

## Section 1

### 1. Preparation.

- [a] faces south; [b] faces north.
- each holds the sword in the left hand, handle down, point in the air. The flat of the blade touches the outside of the left arm.
- the hand of the right arm is held downward, the inner wrist touching the right hip bone. The first and middle fingers point ahead, the thumb, ring finger and pinky are curled underneath – this hand position is hereafter referred to as “sword fingers”.
- the feet are shoulder width apart and point straight ahead; the body is straight, the eyes look straight ahead.

### 2. Draw the Sword

- first (a) and (b) each turn the toes of the left foot to point at each other, then turn their bodies so they face each other ([a] facing east, [b] facing west).
- each steps the right leg forward (toward the opponent), with the toe touching the ground and the heel in the air; the leg is mostly empty, both knees are bent – this stance is hereafter referred to as “tiger crouching stance”
- the right hand of each ~~first~~ circles past the ear, and then points towards the opponent; the hand is at shoulder height, and is held in the sword finger position.
- each looks at his opponent.

### 3. Hand Over the Sword

- both step backward with the right foot, turn the body to the right, shift the weight backwards into the right leg and squat down. The empty leg is straight.
- using both hands, they each circle the hilt of the sword in front of themselves in a clockwise direction until it is at chest level, and the point of the sword is directed at the opponent.

- the hilt is held in both hands; the left hand is on top (palm down), the right is underneath (palm up).
- each looks at his opponent.

#### 4. Mutual Horizontal Stab (Tui P'ing T'su)

- both step toward each other with the right foot into a bow stance, and stab at each other's stomach.
- the sword blade is held with the palm facing up; the edge of the blade is aligned horizontally - this sword position is hereafter referred to as "t'ai yang chien".
- the left hand of each is held in "sword fingers", a little in front of the left temple, palm facing outward.

#### 5. Mutual Reverse Upward Cut (Tui Fan Peng)

- both shift their weight back into the left leg, step away from each other by crossing the right leg over the left, and squat down.
- both circle their swords in a counterclockwise direction so that they each cut at the other's wrist using a backhand upward cutting motion; the palm faces right, the sword arm is extended straight out (level with the ground), the edge of the sword is aligned vertically – this position is hereafter referred to as "chung yang chien".
- the left hand in sword fingers touches the right forearm.
- each looks at his opponent's sword hand.

#### 6. Point at the Wrist (Tian Wan)

- [a] immediately stands up and turns to the east to face [b]; his left foot moves a little backwards and to the left, his weight shifts back into the left leg, the right foot is mostly empty in a "tiger crouching stance".
- at the same time, he stabs the point of his sword at [b]'s wrist; the palm faces left, the sword is level, the edge of the blade is aligned vertically – this position is hereafter referred to as "chuan yin chien".
- the "sword fingers" of the left hand lightly touch the sword hilt.
- [a] looks at [b].

**7. Slice up to Cut the Wrist (Ch'ou Wan)**

- [b] neutralizes by lowering his sword arm to avoid the stab.
- at the same time, he immediately stands up and pivots on the left foot to face [a]; the right foot steps forward and to the right in a bow stance.
- next, he shifts his weight forward and uses "chung yin chien" to cut upward at [a]'s wrist.
- [b] looks at [a]'s wrist.

**8. Mutual Raise the Sword (Tui T'i)**

- [a] neutralizes by raising his sword arm up to avoid the cut.
- [a] and [b] both step to the right with their right feet, then they both step forward with the left foot so that they are in a left bow stance.
- at the same time, both circle their swords in a counterclockwise direction ending up with their palms facing right and the sword blades pointing down at a 45 degree angle - this sword position is hereafter referred to as "shao yin chien".
- the blades are attached about halfway along their lengths, as each tries to thrust his sword in against the other, and at the same time tries to hold the other one out.
- the left arm is curved in a half circle with the sword fingers pointed directly at the left temple, palm facing out.
- each looks at his opponent
- still holding each other off, starting with the right foot cross stepping over the left both walk in a clockwise direction (each seeking the advantage) until they have completed a half circle (180 degrees); they take four steps ending with the left foot having taken the last step, and the right foot closest to the opponent in a bow stance.

**9. Reverse Attack to the Wrist (Fan Ke Wan)**

- [a] quickly pulls his sword straight back, then chops at [b]'s fingers holding the hilt. the movement is short and resembles a quick hop along [b]'s sword.

