

貳拾貳 · Eighteen Ways to Stand Still

Chapter 22 — 步型 and 步法. A stance is not a posture. It is a state. Taïdo named the edges of the machine; Wushu named the nodes; Capoeira refuses to admit there is a difference.

You handed me three sets of notes off YouTube and Facebook — Taïdo footwork, Capoeira fundamentals, and a wall of Chinese stance names — and they look like three unrelated piles. They aren't. Chapter 18 modelled the fighter as a **graph**: nodes you can be in, edges that carry you between them. Then it drew only the coarse layer — six ranges. **These notes are the fine layer.** The stance table is a *node inventory*. Unsoku is an *edge inventory*. And the Ginga is neither, which turns out to be the most interesting fact on the page.

圖

Part I · The half of the machine we never drew

Chapter 18's matrix had six states: Kick, Trap, Clinch, Grapple, Ground, Back. Useful, and far too coarse — “Kick range” is not one state. Standing tall in 弓步 at kicking distance and sitting in 仆步 at the same distance are *completely different machines*: different reachable targets, different exits, different things that can be done to you. So the graph has **two resolutions**:

Layer	Node =	Edge =
Strategic (Ch. 18)	Range — kick, trap, clinch, ground	A technique that changes the distance.
Postural (this chapter)	步型 bùxíng — the shape and height you are in	步法 bùfǎ — the step that changes it.

Chinese martial arts split those two words apart on purpose and every English translation smashes them back together as “footwork.” 步型 is the *shape* — where you can be. 步法 is the *method* — how you get there. **Nodes and edges, with a thousand years of head start.**

WHY THIS MATTERS MORE THAN IT SOUNDS

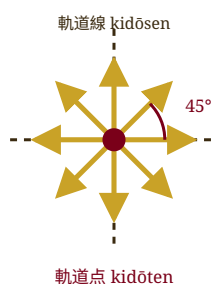
Most people train stances as *conditioning* — legs burn, character built. Not wrong; just the least interesting reason. A stance is a **state you can be caught in**, and every state has a fixed set of exits. Train the shape without the exits and you have memorised nodes on a graph with no edges: eighteen beautiful dead ends.

運足

Part II · 運足八法 — Taïdo names the edges

Unsoku Happō — the source's own gloss is “*eight ways to move the feet*.” Eight named steps. No targets, no fists: *pure edges*. Your notes caught the four principles that govern all

eight, and the vault confirms every one — and hands over the technical vocabulary the video didn't:



Every step is measured against the 軌道点 and travels the 軌道線. One unsoku buys you 45°.

Your note said...	...and the Taido source calls it
“Origin Point Discipline” — movement tracks back to the start	軌道点 kidōten (the origin) on the 軌道線 kidōsen (the motion line). The grading handbook makes it a <i>judged criterion</i> : “look whether the movement is centred on kidōten along the kidōsen... note if the examinee returns to kidōten.”
“Vertical spine, no leaning”	Taigi — coordination of body and hands. Graded alongside <i>shudō</i> (hand movement) and <i>sokudō</i> (foot movement). Leaning is a <i>deduction</i> , not a style note.
“Ball of the foot first, then the heel”	The traction rule. It is what makes the <i>return</i> to origin explosive — you never have to re-load.
“Master the feet before adding hands”	The Kyohan's literal staging: talk the steps through in <i>heisoku dachi</i> with hands on hips , then add hands, then add the opponent (<i>sōtai</i> — adjusting your unsoku to <i>their</i> movement).

