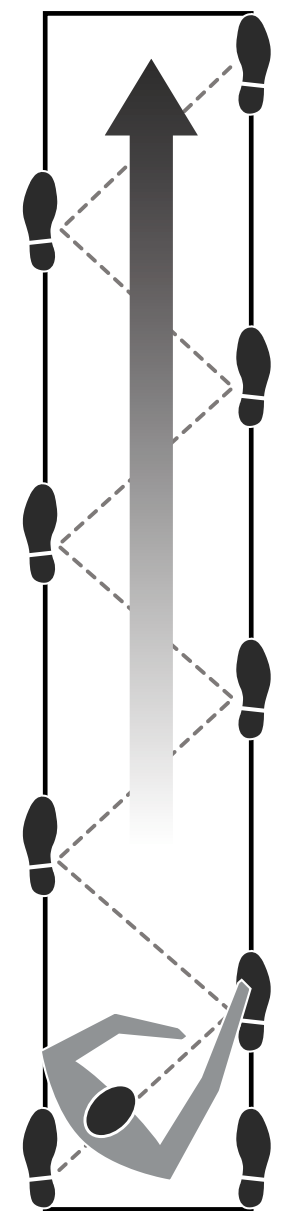
This is further amplified through the integrated use of the spine (*lifting of pelvis & rounding of the backs scapula*), this and adding the bodies mass (through the stance rotation) more than potentially doubles the power produced. (*Rare instances Tripling Power*)

## Seung Kuen

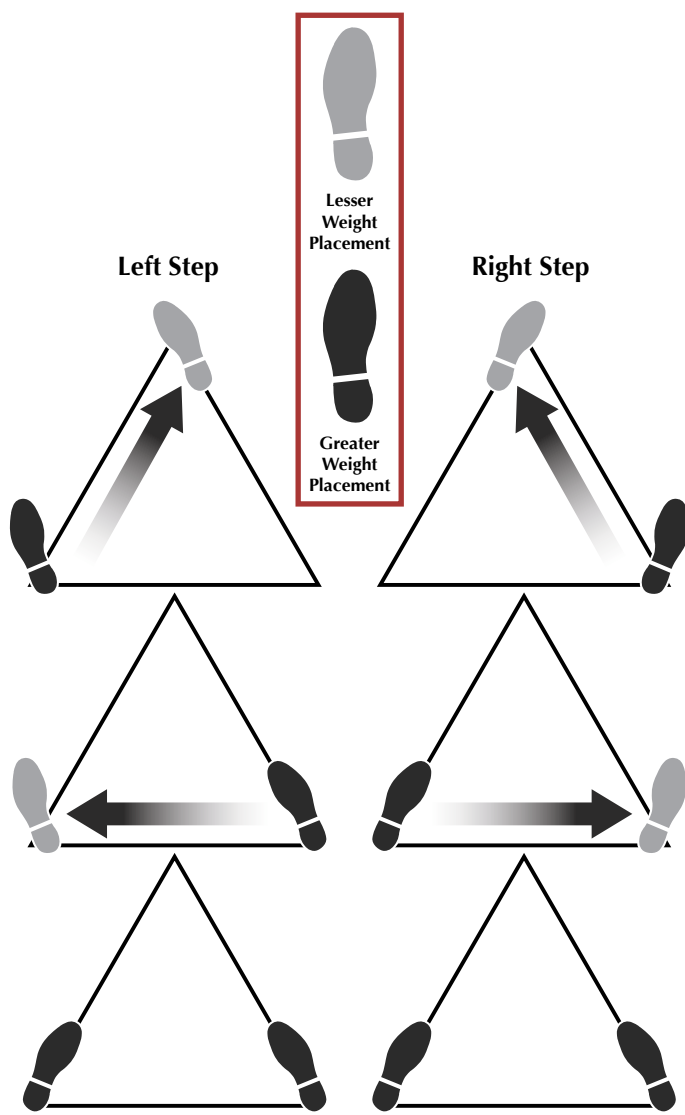
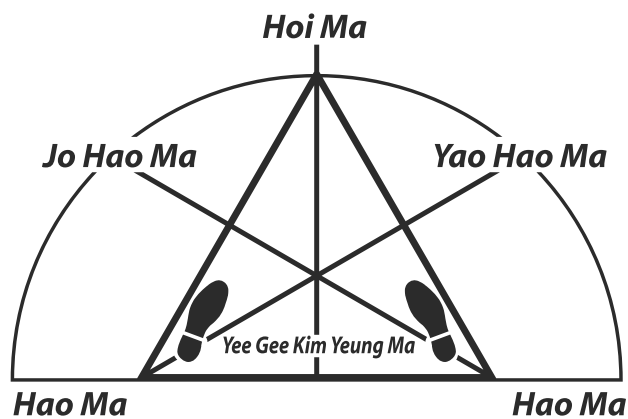
Naturally flows out of **Kwan Sao and Po Pai Jeung**.



