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Snake style kung fu techniques pdf

In many ways, Shaolin snake style symbolizes this. In attack, the snake-stylist goes to vulnerabilities like the eyes, throat and groin. However, due to the serious consequences of hitting such targets, the snake-stylist must be calm and peaceful and avoid a fight. Only when there is no treatment other than to fight, and the situation is serious enough to justify it that you need to use snake form techniques. Snake techniques also promote ting or listening energy. It is a sensory ability developed by sticking hands and related exercises. Thanks to its use, the snake-stylist can neutralize the enemy's attack with minimal effort and risk. Because of its calm attitude and emphasis on rhythmic breathing, the snake is traditionally considered to develop chi. The snake may not seem like an ideal candidate for shaolin animals due to lack of legs, however, if you think in a deeper snake will use cunning and softness rather than hard raw force. Snake style is designed to grow the inner energy of qi (Chi), thus getting an excellent focus and penetrating force unrelated in any way to the external animal. Snake as she moves very evasive as she twists her body in a zigzag motion. In order to survive the snake must use its body differently to compensate for the lack of limbs. The snake twists its body from the beginning, then raises its head in a striking position and from this position straightens its body and strikes with precision and speed. This type of striking force is only from the momentum and twisting of the motion from the spiral position. The animal itself is calm and relaxed and is said to possess more chi (Chi) than other animals. When a strike occurs and combined with an external blow this animal is formidable. The shape of the snake is different from other Shaolin animals as it has no rigid punching techniques instead it uses both rigid and soft principles to be successful. The tips of the fingers and palms are used to strike with penetrating force. The snake is in direct confrontation with the tiger. Snake energy is quiet and internal and does not make any external sound as it strikes, while tiger styles are noisy and active as the practitioner exhales to gain power. As with any internal style characteristics, this is understood as an advanced combat level where strikes and blocks are struck simultaneously (crime and defense are the same!). Soft spiral actions, which are deceptively defensive, suddenly are transferred to offensive blows. Therefore, the speed of attack is not as important as the smoothness and smoothness of movement. There are many different finger striking actions associated with a snake practitioner. One of them is known as a white snake throws out the tongue (bye it tu blue), here fingers recreate the forked shape of the tongue with and the middle fingers extended while remaining fingers are folded under and back to the side. This kick is then used to focus on the soft areas or eyes of the opponent. Another finger tip is known as a snake coming out of its hole (cin it chu dong) where practicing fingers together to form the shape of a cobra head, this blow can also be inverted to block or hit the throat or eyes. This type of impact often comes from a bent elbow. One upturned snake technique known as the water snake floats to the surface (shui it shang en) ends with a pressure point around the throat and armpits. Another important factor when considering the spirit of this animal is to keep the whole body moving and flowing, if combined with the actions of other animals. In many cases, you need to manage soft circular actions that end in focus and more difficult action as the technique contacts. When practicing a snake it is important that the practitioner is relaxed with good concentration. Snake parts of the shape should be calm and soft. Another question to understand is when learning with the movements of snakes to stay connected to all parts of you body contributes to the desired end. As well as flexible body concentration and clarity of thought are a necessary attribute for any martial artist. The practice of motion snake style will allow the practitioner to project their qi (chi) energy through the hands and from the end of the fingertips, however when practicing in the air, there seems to be no recognizable power, but when in contact with the desired target power will prevail. Unlike other shaolin animals that are associated with finger percussion techniques, snake style has no tip of the finger external strengthening and development exercises. The reason for this is that giving the practitioner Shaolin has the right balance between the other Shaolin animals they will develop adequate finger and hand conditioning. As the student practices the snake form calmly and quietly they will develop a feeling and feeling and sense to understand the opponents the next step. When snake hand practitioners come into contact during this type of training can be compared to the sticking effect commonly associated with wing chuns sticky hands or maybe even tai chi-chuan in pushing hands. As mentioned earlier, the practitioner's moves seem to be powerless, but these soft touches have a magic sting on contact, no doubt the movements of adepts are fast and strong, if and when necessary. The power of the snake strike is said to be more than seven times people of normal power! The psychology behind the special spirit of snakes is that five practicing animals must be calm enough to look inside their bodies and feel peace and quiet. Nothing will bother him outwardly. If the right snake spirit is developed, the student will feel flow from the spine along the hands and from the tips of the fingers. The stylist will slowly move in the discussion before