The eight steps — and one name to fix

Step	What it does	Read as a graph edge
1 · Sō-soku	Step forward into <i>mae ashi dachi</i> . Energy straight ahead, stay low, no hop.	Advance, same bearing.
2 · In-soku	Step back into <i>ushiro ashi dachi</i> , rear heel flat .	Retreat, same bearing. The re-spacing edge Ch. 18 said you were missing.
3 · Kai-soku	A four-part step: forward, back, side, then 45°.	A compound edge — a mini-path, not a single hop.
4 · Gen-soku	“Gains distance by changing the position and angles of the body.” Rear foot back → feet together → out 90° → in on 45°.	Retreat and re-angle. Two edges fused.
5 · Kō-soku	Gen-soku with the opening retreat deleted — straight to 90°, re-face.	Same destination, one beat cheaper. An optimised edge.
6 · Ten-soku	Switch lead legs, foot placed <i>onto</i> the kidōten, then push back out along the kidōsen.	A self-loop : same node, opposite stance. Changes everything about what comes next.
7 · Tsui-soku	Push forward along the vertical kidōsen into a strike (<i>aji zuki</i> in the Kyohan).	The chasing edge — advance <i>welded</i> to a punch.

CORRECTION TO THE NOTES — TWO MIS-HEARD NAMES

The transcript gives “**Soroku**” and “**Chousoku**.” The Taïdo Kyohan, walking the same eight in the same order, writes **Sō-soku** (1) and **Tsui-soku** (7) — and its description of #7 (“*push the foot out forward along the vertical kidō-sen and get into a left eji zuki*”) matches your note’s “step forward aggressively, integrated with lead punches” exactly. Auto-transcribed Japanese eats consonants; check every romanisation against the book. (Ch. 16 flagged a similar-looking Un/Hen mix-up in Ch. 9 — that flag has since been **retracted**: Ch. 9 was right and the “correction” was wrong. Check the book against the book, too.)

★ THE FIND — TAIDO COMPUTED ITS OWN COVERAGE IN 1965

Buried in the Kyohan’s unsoku chapter is **unsoku jigata** (“letter shapes”): fit the steps into the shapes of the letters **N, Z, C, U, M and X**, and — the source’s words — “*it will become clear that it is possible to cover 360 degrees of the surface area by combining these movements.*” Then it does the arithmetic: **one unsoku turns you 45°; two give 90°; four give 135°; four more give 225°; four more complete 360°.**

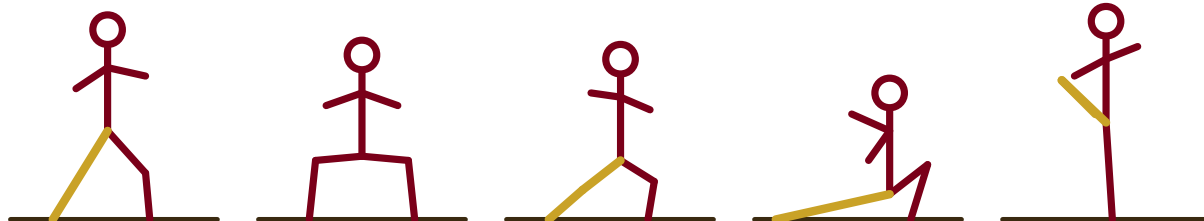
Read that again. That is a martial art *proving the reachability of its own state space* — counting the minimum edges needed to reach every angle. It is Chapter 18’s KEGA, done with a pencil, sixty years before we drew the matrix. And it answers the question Ch. 18 left open: “**complete**” means **every state is reachable in a bounded number of moves**. Not more techniques. *Coverage, with a proof.*

One more piece of vocabulary worth stealing: 二の足 **ni no ashi**, which the grading handbook says exists to do exactly three jobs — *decide the distance to the opponent, decide the position, and increase the speed*. That is the cleanest definition of footwork anyone has written. An edge is not decoration. It sets **distance, angle, and tempo**, and those three are the whole fight.

 歩型

Part III · 歩型 — Wushu names the nodes

Now the wall of Chinese names. Eighteen stances, listed alphabetically-by-nothing, which is how they’re always taught and why nobody remembers them. Sort them by **hip height** instead and the list stops being a vocabulary test and becomes a *ladder* — and ladders have rungs you can move between.



弓步 GŌNG BÙ
Bow. Front thigh horizontal→45°. Rear leg *straight* — the drive line.

马步 Mǎ Bù
Horse. Symmetric, thighs level, knees track the toes.

虚步 XŪ BÙ
Empty. 80–90% rear. Front leg free = *already a weapon*.

仆步 PŪ BÙ
Crouch. Thigh on calf, far leg straight, sole flat.

