

Beginning T'ai Chi Ch'uan

太極拳

Sifu Pamela MacInnis
Sifu Jim MacInnis
September 2005



“Teachers open the door,
But you must enter by yourself.”

Chinese Proverb

Dedicated to



Master Choy Kam Man
(1921-1993)

Introduction to the Class

Welcome to our T'ai Chi Ch'uan class. We are pleased to present to you a Chinese cultural art form that was taught to us by our teacher, Master Choy Kam Man. Although T'ai Chi Ch'uan originated over 800 years ago, it has direct and useful application in our modern lives. Listed below are a few points for you to consider as you participate in this class:

This document is designed to supplement, not replace, classroom teaching. The traditional martial arts training places a high value on the teacher-student relationship, and so do we. Important aspects of the martial arts cannot be learned from books and videos alone.

The value you obtain from this class is in direct proportion to the effort that you expend. Re-read the quote at the beginning of this document. Successful students spend about 95% of their effort outside the classroom.

Success = Practice. Success in this art form is related to how much you practice. While skill, intelligence or previous experience can influence your progress, only regular practice will allow you to advance.

Comparisons are meaningless. Comparing your skill or progress to another wastes energy and may inhibit your advancement. Everybody has their own process, and everyone grows at their own pace.

The beginning class contains the basic building blocks. A degree of mastery is required before advancing to more complex forms, but everything you need to derive significant benefits is presented in the beginning class. Advancing students often return to participate in beginning classes

T'ai Chi Ch'uan is a martial art, but it is also more than a martial art. It is part of the Chinese system of medicine and healing, and it is this aspect that we will emphasize in this class. Many well-known T'ai Chi Ch'uan masters began their practice to recover from illness as part of a prescription from a traditional Chinese doctor.

T'ai Chi Ch'uan is a traditional Chinese cultural art form. Although we are not Chinese, we endeavor to transmit a cultural context to the teaching.

Learn abdominal breathing. Abdominal (belly) breathing is the key to unlocking many of the health benefits of T'ai Chi Ch'uan. Learn it, and use it in your daily life; significant physical relaxation often results from regular, continuous abdominal breathing.

Actions of the student reflect on the teacher. In Chinese culture, actions of the student with respect to the art form, reflect directly on the teacher, and on the entire lineage. Behavior is measured against the standard of "righteous action."

General Information

Introduction: This book has two parts. The first part provides useful information and tips for completing the beginning form successfully. The last part contains technical information and choreography descriptions that you may find useful as references in your daily practice.

Beginning T'ai Chi Ch'uan consists of a fifteen movement introductory form. Each class session is approximately one hour. We have organized the time to contain: stance work, review of the introductory form, questions and answers, and teaching new movements.

The introductory form can be completed in two and one-half to three minutes, and it is the first third of the 54-movement Short Form created by our teacher, Master Choy. Master Choy taught the Short Form as his introductory form.

For those who successfully learn the introductory form and want to learn additional movements, the remainder of the Short Form is also taught in our classes. In addition we teach an Advancing T'ai Chi Ch'uan class that includes the Long Form (108 movements) and Joined Hands. Traditional T'ai Chi Ch'uan weapons forms, Saber and Sword, are taught privately.

The Art: T'ai Chi Ch'uan (pronounced "tie gee chew-on") is a Chinese art that gently exercises the body, circulates energy, and calms the mind. It can be used for health, longevity, self-defense, mental freshness and spiritual development. T'ai Chi Ch'uan has

been described as "stillness in motion", and this gentle art can be practiced daily by people of all ages.

"*T'ai Chi*" means "grand ultimate", and "*Ch'uan*" means "fist" or "fighting art", so that T'ai Chi Ch'uan means the "Ultimate Fighting Art". Although T'ai Chi Ch'uan is most often used as a healing art, it has its origins in the martial arts and it can be a very effective fighting form.

The T'ai Chi symbol, commonly, and erroneously, referred to as the Yin-Yang symbol, represents the balance of opposites needed for wholeness and completeness. Yin and Yang are the forces within the symbol, each half having within it the seed of its opposite. To achieve balance, equal and complementary amounts of Yin and Yang are necessary. Through the practice of T'ai Chi Ch'uan, conflicts and disparities in the mind, body and emotions are brought into balance.

The goals of learning and practicing T'ai Chi Ch'uan are:

- Promotion of physical and emotional health,
- Cultivation of internal energy flow, and
- Attainment of grace and balance.

No prior knowledge of T'ai Chi Ch'uan is required to enjoy its wonderful benefits. Consistent and correct practice of the form is all that is needed.

History

Although the origins of Chinese martial arts are over 2,000 years old, the first mention of T'ai Chi Ch'uan in historical records was about 800 years ago. The Sung Dynasty (beginning 960 AD) was a period of experimentation in the martial arts, and many individuals created "new" martial forms that were a synthesis of existing, traditional healing/martial arts. Chang San Feng (circa 1247 A.D.) is a legendary figure in Chinese history, who is credited with bringing together the previous 300 years' work by other martial artists and recognizing the connection between the martial arts and the healing arts.

The first accurate record of the origins of modern T'ai Chi Ch'uan comes from General Ch'en Wang Ting (mid 17th century), who took existing "hard" martial arts forms and created a form with slower, flowing movements. This form, passed down through the Chen family for seven generations, was not shared with anyone outside the family for almost two centuries. Yang Lu Ch'an (1799-1872) was one of the first "outsiders" who was taught the Chen family T'ai Chi Ch'uan. Yang Lu Ch'an, the founder of the Yang style T'ai Chi Ch'uan, broke with existing martial arts tradition and began teaching his Yang style in classes open to the general public.

After the dreadful killing of martial artists during purges following the Boxer Rebellion (1900), the Yang family decided to emphasize the health and personal development elements of their art, keeping the martial training private. Yang Ch'eng Po, Yang Lu Ch'an's grandson, known as "Grand Master Yang,"

popularized T'ai Chi Ch'uan while traveling throughout China in the early 20th century. One of Yang Ch'eng Po's students, Choy Hok Pang, was Master Choy's father.