## Footwork Diagrams

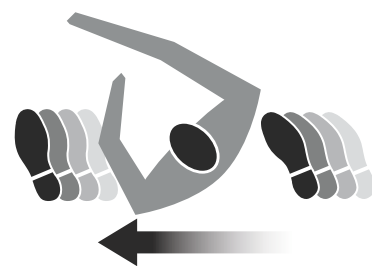


Ching Chong Ma

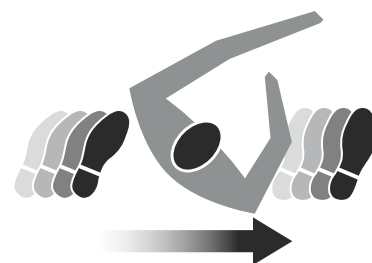


Left Seep Ma

Right Seep Ma



Oy Seen Wai Toe Ma  
Left



Oy Seen Wai Toe Ma  
Right

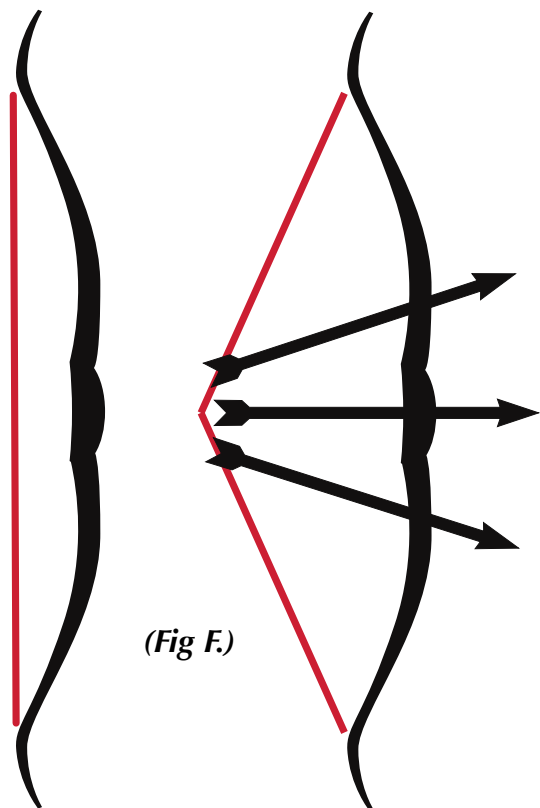
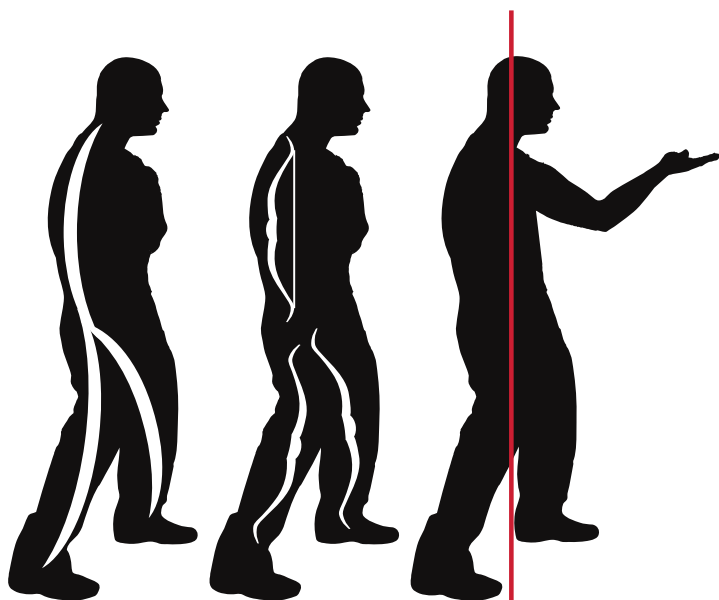


## Dragon Prawn or “Shrimp Back mechanics”

One element of JWR training that can be cultivated that is very important to advanced power generation is **Dragon Prawn or Shrimp Back**.

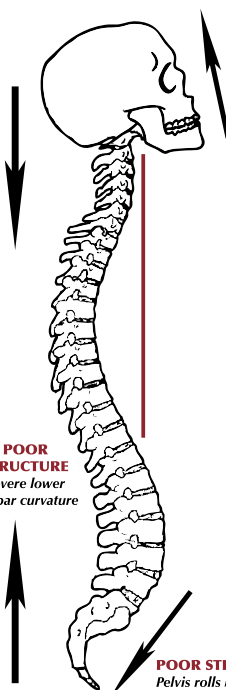
Through the pelvic lift tilt you have been practising in conjunction with an awareness of your breathing (**Inhale you Rise, Exhale you Sink**) you may begin to pulse your pressure and force up through your stance and out to the hands.

**Dragon Prawn or Shrimp Back** is so named due to the appearance of the practitioners back looking like a Shrimp. This appearance should be momentary at the point of power discharge, and results from the spines shape being transformed from an “S” shape to that of a “C” thus replicating the structure of the oldest Kinetic spring, a Bow. (Fig F.)