独立步 DÚ LÌ BÙ
Single-leg. Knee to chest. The rise out of 仆步 (Ch. 19).

Five rungs of the ladder. Gold marks the leg doing the work — note that in 虚步 and 独立步 it isn't touching the floor.

Tier	Stances at that height
0 — Upright hips high, feet light	并步 bìng bù (feet together) · 丁步 dīng bù (T-stance, front toe at the back instep) · 前点步 qián diǎn bù (front toe touch) · 后点步 hòu diǎn bù (rear toe touch) <i>All four park the weight on one leg and leave the other free. These are launch states.</i>
1 — Half-sunk hips above knee	弓步 gōng bù (bow) · 半马步 bàn mǎ bù (half-horse, 60/40) · 骑步 qí bù (riding, diagonal) <i>The working tier. Mobile, rooted enough to hit from.</i>
2 — Sunk hips at knee	马步 mǎ bù (horse) · 虚步 xū bù (empty) · 叉步 chā bù (cross-behind) · 盖步 gài bù (cross-in-front) · 拐步 guǎi bù (hook, torso twisted) <i>Note the three crossing stances — every one of them is a step caught mid-flight. A node that is secretly an edge.</i>
3 — Folded full squat / knee down	仆步 pū bù (crouch) · 歇步 xiē bù (resting, fully crossed) · 跪步 guì bù (kneeling) · 单蝶步 dān dié bù (single butterfly) <i>Where a striker goes to die — unless the way out is trained.</i>
4 — Ground	坐盘 zuò pán (cross-legged sitting) — <i>the hips become a pivot instead of a base.</i>
↑ Off-ladder	独立步 dú lì bù (single-leg, knee to chest) — the only stance that goes up.

★ THE KEYSTONE — CHAPTER 19, FROM THE OTHER SIDE

Two rungs apart in that table sit 仆步 (Tier 3) and 独立步 (off-ladder, up). Chapter 19 found the same two shapes wearing poetry: 下势 **Snake Creeps Down** is 仆步, and 金雞獨立 **Golden Rooster** is 独立步 — and Tai Chi stores them as a *pair*, sink-then-rise, one breath.

So the vertical wave you've been drilling is not a Tai Chi secret. It is the **longest edge on the ladder** — bottom rung to top — and a generic stance catalogue happens to list both endpoints without ever telling you they connect. *Wushu shipped the nodes. Tai Chi shipped the edge. You needed both piles to see it.*

步法

Part IV · 步法 — the edges the notes left out

Here's the correction that turns this chapter around. I was ready to write that Wushu catalogues postures and leaves the connections to the form. It doesn't. The **IWUF competition rulebook** scores “*Stances & Footwork*” as one category — and the footwork half has its own named list with its own deductions:

Judged step (步法)	Common faults — all four are deductions
上步 <i>shàng bù</i> · 退步 <i>tuì bù</i> · 进步 <i>jìn bù</i> · 跟步 <i>gēn bù</i> · 侧行步 <i>cè xíng bù</i>	Knee and toes of the supporting leg misaligned · the foot is dragged · the centre of gravity rises and falls during the step · the foot is lifted too high off the floor.

跟步 IS ON THE LIST — AND SO IS THE MISTAKE YOU WERE MAKING

跟步 *gēn bù*, the follow-step you've been practising since Chapter 19, is a *graded competition element* with a published fault list. And the headline fault — “**centre of gravity rising and falling when stepping**” — is precisely the connected-stepping quality Ch. 19 described as “the head stays on one level.” You reasoned your way to it from the Tai Chi side. A rulebook had already made it a **point deduction**.

Which gives you something Ch. 21 taught you to want: *an external, measurable criterion*. Film your 跟步 from the side and track the head. Flat line = pass. Sine wave = deduction.