Choy Kam Man was born in China in 1921. Raised in Canton, China, he was taught T'ai Chi Ch'uan by his father, Choy Hok Pang, who was a student of Grandmaster Yang Ch'eng Po. From 1939 through 1947, Choy Hok Pang spent the majority of his time in the United States as Chairman of the Chinese Six Trading Companies. During his travels in the United States, he founded T'ai Chi Ch'uan Associations in San Francisco, Oakland, Los Angeles, and New York. As the first T'ai Chi Ch'uan teacher in the United States, he is often regarded as the "Father of Tai Chi in America."

The Choy family moved to Hong Kong in 1947, and Choy Kam Man began teaching T'ai Chi Ch'uan there in 1949. After his father's passing, Choy Kam Man moved his family to San Francisco in 1959. Master Choy taught T'ai Chi Ch'uan in the San Francisco area continuously for over thirty-four years from 1959 through 1993, passing the gentle Chinese art to thousands of students. He held classes at San Francisco State University, University of California at Davis, University of California at Santa Cruz, Galileo High School, Berkeley Co-op, San Francisco Chinese YMCA and YWCA, San Francisco Chinatown VFW, and the San Francisco Lim Family Association. Master Choy certified over thirty teachers throughout the United States and Europe, including your teachers.

Lineage and Philosophy

Lineage to a martial artist is what a family tree is to an individual. Lineage provides a context and a legitimacy to an instructor's teaching, and it honors the teachers and masters who have advanced the art. The lineage list below shows our "main trunk" connection through the Choy family branch:

Chang San Feng (c1247)

Ch'en Wang Ting (1597- 1664)

Six Generations Chen Family

Chen Chang Hsiang (1771 -1853)

Yang Lu Ch'an (1799- 1872)

Yang Chien Hou (1839-1917)

Yang Ch'eng Po (1886-1936)

Choy Hak Pang (1886-1957)

Choy Kam Man (1921-1994)

Frankie Choy (1952 -)

Master Choy's philosophy, for students and teachers alike, was posted at every class as a reminder:

Respect your teacher.

Observe the rules.

Live your life with truth and righteousness.

Master Choy encouraged his students to be respectful of all martial arts teachers and their students, regardless of the school or discipline. He stressed the importance of practicing T'ai Chi Ch'uan for health and relaxation with a calm and peaceful mind. "If you want to fight, you will train to fight," he said, "and you will fight!" Instead he counseled his students to resolve their conflicts without violence.

Practice and Benefits

T'ai Chi Ch'uan is experiential. The only way to understand Tai Chi Ch'uan is to practice T'ai Chi Ch'uan. You may read, study, discuss, and debate T'ai Chi Ch'uan, but the only way to know this art is through regular, consistent practice sessions. Our teacher, Master Choy, would often end a discussion in his class with: "Too much talk. Just do the form, then you will know!"

Daily practice is the cornerstone of learning T'ai Chi Ch'uan. In the beginning start with five (5) minute daily practice sessions. Over the next two months, expand that time gradually to between ten and fifteen (10-15) minute sessions. Eventually, you will reach the optimum period for beginning students of twenty (20) minute practice sessions. Don't worry about missing a session now and again. The goal is to make T'ai Chi Ch'uan practice part of your normal daily routine, an activity performed every day.

The study of T'ai Chi Ch'uan is a discipline. You will advance and accumulate benefits in the same measure as the effort and time that you invest. Making room in our busy lives for daily practice can often be more challenging than learning the movements.

Everyone learns and grows at their own individual, unique pace. Don't compare yourself to others. For some students, learning the form will come easily, and for others learning will be a struggle. Regardless of the initial learning experiences, mastery of T'ai Chi Ch'uan is earned through daily practice.

The initial process of learning the form choreography can be demanding. Daily practice during the week between class sessions is important to learn each new movement. However, the significant benefits of T'ai Chi Ch'uan will manifest through your daily practice after you have learned the form and feel comfortable with it. Master Choy said; "Practice for three months, and you will see benefits."

For hundreds of years, the Chinese have extolled the virtues of T'ai Chi Ch'uan for creating and maintaining health. While most of the evidence for the connection between T'ai Chi Ch'uan and wellness remains anecdotal, recent medical studies are proving these ancient stories true. In our experience, we have found significant health benefits from the regular practice of T'ai Chi Ch'uan for ourselves and our students. Some of our health related observations are listed below:

Improves balance

Enhances coordination

Deep breathing slows the heart rate

Upright stance encourages good posture

Promotes relaxation

Strengthens energy (chi) flow

Terms and References

Sifu: a Chinese word for “teacher”; pronunciation is “sea-fu”

body center: the center of gravity for a body; located two inches below the navel and three inches in the body; see Tan Tien

centerline: an imaginary line along the body’s lateral symmetry line that divides the body into left and right sides

channel: the distance in a stance between the front foot and the back foot along an imaginary north-south or east-west line

form: name given to a collection of T’ai Chi Ch’uan movements (for example: 54 Movement Short Form, 108 Movement Long Form)

forming (or holding) a ball: an imaginary ball, 12” - 16” in diameter, used as a centering device while moving the hands from one position to another

root: the connection between the feet and the ground (or floor)

stance: a general term for foot placement and body weight distribution (for example: horse stance, bow stance, sit stance)

Tan Tien: a Chinese term for the body center: two inches below the navel and three inches inside the body; pronunciation is “don tea-n”

three-point contact: the proper weight distribution and contact of the foot to the ground (or floor): equal weight on the back (heel point) and the front (big toe pad point and little toe pad point)

While the benefits of T’ai Chi Ch’uan manifest through daily practice of the form, many students want to supplement their practice with reading. T’ai Chi Ch’uan students may find the following books and magazines useful and interesting. They may be found or ordered through most local bookstores.

T’ai Chi, The International Magazine of T’ai Chi Ch’uan, a bi-monthly magazine from Wayfarer Publications.

The Journal of Traditional Eastern Health and Fitness, a quarterly publication of Insight Graphics, Inc.

Journal of Asian Martial Arts, a quarterly publication of Via Media Publishing Co.

The Tao of Natural Breathing, Dennis Lewis, 1997, Mountain Wind Publishing, ISBN 0-9651611-0-2

T’ai Chi Classics, Waysun Liao, Shambhala Publications, ISBN 08777353 IX

Environment and Relaxation

While instructors may wear traditional uniforms, students are urged to wear loose, comfortable clothing, such as tee shirts, sweat shirts, sweat pants, etc. Clothing with elastic waist bands will promote relaxation of the abdominal region and assist with deep breathing. Jewelry that may interfere with movement or be distracting should be removed during practice.

