

TEACUP
PA KUA CHANG



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introduction

One of the things most wrong with the Wudan style arts is that they are out gradient.

By this, I mean that they are so advanced, and yet they have not offered proper instruction in basics.

Karate has basics, and these basics can be broken down into basic-basics.

Pa Kua, however, is less well grounded in basics. And, as time goes on, this matter of basics becomes less and less important...and so it becomes ever harder to ground the art, and to even hope to find basic-basics.

That being said, there are three styles of Pa Kua that I teach.

One, the Ten Hands method, is designed to establish basic matrixing theory. Further, the intent is to set the student up so that the arms become unbendable, and that energy flows through the ten perfect arm configurations.

Two, the Teacup method, is designed to further develop matrixing theory, and to refine the creation and flow of energy, and to set up basic self-defense modes.

Third, the Eight Animals method, is classical, but refined through the first two methods I teach, and further development of matrixing, and to more fully explore the self-defense content.

CHAPTER ONE

The basic matrix of Teacup Pa Kua is based on three arm positions.

Hooked Low is 1.

Middle Palm Up is 2.

High is 3.

Thus, the Matrix looks like this:

low/low	middle/low	high/low
low/middle	middle/middle	high/middle
low/high	middle/high	high/high

These are the nine positions of Teacup Pa Kua. They will give a different feel and build of energy, and yet they are obviously usable as simple block and strike self-defense, and they can obviously be developed into more complex defensive techniques.

Though there are nine positions listed, it should be noted that one of the positions (high/low) is awkward and doesn't translate well. Thus, you will see only eight teacup movements in this art.

THE FIRST CUP



Stand on the circle in a natural stance.



Raise the hands and hold them
as if holding saucers and teacups.



Turn the left foot towards the next spot
on the circle and pivot the body slightly to the left.



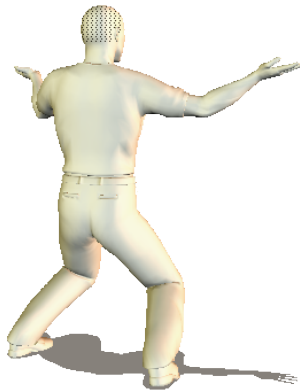
Step to the next spot on the circle
with the right foot.
The arms should be gradually
spreading wider apart.



Pivot to the left,
spreading the hands wider,
synchronizing the body parts
so they move together



Pivot to a back stance facing to the left,
the hands should be spread
so that they are unbendable,
and there is an unbendable curve
around the shoulders, also.



Pivot back to the right,
through an hourglass stance.
Keep the arms spread.
Extend energy through
your arms forever.



Continue the pivot through
a back stance to the right



Pivot the right foot towards
the next spot on the circle
as you shift the weight
onto the right foot.
The arms should start coming
together gradually.



Step to the next spot on the circle
with the left foot. The arms will close,
the right towards the center of the circle
and the left augmenting at the elbow.

Keep the palms up, (now and always)
as if you are holding saucers and teacups.

CHAPTER TWO

When you bring the cup around and swing the left leg out and around to take the next step on the circle, there should be a 'floating' sensation. This is similar to the Karate 'sand in the pipe' concept, but done Pa Kua style.

Imagine a pipe half filled with sand, hold the pipe upright and move it so that all the sand hits one side of the pipe at the same time. There is more data on this on the Matrix Karate course, and the material in the Karate course should prepare you for this concept. Karate is the proper gradient for learning this easily and efficiently.

At any rate, the idea is to have your body half filled with 'sand' (energy), and to 'swirl' it, and to learn how build it in movements and to use it in techniques.

THE SECOND CUP



Walk the circle until you are
one step beyond the base of the circle.



Pivot to the left,
spreading the hands wider,
synchronizing the body parts
so they move together



Pivot to a back stance facing to the left,
the left hand rotates upward into a high block,
the right hand is in the middle position.



Pivot back to the right,
the left hand swings out and around
so that both hands are in the
spread middle position.



Continue the pivot through
a back stance to the right



Pivot the right foot towards
the next spot on the circle
as you shift the weight
onto the right foot.
The arms should start coming
together gradually.



Step to the next spot on the circle
with the left foot. The arms will close,
the right towards the center of the circle
and the left augmenting at the elbow.

Keep the palms up, (now and always)
as if you are holding saucers and teacups.