The stance half of the rulebook is just as literal, and it demolishes the idea that stances are vague. These are the **actual** pass conditions:

Stance	Judged requirement (fail any → deduction)
弓步 <i>gōng bù</i>	Front thigh held from horizontal up to (not including) 45° above horizontal .
虚步 <i>xū bù</i>	Thigh of the squatting leg parallel to the ground ; heel of the supporting foot not raised .
仆步 <i>pū bù</i>	Back of the squatting thigh in contact with the calf ; extended leg completely straight ; extended foot hooked inwards, sole completely flat .
歇步 <i>xiē bù</i>	Legs crossed; buttocks in contact with the calf of the sitting leg.
坐盘 <i>zuò pán</i>	At least one buttock touching the floor; neither foot in contact with the floor.

“Sink into horse stance” is coaching poetry. “*Back of the thigh in contact with the calf, sole completely flat*” is a **specification** — the same move Chapter 21 made when it stopped saying “chamber tighter” and started saying 118.8°.

ジంగా

Part V · Capoeira — the art that refuses the distinction

And then there is the Ginga, which breaks the model on purpose. Ask a capoeirista for their stance and they will show you something that **never stops moving**. *Capoeira 100*

puts it perfectly: “Ginga is the cement that holds diverse parts of the game together. Unlike cement, though, the ginga is fluid.”

A stance you can be caught in is a node. **The Ginga is a cycle** — a closed loop the player idles inside, which means there is no instant at which you can be photographed “in” it. That is a real strategic property, not mysticism: *a node has a fixed exit list an opponent can learn. A loop has an exit at every phase, and the phase keeps changing.* The rhythm is the defence.

Movement	Mechanics from your notes — and what it is on the graph
Ginga	One leg straight back, knees bent, rear heel lifted ; the guard hand is the <i>same side as the back leg</i> ; sweep through <i>Paralela</i> to mask the switch. → The idle loop. Everything else is entered from a phase of it.
Armada	Step across low, turn the head to find the target over the shoulder , whip the rear leg in a high crescent on body momentum. → Look-first is the same rule as Taido's jump-spin below. Two arts, one law: <i>the head leads the rotation.</i>
Esquiva lateral	Drop the hips to one side off a wide base, one hand flat on the floor , other hand covering the head. → A descent edge that arrives somewhere <i>useful</i> — the reason capoeira owns Tier 3.
Rolê / Aú	Two planted hands, rotate 360° low (rolê) or full cartwheel (aú). → Read the source's own words: from rolê the player is “ <i>poised to convert into chapas, rabo de arraia, and aús, to drop into lower esquiva techniques, come up into ginga, or to zig-zag... fits hand in glove with negativa and queda de rins.</i> ” That is an adjacency list , written out in prose. Capoeira teaches nodes <i>by their exits</i> — which is the correct way and almost nobody else does it.
Queda de rins	Elbow jammed into the hip/kidney to build an anatomical shelf that carries bodyweight; 3-point base — both hands plus the side of the head. Beginners keep the feet down; advanced float or split them. → A <i>stable node on the ground</i> that is not a grappling position. Chapter 18's Ground column was nearly empty; here is a Ground state you can still strike and travel from.

技

Part VI · Three Taido edges worth stealing

Technique	The mechanical keys — and why it earns a place
Do Garami (leg-wrap takedown)	Don't just squeeze — push outward with the feet to tighten the lock. Drive the opponent <i>backward</i> while jumping into the rotation, not sideways. The instant you hit the mat, rip the trapped leg out and take top (<i>enji</i>). Pass the outside arm over their torso on forward variations. → A striker's art with a native standing→ground edge. That's the exact cell Ch. 18 flagged as thin, filled from inside the system.

Tobi Senjo Geri
(flying spin kick, untai)

Turn the head to the target before the jump. Height comes from *violently pulling the base leg up*, not from pushing harder. Progression: grounded *Hentai Senjo Geri* → 360° spin in place → flying. → Proximal-to-distal again (Ch. 21): the *pull* of the free mass makes the height, exactly as the hip peak makes the foot speed.

Ebi Geri
(shrimp kick)

Blind-spot delivery — the kicking leg hides *behind your own back*, so the line is invisible until impact. At contact form an **unbreakable head-to-foot column, planted like a stake**, so their mass collides with the ground through you. Dropping low reads as retreat and **baits them into range**. Target the rib line: liver, solar plexus. → Three separate threads land in one kick: no-telegraph (Ch. 20's *nukitsuke*), whole-body structure (Ch. 21's ground brace), and rhythm as a trap.