Flat-soled shoes or slippers are recommended. The body's contact with the floor is very important, and flat-soled shoes that promote even contact with the entire foot is best. Even a slight heel on a shoe can move the body off center and will require extra effort to maintain an upright position.

Although not essential, daily practice in the same environment and at the same time every day will assist in learning the form. Ideally, practice surroundings will be similar to conditions desired for reading or meditation:

free from distractions and disturbances;
well lit with good air circulation; and,
with sufficient space to complete the form.

Mirrors can be a valuable learning tool in the practice space, but they are not essential. Soft, quiet music, such as meditation music, can be useful by replacing ambient building noise and by promoting a peaceful environment.

Relaxation of the body is a desired and suggested goal in the practice of T'ai Chi Ch'uan. Relaxation will allow the breath, blood and chi to flow easily throughout the body thereby promoting good health. The term "relaxation" used in this book includes the following conditions:

a calm, aware mind;
deep, regular abdominal breathing; and,
the minimum muscular tension needed for movement.

A body may have both chronic (long-term) and temporary (short-term) muscular tensions. Practice of T'ai Chi Ch'uan may provide immediate relief for temporary tension. However, chronic tensions will gradually decrease through months or years of diligent practice.

The mind is a source of muscular tension. Thoughts and emotions swirling through the mind can effect heart rate, blood pressure and many muscles in the body. During the practice, we suggest you empty the mind of normal, usual thoughts and focus instead on the form and the breath.

The learning process can be stressful and can create tension. New students may find learning the choreography of the form creates stress, which seems counter to the goal of relaxation. However, this temporary stress will diminish as the student becomes comfortable with the form movements, and relaxation can then become the primary focus of the practice.

Breathing and Posture

Breathing is one of the most important activities in the body as 70% of the body's waste products are eliminated through the lungs. Each day the body will take thousands of breaths. For most adults, the cycle of inhalation and exhalation occurs at an average waking, resting rate of 12 to 14 times a minute, and 6 to 8 times a minute when asleep. Our breathing rate can dramatically change in relation to physical activity or experiences.

Although the lungs have a total capacity of about 5.3 quarts, the average breath is shallow: only 10% of that total capacity, about 1 pint of air, is taken into the body. This shallow breathing, employed by many adults, is called "chest breathing" because most of the body movement involves expanding the chest.

In T'ai Chi Ch'uan, the focus is "diaphragmatic breathing", also called "abdominal breathing" or "belly breathing". During this type of breathing, the diaphragm muscle expands into the abdominal cavity causing the abdominal region to expand slightly outward. Loose, comfortable clothing allows the abdominal region to move freely as each breath is taken. Some of the benefits of abdominal breathing are:

- the internal abdominal organs are massaged, promoting intestinal movement, blood and lymph flow and absorption of nutrients;
- a significant increase in air volume in the lungs (50% to 200% increases are possible) that results in a reduced breathing rate; and,

-a lower average pulse rate and lower blood pressure caused by a reduced breathing rate.

Practicing T'ai Chi Ch'uan will gently realign the body and encourage improved posture. Classical T'ai Chi Ch'uan writings suggest the image of a string attached to the top of the head, allowing the body "...to be suspended, as if from above."

Proper posture and body alignment in T'ai Chi Ch'uan includes:

- knees slightly bent, allowing the body weight to be supported by the large thigh muscles;
- hips even and relaxed;
- lower back relaxed and hips squarely under the torso;
- deep abdominal breathing;
- shoulders low, even and relaxed;
- arms and hands loose and relaxed; and,
- head aligned with the body centerline with the eyes looking straight ahead, focused softly in the distance.

Many students have chronic body tension that prevents proper posture and body alignment. Some feel frustrated when proper posture cannot be immediately achieved. Patiently working with chronic conditions or decades-old habits can be rewarded with relaxation and good posture.

Root and Hands

Root: In T'ai Chi Ch'uan, the connection of the body through the feet to the floor or ground is called "the root". The root is the foundation of the structure of our body, analogous to the foundation of a building. A good, solid foundation is needed to support any structure, body or building.

When practicing T'ai Chi Ch'uan, footwear with no discernible heel is suggested. Even a small heel will tilt the body forward and require extra effort and tension to maintain the body upright. The ideal root is a three point contact between each foot and the floor. The three points are:

- 1) the heel,
- 2) the knuckle pad of the biggest toe, and,
- 3) the knuckle pad of the smallest toe.

These three points on each foot provide a support similar to a tripod that is stable and strong. They should all stay connected to the floor when any weight is placed on a foot.

When the body is in the Horse Stance, the feet are about shoulder-width apart, toes are turned out slightly, the knees are gently bent so that each knee extends as far out as the toe and is directly over the toe. The torso is upright. In this stance, the root is described as follows:

- equal weight on both feet,
- equal weight front and back on both feet (50% on the heel, 50% on the toes), and
- equal weight side to side on each foot.

Some students find mental imagery useful, such as: tree roots extending from the bottom of the feet into the floor.

Hands: During T'ai Chi Ch'uan practice, the hands and fingers are relaxed, allowing the blood to flow freely through the upper extremities.

Occasionally for a particular movement, one or both hands will make a fist. This fist is relaxed with the thumb outside the closed fingers. Light should be visible through the center of the fist.

The proper hand position includes:

- fingers bent at the knuckles so that a small 'cup' forms in the palm;
- fingers are slightly separated, allowing air to circulate around each finger; and,
- the thumb is in front of and to the side of the other fingers, forming a "U" with the index finger.