simultaneous blocking and striking action occurs as the snake unwinds. Assimilation of Shaolin snake techniques, and by receiving penetrating focus and intent, as well as the speed of lightning, is certain if delivered to the correct pressure point vital areas of the body cause excessive pain, unconsciousness or even death. The defining characteristic of the southern kung fu snake style is its circular movements and maneuvers, which are part of its attack and defense. Circular movements in style symbolize the evolution to one of the styles of higher rank. The Kung Fu snake is also in relation to Taoist philosophy from his attacking point of view. Yin is represented by circular blows, as Yang is defined by direct attacks, both are able to resist each other. The latest development of the Snake style is more a combination of previous styles that are no longer practiced. The entire style consists of Viper, Cobra and Python shapes. Viper forward punches that captivate large amounts of blood that affect the enemy in a basic psychological way, but refrains from serious and lasting damage. Cobra resorted to the use of critical strokes at vital moments and nerves, using its characteristic hand technique was an open hand with a thumb curled underneath in order to maintain dynamic tension. Python promoted the Leopard Fist technique for precise bumps and clutches. Using open blows, hand twisting can be turned on in order to mask the path of travel to distract the enemy's defenses. The current foot position work is more upright compared to the horse because the position allows for more flexible movement and execution. Kung fu with a southern snake. Shaolin Goon Fu Institute. Shaolin Goon Fu Institute. July 24, 2007: shaolin.com/snake_martialarts.asp=> This article needs additional quotes to verify. Please help improve this article by adding quotes to reliable sources. Non-sources of materials can be challenged and removed. Find sources: Snake Kung Fu - News newspaper book scientist JSTOR (June 2009) (Learn how and when to remove this template message) Snake Kung Fu蛇拳Also known asShuan, Snake BoxingFocusStrikingCountry of Origin ChinaCreatorNorthern Style: Jueyuan with Li Yuanshou (Lee Su) Luohan Tuan, Neigong, HongquanSouthern Style: Southern Shaolin Kung Fu, Choi GarDescendant ArtsLi Gar, Wing ChunOlimpik SportsNo part of the series on Chinese qlt/ ; Martial Arts (Ushu) Styles Chinese Martial Arts List Chinese Martial Arts Timeline Chin Na Fa Jin Kung Fu (term) Neigong NeijiaHua Shaolin Monastery Wudang Mountain Legendary Figures Guan Yu Bodhidharma Chang Sanfeng Fong Sai-yuk Im Wing-Chun Li Jing-yuen Eight Immortal Five Elders Historic Personality Emperor Taizu Sun E Fei Hun Hei-Hun Heichuan Yang Luchan Chan Hein Hun Ping Chen Fake Ip Man Ten Tigers Canton Modern Celebrity Bruce Lee Bolo Yong Sammo Hun Jackie Chan Jet Lee Donnie Ian Vincent Jao Chang Jin (actor) Dennis Related Hong Kong Action Movie Kung Fu Film Vietnamese Martial Arts Wuxia (Sport) Wuxia Vte There are several Chinese martial arts known as Snake Boxing or Fanged Snake Style (Chinese: 蛇拳. Snake fist) that mimic the movements of snakes. This is the style of Shaolin boxing. Proponents argue that accepting the fluidity of snakes allows them to intertwine with their opponents in defense and hit them with angles they wouldn't expect in attack. Snake style is said to be especially amenable to applications with a Chinese straight sword. The snake is also one of the animals imitated in the Yang Taijiquan family (T'ai chi ch'uan), Baguazhan and Xinyizuan. The winding, smooth movement of the snake lends itself to the practical theory that underlies the soft martial arts. Some, for example, imitate Cylindrophidae, while others imitate pythons, while some schools mimic other types of snakes like viper and cobra. There are two unrelated, northern and southern snake styles. The Northern Style (Shequan Beipai) Snake is one of the archetypal five animals of Chinese martial arts; the other four are Crane, Tiger, Leopard and Dragon. Snake style is based on the force of whipping or knocking, which moves up the spine to the fingers, or in the case of a crash, the trembling of the body, which moves along the spine to the tip of the coccyx. The ability to movement wriggled is essentially by compressing the stomach/abdominal muscle is very important. The basis is well-founded. Stancework is fluid in order to maximize the potential of whipping any movement. It requires the creation of a strong spine to contain power and strong fingers to pass the strike. Since breathing is essential for any movement of the spine and ribs, snake style is considered one of the main styles that eventually led to internal training. Snake style is also known as an approach to training weapons, a Chinese straight sword and a spear in particular. There are even special varieties of sword blades and spear points that curve back and forth down the length of the blade in imitation of the snake's body known as the snake sword and snake spear. Snake style usually targets the weaknesses of the human body such as the eyes, groin and joints. Southern Style (Cheikuan Nanfai) Temple of South Shaolin in Fukien was sometimes known as a snake temple. Snake style kung fu is practiced in this temple, as well as dragon kung fu and mantis kung fu. The Fukien Temple was a refuge for the monks of the Henan Temple when the temple was destroyed. With them they brought all the knowledge of martial arts that they had. The snake-style green bamboo viper is one of five subisgmnms taught at the Southern Shaolin Temple. This particular form of snake fist originated in Cambodia and has made its way to China. As it was integrated into Shaolin, it became more refined and sophisticated. Green bamboo viper is a snake style taught in the United States by Grandmaster