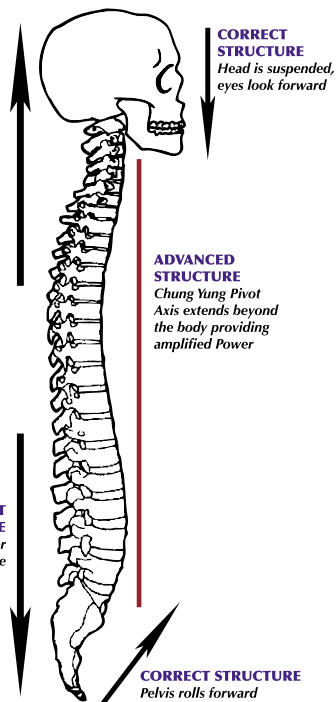


(Fig F.)

**POOR STRUCTURE**  
Disconnected,  
randomly-deployable  
Pivot Axis



**CORRECT STRUCTURE**  
Unified, augmented,  
& rooted Pivot Axis



**CORRECT STRUCTURE**  
Head is suspended,  
eyes look forward

**ADVANCED STRUCTURE**  
Chung Yung Pivot  
Axis extends beyond  
the body providing  
amplified Power

**POOR STRUCTURE**  
Severe lower  
lumbar curvature

**CORRECT STRUCTURE**  
Minimal lower  
lumbar curvature

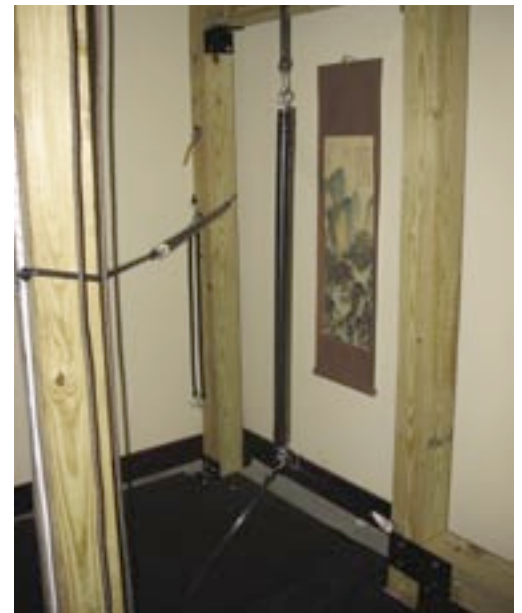
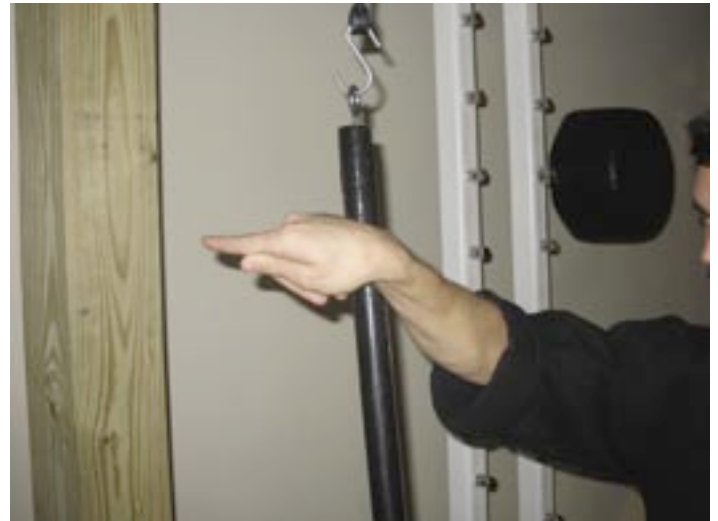
**POOR STRUCTURE**  
Pelvis rolls backward

**CORRECT STRUCTURE**  
Pelvis rolls forward

## Fan Gwan Jong or “Spring Pole Dummy”

An invaluable training aid that can be built dirt cheap is the Spring Pole Dummy. Made to replicate the vertical structure and spring tension resistance of Bamboo a Spring Pole Dummy provides a fantastic supplement to 2 person training that can greatly develop power, sticking coordination.

Simply attach an Eye bolt to the ends of a wooden pole, next attach three additional eye bolts, (2 at the bottom of a door frame and one to the ceiling) attach short bungee cords to the ends to link the tension and practise any of the exercises presented here to add another dimension to your Martial training.



## Conclusion

If you have enjoyed and found useful the Information presented in this article please Watch for our ***Jook Wan Ring DVD*** to be Released soon through

***shenmartialarts.com***

Thank You Mario & My Best regards, Tyler Rea



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# WU TONG MARTIAL ACADEMY

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15435 South Rogers Rd. Olathe, KS 66061

[www.wutongma.com](http://www.wutongma.com) • 913-206-9064