15 Movement Introductory Form
Pictures
Movement Descriptions

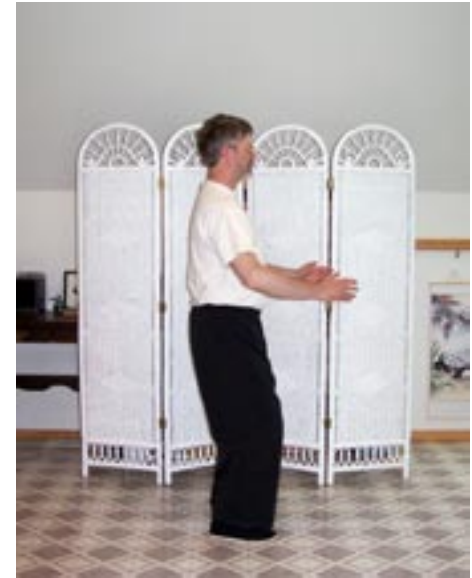
Names of the Movements

1. Commencement of T'ai Chi Ch'uan
2. Ward off left
3. Right push upward
4. Pull back
5. Press forward
6. Push
7. Single whip
8. Raise hands
9. Stork spreads its wings
10. Left brush knee and twist step
11. Play the fiddle
12. Left brush knee and twist step
13. Step up, parry and punch
14. Apparent close up
15. Conclusion

Stance

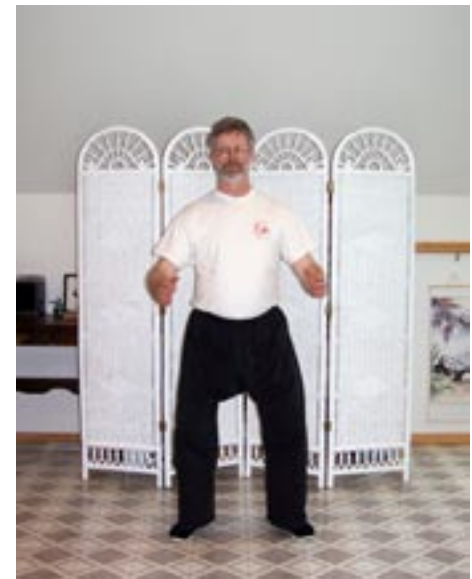


The T'ai Chi Ch'uan form begins and ends with the body in the “starting position” (images at left). When first adopting the starting position, take a deep abdominal breath, slowly release the breath, then mentally check the body for relaxation, starting at the feet and progressing up to the head. After checking the body for correct position, allow the mind to clear and focus on the T'ai Chi Ch'uan form. As the student becomes comfortable with the form and executing the movements becomes second nature, the focus will shift to the breath. The starting position consists of the following:



- feet shoulder width apart, toes turned out slightly;
- legs straight, with knees slightly bent;
- hips relaxed and even;
- torso upright and straight;
- shoulders relaxed and low;
- arms and hands loose and relaxed at the sides;
- head erect, eyes softened and looking forward.

The **Horse Stance** is similar to the starting position except the knees are bent until the kneecaps are directly over the toes. The **Post Stance** (images at right) is identical to the Horse Stance with the addition of: raise the hands in front of the solar plexus, forearms parallel to the ground, as if holding a post.



Moving Stances

The **Bow and Sit Stance** is very important in the form, as it is used in many movements. As you practice this stance remember to breathe deeply.

1. Begin from the Horse Stance.
2. Turn the right toe out slightly (15° - 30°)
3. Shift all weight to the right foot, and pick up and place the left foot directly forward.
4. Shift 30% of the weight to the left foot; about 70% of the weight remains on the right foot.
5. As the body moves forward, bend the forward knee straight over the foot, knee over toe, as the back knee straightens; 70% of the weight on the left foot; about 30% of the weight remains on the right foot.

After Step 5, reverse the Bow Stance and return to the Sit Stance by moving the body backwards, bending the back knee straight over the foot, knee over toe, as the front knee straightens. Shift between Bow and Sit slowly moving with the breath. The feet do not move.

Two Ding Bo stances are used in the form: ding bo on heel and ding bo on toe, as described below:

Ding Bo on Heel

1. Stand with the heels together, toes turned out about 45 degrees. Bend the knees until the kneecaps are directly over

the toes. Arms hang relaxed at the sides. Relax the eyes. Breathe slowly and deeply.

2. Shift all weight to the right foot, and pick up and place the left foot directly forward. Heel is on the floor, toe 1" above the floor, the leg is straight.
3. Return left foot to its original position; equalize weight.
4. Shift all weight to the left foot, and pick up and place the right foot directly forward. Heel is on the floor, toe 1" above the floor, the leg is straight.
5. Return to Step 1 and repeat.

Ding Bo on Toe

1. Stand with the heels together, toes turned out about 45. Bend the knees until the kneecaps are directly over the toes. Arms hang relaxed at the sides. Relax the eyes. Breathe slowly and deeply.
2. Shift all weight to the right foot, and pick up and place the left foot directly forward. Toe is on the floor, heel 1" above the floor, foreleg is straight.
3. Return the left foot to its original position and equalize the weight.
4. Shift all weight to the left foot, and pick up and place the right foot directly forward. Toe is on the floor, heel 1" above the floor, foreleg is straight.
5. Return to Step 1 and repeat.

Directions

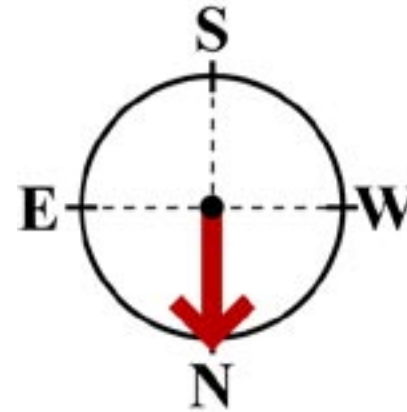
The descriptions of individual movements in this document are provided in several formats.

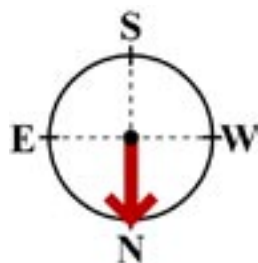
General directions are given by compass points with the forward direction at the first movement (Commencement) as North, and the other directions referenced from that point. At the end of each movement description, a compass (see right) will be provided showing the direction the body center will be facing at the END of the movement.

Remember, in this system the direction you face at the very beginning movement (Commencement) is NORTH, regardless of the actual, real compass direction.

Foot pivots are given in degrees (15° , 30° , 45° , etc) from the starting point, and the degrees indicate the distance the toe moves while the foot pivots on the heel.

Weight distribution on left and right feet are given in percentage of total weight: for example: 70% on the right and 30% on the left.





Face North
Begin the Form



From the Starting Position, relax the breath and breathe deeply into the lower abdomen.