wing Loc Johnson Ng. Grandmaster Ng taught this particular style of snake as well as snake water, snake shadow, king cobra, and golden snake. These five type snakes make up the southern snake style system. Snake style kung fu is considered a highly developed form of combat due to the use of internal energy (chi) and specialized breathing techniques. There is also an obscure southern snake style (Chinese: 蛇形刁手), whose great master was Leung Tin Chiu, who was born in the late 19th century and became well known as he ranked 35th in one of Nanjing's martial arts exams in late 1929. His style (She yin Diu Sau), inherited from the Ancient Monk, was a combination of the style of the southern shaolin and the style of Choi Gar, learned from grandmaster Choi. He had disciples of several, mostly who received the legacy of his nephew Master Some K.F. Leung of Hong Kong and the last master of the C.M Fong is currently the head-father master of the system. Fist style is best described as a style of fighting in the middle distance, using, by coincidence, some Wing Chun-like techniques in Hun Ga or Choi Gar-like form. This is indicative of the southern Shaolin origin of this style and its close connection with other styles originating from southern Shaolin. In fact, Yau Lung Kong first learned from Choi's family, but he had no privilege at all secrets. Being less than satisfied he enrolled himself in the southern Shaolin temple for years, and then combined everything he learned in this snake style (She Ying Diu Sao). It is best described as Choi-foot (fut means Buddha, respectful treatment of dead monks). Of course, a different fut's from the southern Shaolin Temple will take place on similar but different methods or idiosyncratic execution of the same basic methods. In this style of snake kung fu strength and technique is softer than traditional southern styles. Besides the direct beats and flaming eye gouge as widely used in Wing Chun, this style also uses strike fit mill butterfly-buddha palms, hook, top cut, and gui quen (rear fist) as central methods. Biu tze (finger-sticking) techniques resembling snake attack secrets, and therefore name This style. There are several kicking techniques as varied as typical northern styles with high feet, but also typical lower groin kicks seen in southern styles. There are six sets of fists (e.g. Syu llamas won, man fu ha-san, she yin quan), two sets of sticks, one sword, short double swords, and other traditional weapons. The use in fiction Style was an example in the film quest starring Jean Claude Van Dam. His character Chris participates in an international wrestling tournament where he and his affiliates witness the effectiveness of this style by an apparently experienced participant during the tournament. During the procession of the tournament, the Chinese participant uses some of the five animal styles against his opponents (identified in the film as a monkey, snake, and tiger styles) are demonstrated as he seemingly defeats his opponents with ease. However, Chris eventually faces a told opponent and then defeats the fighter, throwing him with an unorthodox mixed style of kickboxing and street fighting shortly before the final battle between the two main characters. The style gained notoriety in the film Jackie Chan Snake in the Shadow of the Eagle Style was also largely featured in the acclaimed film Five Deadly Venoms Fictional character Kwai Chang Kane used elements of Snake Kung Fu in the television series Kung Fu Style also used in John Cheng Ng-long in the title role of the film Snake in the Shadow of the Monkey It is a fighting style used in the video game character Christie from the senes. In Mortal Kombat: Deadly Alliance and Mortal Kombat: Armageddon, Snake is the main fighting style of Shang Tsung. In Mortal Kombat: Deception, however, Hawick uses the Snake as his primary fighting style. Lei Wollongong of Tekken uses the Snake as a fighting style, as well as four other animal styles. In the dreamWorks film Kung Fu Panda, along with its sequels and TV spin-offs, the character Viper, played by Lucy Liu, is a snake that, despite its lack of limbs, practices the stylized shape of Snake Kung Fu. Mim (Camilla Ortin), a minor batman comic book villain published by DC Comics, is a master of both kung fu snake style and Tai Chi Chuan. In Avatar: Azula's Last Air Beaver, Tai Lee's friend and bodyguard uses snake style. In the 2008 Thai martial arts film Ong Bak 2, Tian (played by Tony Jaa) uses snake-style kung fu in his preparation. In the 2010 remake of the Karate Kid movie - trained in kung fu rather than karate - there is a woman seen practicing snake style while hypnotizing the actual snake. In Jeff Stone's ya novel Snake, Seth is a young warrior monk who specializes in snake-style kung fu. Street Fighter IV character Rufus uses snake style as part of his fighting style. In a light novel and anime Juni Taisen, during the fight against the reanimated corpse of the younger brother Tatsuimi, defines the position it takes as belonging to snake-style kung fu. In Kengan Omega's manga, Yuzaki Mumon is a master of snake-style kung fu, and uses it against Tokuno'o Nitoku Tokumichi in Kengan's fight. However, it was Yuzaki Mumon who later revealed that the imposter: Toyoda Idditsui was able to identify him as a fake because he used a different style of snake kung fu than the original Yuzaki Mumon. See also Bando Shaolin Wolf's article about Shequan (a copy of the wayback machine) Links to animal power. Inside kung fu. Archive from the original 2015-03-24. Received 2009-12-29. Five Shaolin Martial Arts Animals: Snake Fighting Style in Shaolin Martial Arts. How. Received 2009-12-28. KUNG FU PANDA: The big bear was a po-fect. Kung Fu magazine. Received 2009-12-27. 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