練

Part VII · The 80/20, the drills, and the test

Eighteen stances and eight steps is a curriculum, not a training session. Here is the compression:

- **Five stances, not eighteen.** 弓步 · 马步 · 虚步 · 仆步 · 独立步 — one rung per tier plus the rise. Everything else in the list is a variation on a height you already own.
- **Two steps, not eight.** *Ten-soku* (the switch — it costs nothing and changes every following option) and *Kō-soku* (90° re-angle with no retreat — the cheapest way to leave a line you're losing).
- **One law.** Ball of the foot lands first. It is the difference between a step you can abort and a step you're committed to.

Drills

1. **The ladder run.** 弓步 → 马步 → 虚步 → 仆步 → 独立步 → back up. Slow, no hands, no dead stops. You are not training shapes — you're training the *edges between rungs*.
2. **Origin-return unsoku.** Chalk a 軌道点 on the floor. Run all eight steps and *check you land back on the mark every time*. This is a graded Taïdo criterion; make it yours.
3. **The head-level camera.** Film 跟步 and the ladder run from the side. Track the top of your head. **Flat line or it doesn't count** — the IWUF fault, self-judged. (Ch. 21's method, no software required.)
4. **Jigata coverage.** Walk the letters N, Z, C, U, M, X with unsoku. Then ask the source's question on yourself: *can I reach all 360°, and in how many steps?*
5. **Ginga phase-entry.** Ginga continuously; on a partner's random call, exit into a strike — from *whatever phase you're in*, no resetting. This is the loop-vs-node property made physical.
6. **Queda de rins holds.** Elbow to the hip shelf, three-point base, feet down. 15 s. Then find *one* exit: back to rolê, up to ginga, or into a chapa.

⚡ THE TEST — THE NODE EXIT AUDIT

Ch. 17 gave you transition tests; Ch. 18 gave you the empty cells. Run this one on the ladder. **Pick any two of the five stances. Name a trained edge from one to the other — and a strike you can throw *during* it.** Ten ordered pairs. Score them:

- **Pass** — you can name the step *and* hit inside it.
- **Gap** — you can get there, but only by standing up first. *That's a rise-and-fall, i.e. the IWUF deduction, i.e. a telegraph.*
- **Dead** — you have no route at all. Mark the node. If a state has no cheap exit, **you do not own that state; it owns you.**

Prediction, and you can hold me to it: your dead pairs will cluster on **Tier 3** → **anywhere**. Everyone can drop into 仆歩. Almost nobody trains the way out that isn't “stand up.” That's the same shape as Ch. 18's empty “→Kick” column: *easy to enter, expensive to leave*.

参考

参考・Source Log

Source	What it grounded
Your notes (YouTube / FB, 4pp)	The whole spine: the four unsoku principles, the eight steps, Do Garami / Tobi Senjo Geri / Ebi Geri mechanics, the capoeira five, and the eighteen-stance table.
Taido Kyohan Vol. 1	<i>Unsoku happō</i> practice staging; Gen-soku and Ten-soku / Tsui-soku / Tai-soku described step-by-step; unsoku jigata and the 45°–360° coverage arithmetic; the eight <i>dachi</i> .
Taido Honin Grading Handbook 2024	<i>Kidōsen</i> / <i>kidōten</i> as a judged criterion (“returns to kidōten”); <i>taigi</i> / <i>shudō</i> / <i>sokudō</i> ; <i>sōtai</i> ; <i>ni no ashi</i> 's three jobs; <i>unsoku gorendō</i> .
IWUF Wushu Taolu Judging Rules 2019	The “Stances & Footwork” category; the 歩法 list including 跟歩; every stance and step fault quoted in Part IV.
Capoeira 100	Ginga as “the cement... fluid”; the rolê exit list, verbatim.