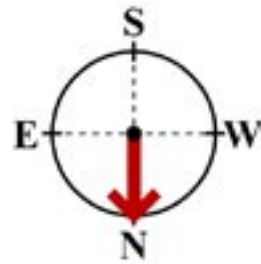


On an in-breath, raise the arms, rotating from the shoulders, until the arms are shoulder-height, parallel to the ground. Continue normal deep breathing.



Bend the elbows toward the ground until the forearms are 45° from the ground.

Movement 1: Commencement



Face North
End Movement 1



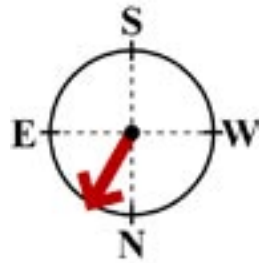
Drop the forearms parallel to the ground (as though laying the forearms on a table). As the arms finish moving, bend the knees, lowering the body torso several inches.

At the end, knees are over toes. Continue normal deep breathing. The foot placement and weight distribution is unchanged.

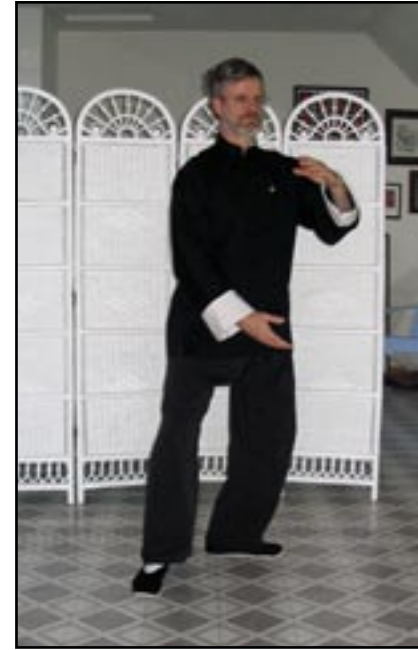
Maintain equal weight distribution on both feet, and three actions occur at the same time: 1) Turn the body center about 30° northeast; 2) Pivot the right foot on the heel to a 45° northeast; and, 3) Form a ball with the hands and arms, the left hand on the bottom.

Shift all weight to the right foot, and step forward with the left foot. Place the left foot directly in front of its previous location and orient the left foot due north.

Movement 2: Ward Off Left



Face Northeast
End Movement 2



Shift the body forward into a Left Bow Stance, as the arms move:

- a) the left arm moves in an arc to sternum height (the palm of the left hand in front of the body center, as if dancing with a partner), and
- b) the right hand moves down to outside (the right thigh palm facing the ground.)

This is the same position (the end of Movement 2) as the previous image, but viewed from the East.

The movement begins with three simultaneous actions:

1. All weight is shifted to the left foot, and the right foot is drawn back to a point balance.
2. The body center moves easterly.
3. Form a ball with the hands and arms, the right hand on the bottom.

Movement 3: Right Push Upward

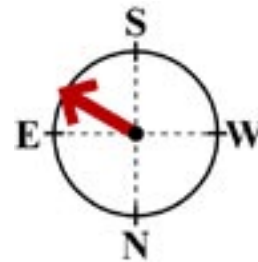


Step south and east with the right foot, and orient the foot at a 30° angle (south of east). The movement ends with three simultaneous actions:

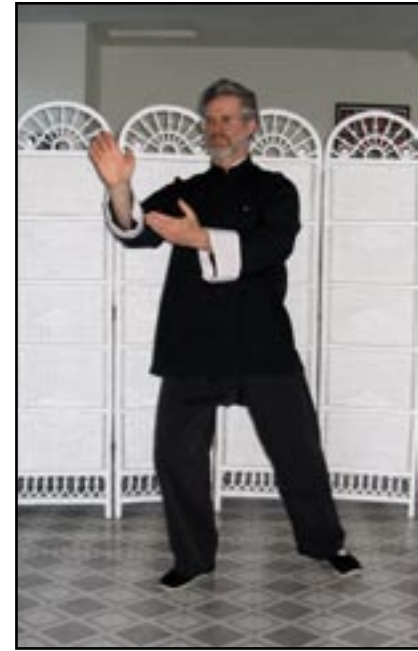
1. Shift the body forward into a Right Bow Stance.
2. The body center moves southeast.
3. Move the right hand to the left in a sweeping arc; as the right hand passes the left hand, the left hand follows the right.



At movement completion, the right palm faces the body, fingers at nose-tip height, and the left hand is taking the pulse of the right wrist, but not touching it.



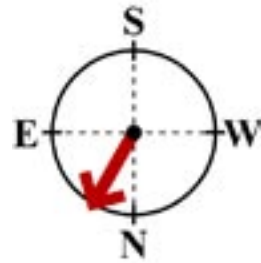
Face Southeast
End Movement 3



From the end of Right Push Upward, continue to breathe deeply and move smoothly into the next movement, Pull Back.

The feet remain in the same place, throughout the movement. The hands turn over: right palm down, left palm up.

Movement 4: Pull Back



Face Northeast
End Movement 4



Shift the body back into a Rotating Sit Stance, as the left arm drops to waist height.

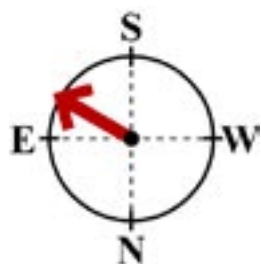
At the end of the movement, the body center faces 30° northeast, and the hands are along the body centerline, the fingers of the right hand at chin height.

Drop the right forearm parallel to the ground as the left hand rotates around the wrist, the palm of the left hand facing (but not touching) the inside wrist of the right hand and arm. The hands are in front of the body centerline.

Shift the body forward into a Rotating Bow Stance, the hands moving slightly upward.

At the end of the movement, the feet, body center, and weight distribution are identical to the end of Right Push Upward (Movement 3). The hands remain in front of the body centerline.

Movement 5: Press Forward



Face Southeast
End Movement 5

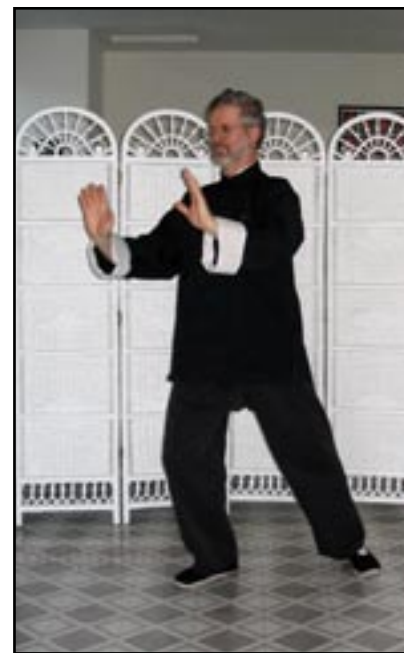


The feet and body center direction do not change during this movement.