- [b] neutralizes by pulling his sword arm back towards himself and shifting his weight back

**10. Slice the Waist (Tai Sufu)**

- [a] immediately turns his waist to the right, shifts forward into a bow stance, turns the sword to “t’ai yang chien”, and slices across [b]’s waist from right to left
- the left hand (in sword fingers) is held straight out from the body, pointing to the back left diagonal when slices across the waist
- [b] neutralizes by drawing his mid-section in, and turning his waist away from the cut.
- simultaneously, he executes “Fan Ke Wan” (#9 above) against [a]’s wrist to force [a] to withdraw his sword so that he can’t continue the attack.
- the left hand sword fingers are attached to the right wrist when cutting at the opponent’s wrist.
- [a] neutralizes [b]’s “Fan Ke Wan” by shifting backwards and pulling his sword arm back just as [b] did in #9 above.
- now [b] turns his waist to the right, shifts forward into the bow stance, turns his sword to “t’ai yang chien” and slices across [a]’s waist from right to left.
- the left hand (in sword fingers) is held straight out from the body, pointing to the back left diagonal when slicing across the waist.
- they repeat this sequence a total of 3 times.

**11. Press Down (Ya Chien)**

- just as [a] is ready to cut [b]’s stomach a fourth time, [b] immediately turns his sword into chung yin chien and presses down on [a]’s sword.
- the left hand sword fingers touch the right wrist.

**12. Pierce the Ear (Kuan Ehr)**

- next [b] immediately turns his sword to t’ai yang chien, shifts his weight forward into a right bow stance, and cuts for [a]’s right ear.
- the left hand sword fingers extend back to the left rear corner.

**13. Draw Back and Snap up to the Wrist (Chih Tai Wan Chien Peng)**

- [a] neutralizes by stepping backwards and leftward with the left leg, and shifting his weight back.
- next, he turns his body to face [b] and draws his right foot back into a tiger crouching stance.
- at the same time, he changes the sword to chung yin chien (the left hand sword fingers touch the right wrist) and pulls the sword straight back towards himself until the point is under [b]'s wrist, then he sinks down a little and snaps the sword tip up at cut at [b]'s wrist from below.

**14. Mutual Raise the Sword (Tui T'I Chien)**

- [b] neutralizes by raising his sword arm out of danger.
- [b] initiates the movement in this section, and [a] matches his movements a split second later.
- [b] steps into a left bow stance, circles his sword counterclockwise to shao yin chien, and cuts towards [a]; (his movement is immediately matched by [a]).
- the blades are attached about halfway along their lengths, as each tries to thrust his sword in against the other, and at the same time tries to hold the other one out.
- the left arm is curved in a half circle with the hand (in sword fingers) held just in front of the left temple, palm facing out.
- each looks at his opponent.

**15. Mutual Split (Tui P'i)**

- both "change step" by stepping a little backwards with the left foot and forward with the right ending in a tiger crouching stance.
- at the same time, both circle their swords clockwise into "shao yang chien" and both begin to cut downward at the other's right side.
- they cross swords midway along the blades as each blocks the other's cut; they hold each other off using "shao yang chien".

- the left hand sword fingers touch the right wrist; each looks at his opponent.

**16. Stab the Throat (T'su Hou)**

- [b] changes his sword to “t'ai yang chien”, presses [a]'s sword down a little, shifts his weight forward into a right bow stance, and thrusts the point of his sword up at a 45 degree angle toward [a]'s throat.
- the left hand sword fingers touch the right wrist; the right hand ends up at the height of his solar plexus.
- [a] neutralizes by stepping back slightly with his left foot and shifting his weight back (into a right bow stance) and blocking [b]'s thrust by turning his sword to “t'ai yang chien” (thereby turning [b]'s sword over into “t'ai yin chien”), shifts his weight forward, presses [b]'s sword down slightly, and thrusts the point of his sword up at a 45 degree angle toward [b]'s throat.
- [b] in turn neutralizes as [a] did above.
- these maneuvers are repeated three times.

**17. Horizontal Twist (Heng Chiao)**

- [b] initiates the action, [a] follows.
- after [a]'s final thrust in #16 above, with their swords staying attached about midway along their lengths, they twist their swords around each other; [b]'s sword circles clockwise, [a]'s sword circles counterclockwise.
- at the same time they are twisting the swords they circle each other making one complete twist for each step; starting with the right foot cross stepping over the left, they take four steps (r. l. r. l.) in a clockwise direction until they have gone 180 degrees (they have changed position); they end with the left foot having taken the last step, the right foot is closest to the opponent.
- the left hand (in sword fingers) is held straight out from the body, pointing to the back left diagonal.