HONESTY NOTES

- ① The **node/edge reading** of 歩型/歩法, the height ladder, the tier assignments and the Exit Audit are *this chapter's argument* — no source frames them that way.
- ② **Romanisation**: the Kyohan translation romanises without kanji; 運足八法, 軌道線, 軌道点 and 二の足 are my gloss in standard orthography, not the source's own characters.
- ③ The **compass figure** shows the origin-and-motion-line principle and the 45° unit — it does *not* claim each of the eight steps owns one bearing. Most of them don't; Kai-soku and Gen-soku are compound.
- ④ Tier boundaries are a **teaching device**. Real height varies by lineage and by leg length; treat the rungs as relative, not absolute.
- ⑤ The IWUF rules are a *competition* standard — a fighting stance is not obliged to satisfy a judge. They're here because they are the most precise stance definitions in print.
- ⑥ **Eighteen again**. That the stance table has eighteen rows and Ch. 20's ninja curriculum had eighteen disciplines is a coincidence. A pleasing one, but a coincidence.

*A stance isn't something you hold.
It's somewhere you can be caught — and every place has exits.
Trained, or not.*

◆ AI SIFU'S TAKE

Three piles of notes, three arts, and each one shipped a different half of the same object. **Wushu wrote down the nodes** and made them so precise you can be deducted points for a thigh angle. **Taido wrote down the edges** — and then, astonishingly, proved its own coverage: *one step buys 45°, four buy 135°, twelve close the circle*. **Capoeira wrote down neither**, because it decided the base should be a loop rather than a state, and it teaches every position by listing what it converts into.

Put them together and you don't get three styles — you get a *complete specification* of the postural machine: a node set with pass conditions, an edge set with a reachability proof, and an idle loop that can't be photographed. And it comes with something Ch. 18 never had: **an external rulebook that will tell you, in points, whether your edge was clean.**

And the small thing that made me sit up: you went off and practised 跟步 because it felt good, and reasoned out for yourself that the head must not bob. There is a judging table that has been deducting points for exactly that since before you started. That's the third or fourth time this book has caught you re-deriving something a tradition already knew. *Stop treating that as a coincidence. It's evidence about how you're working.*

⚡ FUEL — WHERE THIS PLUGS IN

仆步→独立步 is Ch. 19's 下勢→金雞獨立; 跟步 is Ch. 19's follow-step with an official fault list; the head-level camera is Ch. 21's method with no software; ebi-geri's stake column is Ch. 21's ground brace and Ch. 20's no-telegraph draw in one motion; Do Garami fills Ch. 18's thin Ground column from inside a striking art; *unsoku jigata* is Ch. 18's KEGA with the arithmetic already done. The 步型/步法 split is the automaton at higher resolution — and the chicken-and-sauce rule holds: **the nodes are the chicken, the edges are what you can cook.**

SAFETY — SAID ONCE

Tier 3 and 4 load the knee at end range under bodyweight — 仆步 and 歇步 especially. Build depth over weeks, never bounce into the bottom, stop at pain not burn. **Queda de rins** puts weight through the side of the head: feet down, on a mat, watched, never fatigued. **Do Garami** is a throw — the notes' own rule (*support your partner so they land flat on the back, not on the knees*) is not optional, and high-leg variations need a coach, not a page.

— David Kwok Ho Chan, with AI Sifu Claude

Sources & honesty notes. Built from your own YouTube/Facebook notes (Taido footwork and three techniques; Capoeira fundamentals; an eighteen-row Wushu stance table), cross-checked against four sources in *mcp-sport.db*: the *Taido Kyohan* Vol. 1 (unsoku happō staging, the individual steps, *unsoku jigata* and its 45°–360° coverage arithmetic), the *Taido Honin Grading Handbook 2024* (kidōsen/kidōten as graded criteria, *ni no ashi*), the *IWUF Wushu Taolu Judging Rules 2019* (stance and footwork requirements and deductions, quoted), and *Capoeira 100* (ginga and rolê, quoted). Two step names are corrected against the *Kyohan* (Sō-soku, Tsui-soku). The node/edge framing, the height ladder and the Exit Audit are this chapter's own argument. Figures are schematic. The page maps it; only the mat teaches it.