The hands separate to shoulder width.

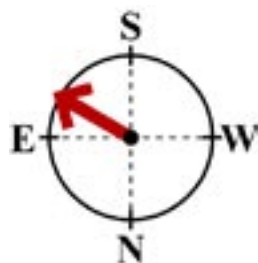


Shift into a left Sit Stance. Draw the hands back to about 6-inches from the chest; drop the elbows down and turn the palms out.



Shift into a right Bow Stance, as the hands move slightly upward and inward.

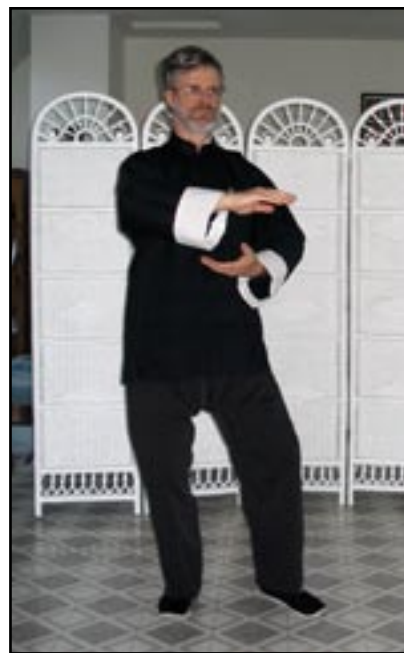
Movement 6: Push



Face Southeast
End Movement 6



Shift into a left Sit Stance, with 99% of the weight on the back foot. While shifting back, relax the hands (palms down) and straighten the arms to shoulder height. Move the body center almost north, and pivot the back (right) foot on the heel, following the body center turn.

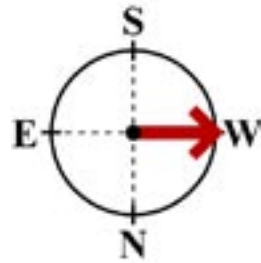


When the right foot is aligned north, continue moving the body center past north to the northwest as 99% of the body weight is shifted to the right foot. As the body center moves from north to northwest, the hands form a ball with the left hand on the bottom and the left and the left foot moves in an arc to face west on a ding bo on toe stance.

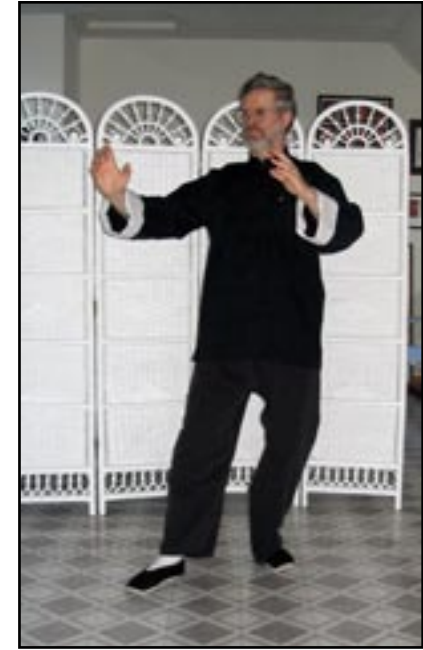
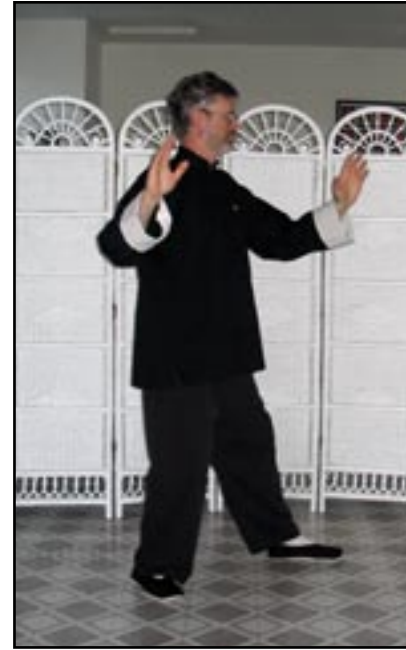


Bring the left hand up and inside the right hand and arm. Shift all body weight to the right foot and step south and west with the left foot.

Movement 7: Single Whip



Face West
End Movement 7



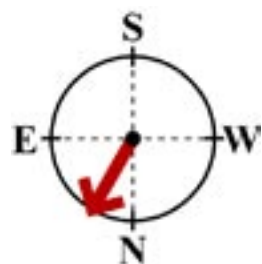
At the same time:

1. The body shifts into a rotating left Bow Stance, and the body center stops about 15° north of west.
2. The left hand follows the body center movement at eye height, rotating the wrist, ending with the left hand west, eyes sighting through the thumb and forefinger.
3. The right hand, palm down, remains at the same height from the ground, and the right arm moves the opposite direction from the left arm; the right arm stops when it is aligned with the shoulders, the right hand in a “bird’s beak.”

Relax the bird’s beak (right hand) and shift the body back into a right Sit Stance.

Move the body center northwest, the left foot pivoting on the heel and stopping 30° to 15° west of north. The left arm follows the body center turn; the right and arm hand remain in the same general place in space.

Movement 8: Raised Hands



Face Northeast
End Movement 8



Shift most of the body weight to the left foot and continue to move the body center north. The left arm follows the body center turn; the right hand and arm remain in the same general place in space.

The movement begins with three actions that occur at the same time:

1. Pick up the right foot and place it heel in the same location and toe facing northwest.
2. Move the body center north.
3. Form a ball, right hand on the bottom.

Begin shifting body weight to the right foot and continue moving the body center. When the weight is 50% on each foot, the body center is northwest; at this point the hands and arms begin to move.