18. **Strike the Head (Ji Tou)**

- on the last twist, [b] ends up with his sword on top of [a]'s.
- [b] shifts his weight forward into a right bow stance and uses "shao yang chien" to cut at [a]'s head.
- the left arm is curved in a half circle with the hand (in sword fingers) held just in front of the left temple, palm facing out.

19. **Hit the Leg (T'i T'ui)**

- [a] neutralizes by shifting his weight back into his left leg and squatting down slightly on the left leg (back bow stance).
- then [a] flicks [b]'s sword to the right.
- next, [a] changes the sword to "t'ai yang chien", shifts his weight forward into a right bow stance, and cuts to the back of [b]'s front knee.
- the left hand (in sword fingers) is attached to the right forearm.

20. **Intercept the Wrist (Chieh Wan)**

- [b] neutralizes by shifting his weight into the left leg, raising the right leg (into a "crane stance"), and moving it toward his left to get it out of the way of [a]'s cut.
- at the same time, he changes the sword to "t'ai yin chien", and cuts diagonally downward to [a]'s wrist with the front end of his sword to keep [a] from completing the cut to his leg.
- the left hand (in sword fingers) is held straight out from the body pointing diagonally backward.

21. **Draw Back to Cut Wrist (Chou Tai Wan)**

- [a] neutralizes by stepping a little backwards with his left foot and shifting the weight back into it to retreat from [b]'s cut.
- at the same time, he changes his sword to "chung yang chien" and draws the sword back toward himself to cut at the underside of [b]'s wrist.
- the sword hilt is opposite his left shoulder; his eyes look at [b]'s sword.
- the left hand (held in sword fingers) touches the right wrist.

- this move is similar to "Embrace the Moon" of the solo sword sequence.
22. **Step Forward and Intercept the Wrist (Shang Pu Chieh Wan)**
- [b] neutralizes by raising his sword arm up, then steps forward into a right bow stance, and using chung yin shien, stabs at [a]'s wrist.
  - the left hand touches the right forearm.
23. **Backward Slice to the Hand (Jia Ch'ou Shou)**
- [a] neutralizes by cross stepping his right foot over his left, shifting his weight backward, and withdrawing his sword arm.
  - next, [a] changes the sword to t'ai yin chien, steps forward into a right bow stance, and cuts at the underside of [b]'s wrist from left to right.
  - the left hand sword fingers touch the right wrist.
24. **Withdraw the Sword and Stab the Stomach (Chou Chien T'su Fu)**
- [b] neutralizes by shifting his weight backward and raising his sword arm upward to avoid [a]'s cut.
  - he changes the sword to chung yin chien, steps forward into a right bow stance, and stabs at [a]'s stomach.
  - the left hand (held in sword fingers) is attached to the right wrist.
25. **Intercept the Wrist (Chieh Wan)**
- [a] neutralizes by shifting his weight backwards and turning it to the left to get it out of the way of [b]'s sword.
  - at the same time, [a] changes his sword to chung yin chien and cuts down with the front portion at [b]'s wrist to keep [b] from completing the stab.
26. **Reverse Attack to the Wrist (Fan Ke Wan)**
- [b] neutralizes by moving his sword arm to the left, and shifting his weight backwards into a tiger crouching stance.
  - at the same time, he changes the sword to shao yin chien to cut at [a]'s wrist as in #9 above.
  - the left hand sword fingers touch the right wrist.

27. **Three Bracelets Encircle the Moon (San Wan T'ao Yueh)**

- [a] neutralizes by lowering his sword arm under [b]'s cut.
- both step back into a narrow horse stance facing each other and using chung yin chien, circle around each other's swords (blades are not attached) three times, each one trying to cut the other's wrist.
- [a] circles in a counterclockwise direction; [b] in a clockwise direction.
- the left hand sword fingers touch the right wrist.

28. **Withdraw the Sword and be on Guard (Chou Chien Bao Men)**

- both step backwards with the right leg , and shift their weight back. The left leg is mostly empty in a tiger crouching stance.
- at the same time, they bring their swords up into chung yang chien with the hand about opposite the right temple.
- the left hand (held in sword fingers) points at the opponent.