CHAPTER THREE

To make this art work one must use the body as one unit (CBM--Coordinated Body Motion--again, see Matrix Karate)

On some moves you can simply keep the hand above the foot, and move them as one.

Some moves, however, are going to entail starting the body parts at the same time, moving them at slightly different rates of speed, then stopping them at the same time.

At any rate, if you turn the body in one direction, the hands should move in a likewise manner.

A note: there are two directions you can twine for either hand. Go ahead and explore the different twinings and combinations of twinings. The rule that should ultimately define what you are doing, however, is to move the hands in the same direction as the body. This will increase Coordinated Body Motion...and Intention.

THE THIRD CUP



Walk the circle until you are
one step beyond the base of the circle.



Pivot to the left,
spreading the hands wider,
synchronizing the body parts
so they move together



Pivot to a back stance facing to the left,
the left hand pivots down to parry,
the right hand is in the middle position.



Pivot to the right as you continue
the circle of the left arm to a high position.
The left arm is in the extended middle position.



Pivot the right foot towards
the next spot on the circle
as you shift the weight
onto the right foot.
The left arm continues
its motion until your arms
are in the middle spread position..



Step to the next spot on the circle
with the left foot. The arms will close,
the right towards the center of the circle
and the left augmenting at the elbow.
Keep the palms up, (now and always)
as if you are holding saucers and teacups.

CHAPTER FOUR

Circling the body, spiraling the arms, all in the same direction, makes the body move as one unit and builds intention.

As you achieve this you chip away at the real core of Pa Kua...building a separate universe.

It is easy to isolate your own universe this way. Just be integral, learn how not to have any counter motion in your own frame, and you will learn how not to have any counter motion in your thoughts.

This is not to say that you can't build a universe out of contrary motions, but it won't make as much sense, and it won't lead you onward on the correct Martial Path.

(If you wish to learn how to isolate body parts in contrary motions and still use them to build intention you should study Karate.)

Just a short spat of Pa Kua and you feel the motion, and you can give yourself up to the motion. The more you give yourself up to this purity of motion the more you build your own separate universe.

Just a note, one use of this separate universe is when somebody bear hugs you, and you walk as you will, flinging him off as you desire. Have somebody grab you (lightly in the beginning) and practice this. You will shortly see what I mean.

THE FOURTH CUP



Walk the circle until you are
one step beyond the base of the circle.



Pivot to the left,
spreading the hands wider,
synchronizing the body parts
so they move together



Pivot to a back stance
facing to the left,
both hands parry.



Pivot back to the right,
the left hand swings out
and around to a high block
the left hand swings to
the middle position.



Pivot the right foot towards
the next spot on the circle
as you shift the weight
onto the right foot.
The left arm should continue
its circling until you are in the
middle spread arms position.



Step to the next spot on the circle
with the left foot. The arms will close,
the right towards the center of the circle
and the left augmenting at the elbow.
Keep the palms up, (now and always)
as if you are holding saucers and teacups.

CHAPTER FIVE

To create a two pole universe, one which is separate from the 'real' universe, you should have a partner. You circle one another and watch each others eyes. You will shortly become aware of the world behind your partner sliding. Let it slide, concentrate on your partner, and build the new reality between yourselves.

THE FIFTH CUP



Walk the circle until you are
one step beyond the base of the circle.



Pivot to the left,
spreading the hands wider,
synchronizing the body parts
so they move together



Pivot to a back stance
facing to the left,
both hands execute high blocks.



As you pivot to the right
into an hourglass stance
swing the left arm out and
around to the middle position
and the left arm in and through
to a parry position.



As you continue pivoting
into a back stance,
the left hand continues its motion
through a parry to a high block
the left hand swings to
the middle position.



Pivot the right foot towards
the next spot on the circle
as you shift the weight
onto the right foot.
The left arm should continue
its circling until you are in the
middle spread arms position.



Step to the next spot on the circle
with the left foot. The arms will close,
the right towards the center of the circle
and the left augmenting at the elbow.

Keep the palms up, (now and always)
as if you are holding saucers and teacups.

CHAPTER SIX

One thing you will notice is that the body becomes a motor.

A motor is defined by two poles, between which there is tension (pull or push).

As you walk the circle, and make the transition from pole to pole, you will feel energy twine up the leg, then twine down the other leg. You must make sure you move synchronously, so that the energy will translate to the arms correctly.