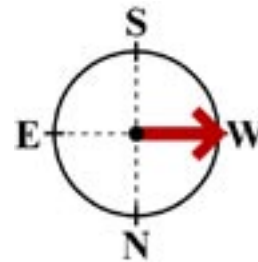
Movement 9: Stork Spreads Its Wings



This image and the previous one are the posture, but viewed from different directions: the previous image is viewed from the north, and this image is viewed from the west.



Continue shifting body weight to the right foot and moving the body center. As the body center moves west, the left hand moves downward diagonally to the outside left thigh, palm down; at the same time the right hand moves up and to the right to head height, turning the palm out as if shading the eyes from the sun. When the body center reaches west, brush through a left Ding-Bo on toe and end with a left Ding-Bo on toe.



Face West
End Movement 9



The hands turn over. Drop the right hand down to waist height and raise the left hand in front of the body with arm extended to shoulder height.

**Movement 10:
Left Brush Knee and Twist Step**



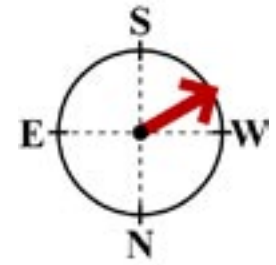
Turn the body center northwest as the left hand moves toward the chest and the right hand clears the lower body. Raise the right hand north leading from the wrist as the left hand moves down the centerline



As the left hand passes in front of the groin area, step 15° - 30° south of west with the left foot and begin to shift into a left rotating Bow Stance.



Continue shifting into a left rotating Bow Stance with the hands continuing to move: the left hand clears the left knee and returns to its starting position; the right hand pushes forward, palm out, at sternum height.



Face Southwest
End Movement 10

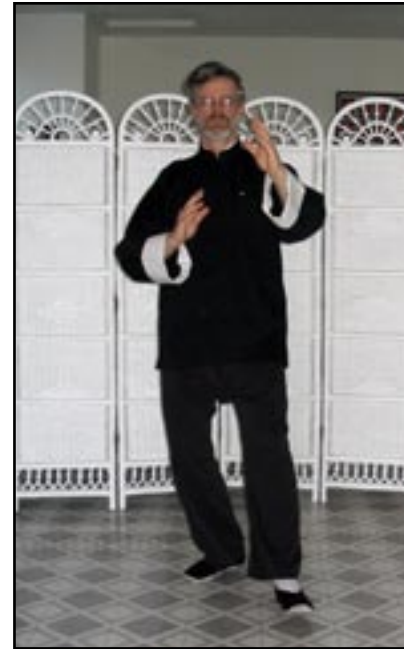


Play the Fiddle is similar to Movement 8, Raise Hands.

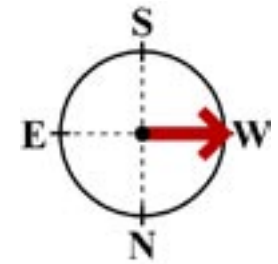
Extend the right arm and hand and shift the body weight to the left foot. Pick up and place the right foot, heel in the same position, with the toe facing northwest.



Shift into a right Sit Stance and move the body center west. The right hand is drawn back to the centerline, and the left hand begins to rise.



Shift all weight to the right foot and move the left foot northward, toe pointing west. Brush through a Ding-Bo on toe and end with a Ding-Bo on heel as the elbows drop: the left finger tips are at nose-tip height, the right hand is at the height of the left elbow along the centerline.



Face West
End Movement 11

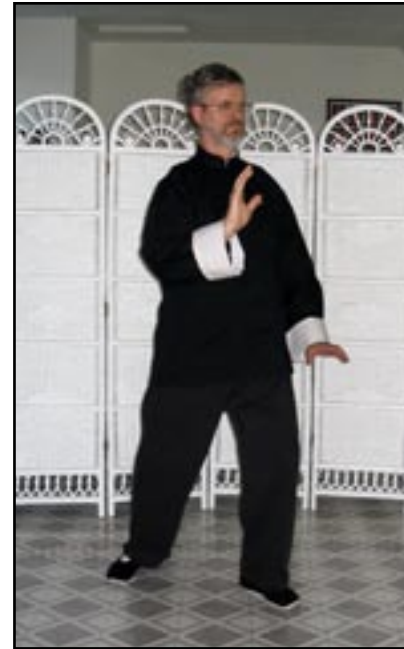
Movement 11: Play the fiddle



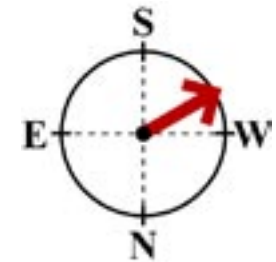
Bring the left foot back to a Ding-Bo on toe, as the body center turns northwest and the hands begin to move: the right hand drops down the centerline, clearing the lower body, and the left hand moves towards the body, then down the centerline (following the right hand.) As the right hand moves to shoulder height to the side of the body (wrist strike), the left hand continues down the centerline.



As the left hand passes in front of the groin area, step 15° - 30° south of west with the left foot and begin to shift into a left rotating Bow Stance.



Continue shifting into a left rotating Bow Stance with the hands continuing to move: the left hand clears the left knee and returns to its starting position; the right hand pushes forward, palm out, at sternum height.



Face Southwest
End Movement 12

**Movement 12:
Left Brush Knee and Twist Step**



While maintaining the same stance, the hands begin to move: the right hand drops down the centerline and makes a fist.



Then, the hands move up together: the right hand moves up (slightly left of the centerline) in front of the left shoulder, as the left hand raises south leading from the wrist (wrist strike).



Then shift all weight to the left foot and step west (toes pointed northwest) with the right foot.



Shift into a rotating right Bow Stance as the hands continue to move: rotate the right forearm around the elbow until the right fist is throat height, and the left hand follows the right hand (similar to making a salute.)

Movement 13: Step Up, Parry and Punch



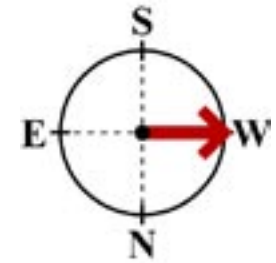
Continue moving the right forearm northwest, followed by the open left hand, palm to the northwest. When the Bow Stance is complete (optional: pivot the left foot in and the right foot out).



Chamber back the right fist to the centerline and extend the left hand forward along the centerline as the weight shifts to the right foot; step with the left foot: west and slightly north, toe pointing west. Use the extended left hand as a counter balance during the step.