THE SIXTH CUP



Walk the circle until you are
one step beyond the base of the circle.



Pivot to the left,
spreading the hands wider,
synchronizing the body parts
so they move together



Pivot to a back stance
facing to the left,
the left hand is in the middle position,
the right hand twines to the high block position.



Pivot to the right into a back stance,
the left hand continues its motion
through a parry to a high block
the left hand swings through a parry
to the middle position.



Pivot the right foot towards
the next spot on the circle
as you shift the weight
onto the right foot.
The left arm should continue
its circling until you are in the
middle spread arms position.



Step to the next spot on the circle
with the left foot. The arms will close,
the right towards the center of the circle
and the left augmenting at the elbow.
Keep the palms up, (now and always)
as if you are holding saucers and teacups.

CHAPTER SEVEN

The movements in this book, as defined by pictures, gives the idea that you are moving from position to position.

Really, you are moving THROUGH position after position.

You are liquid, rolling through the motions.

This causes the muscle to undergo extended suspension of weight, which is better for the muscle than virtually any other kind of weight lifting.

The key here, however, not that you are lifting weight, but that you are channeling awareness through the body.

Channel awareness, and energy starts to follow, and then you have some serious Art.

THE SEVENTH CUP



Walk the circle until you are
one step beyond the base of the circle.



Pivot to the left,
spreading the hands wider,
synchronizing the body parts
so they move together



Pivot to a back stance
facing to the left,
the left hand is in the middle position,
the right hand hooks over to a parry.



As you pivot to the right
into an hourglass stance
the left arm hooks over into a parry,
and the right rotates up to a middle position.



Continue pivoting into a back stance,
the left hand continues its motion
through a parry to a high block
the left hand stays in the middle position.



Pivot the right foot towards
the next spot on the circle
as you shift the weight
onto the right foot.
The left arm should continue
its circling until you are in the
middle spread arms position.



Step to the next spot on the circle with the left foot. The arms will close, the right towards the center of the circle and the left augmenting at the elbow.

Keep the palms up, (now and always) as if you are holding saucers and teacups.

CHAPTER EIGHT

You may have noticed, in Ten hands Pa Kua, that walking with the arms in the last position (circle-circle), the ‘holding the pot’ position, that you began to generate tremendous heat within the bowl.

In Teacup Pa Kua you can create this same type of heat in the palm of your hand if you concentrate on the palm that is inside the circle.

You may experience other sensations, prickling, etc., and that is okay.

One thing you may want to do, to aid in this process, is to concentrate on pushing the weight up one leg, into the tan tien, and down the other leg. Make sure you move slow, and breath out as you create heat, in as you walk (keeping the hips thrust forward and the belly taut)

I call this ‘Boiling the Tea,’ and it is a great way to generate energy.

THE EIGHTH CUP



Walk the circle until you are
one step beyond the base of the circle.



Pivot to the left,
spreading the hands wider,
synchronizing the body parts
so they move together



Pivot to a back stance
facing to the left,
the left hand hooks to a parry,
the right hand twines to a high block.



Pivot to the right into a back stance,
the left hand continues its motion
through a parry to a high block
the right twines down to a parry.



Pivot the right foot towards
the next spot on the circle
as you shift the weight
onto the right foot.

The arms should continue circling
to the middle spread arms position.



Step to the next spot on the circle
with the left foot. The arms will close,
the right towards the center of the circle
and the left augmenting at the elbow.

Keep the palms up, (now and always)
as if you are holding saucers and teacups.

CONCLUSION

Ten Hands Pa Kua introduces Matrixing, and teaches one how to create unbendable arms in stances.

Teacup Pa Kua more firmly establishes Matrixing, and teaches one more about CBM.

Eight Animals is the classical mode. It is, however, difficult to do unless one has done the work of Ten Hands and Teacup.

And, remember, people who became legend in the softer arts always had a firm background in the hard arts first.

If you wish to study Teacup Pa Kua further, it is specific to 'Diagram Boxing,' which is on the Create Your Own Art Course.

The Create Your Own Art Course is an amazing piece of work.

It is my original breakthrough into Matrixing. It is a blend of hard and soft, it is a study of potential motions, it is the most original work ever done on the Martial Arts on this planet.

A note, however: the picture quality is poor.

Technology was not up to the task back then.

But the breakthrough is there.