Shift into a left Bow Stance. As the weight shifts and the body center turns, move the hands: the left hand follows the body centerline turn at solar plexus height to clear (parry) to the west; as the right fist punches forward in a quarter turn punch. As the punch is concluded, the left hand moves back, along the centerline, opposite the right elbow.



Face West
End Movement 13



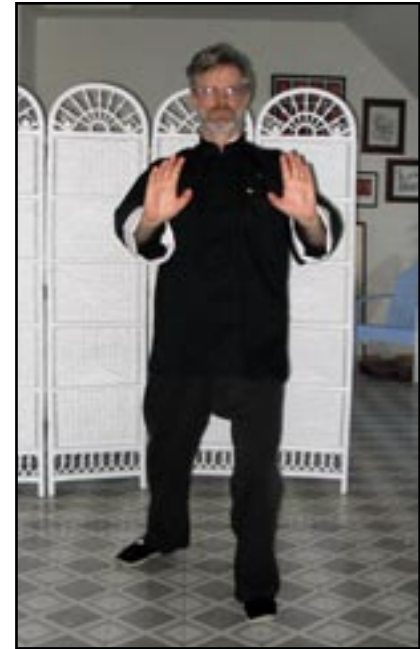
Open the right fist, palm up as the left hand rotates around the wrist until it is under the right elbow.



Shift into a rotating right Sit Stance, as the hands move: the left hand remains stationary as the right arm moves with the body center (the left hand “clearing” under the right arm.)

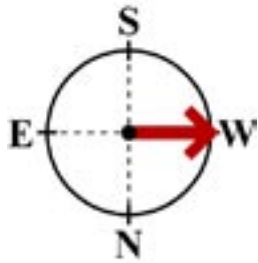


When the body center completes the rotation, the hands continue to move: the hands move around the outside of a large ball until the hands face out (in preparation for a “push”.)



Shift into a rotating left Bow Stance, pushing with the hands to the west.

Movement 14: Apparent Close Up



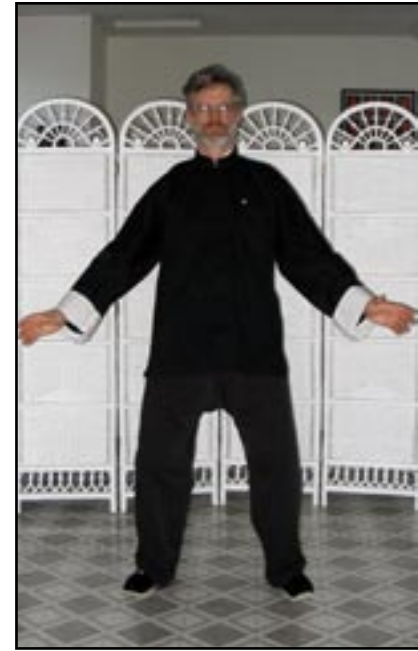
Face West
End Movement 14



Shift into a right Sit Stance, as the arms straighten and the hands relax (palms down.)



Turn the body center northward, pivoting the left foot on the heel to 30° west of north. At the same time the hands move up to throat height and out to shoulder width.

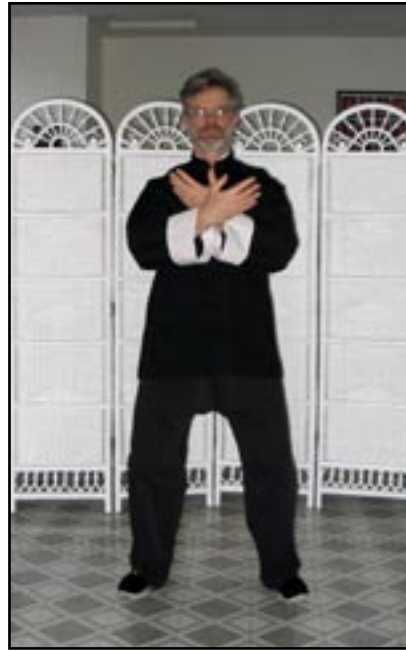


Shift all weight to the left foot as the body center turns north; the right foot maintains a point balance contact with the floor and moves easterly to point north. At the same time, the hands moves out and down, as if moving around a very large ball. When the hand reach waist height, pick up the right foot and place it in the Horse Stance position (feet should width apart, toes turned out 15° - 30° .) The hands continue to move down.

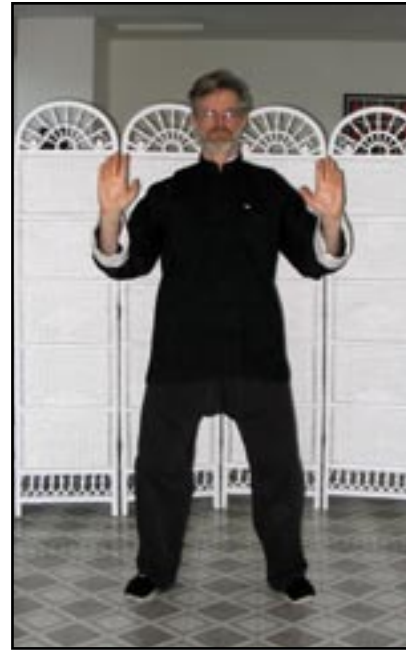
Movement 15: Conclusion



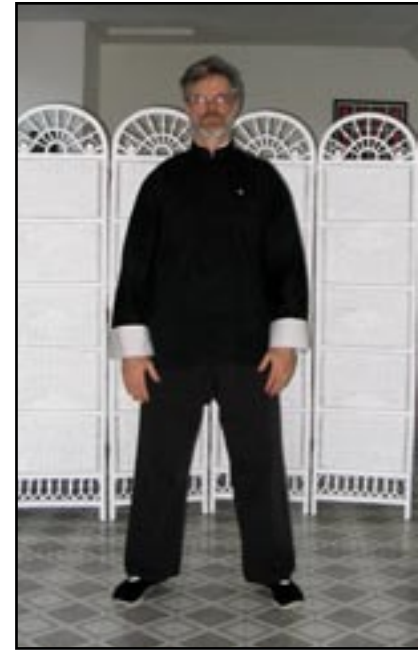
As the hands move in to the centerline, equalize the weight between the two feet. The hands cross in front of the groin area, right hand on the outside.



Then the hands move up the centerline, palms facing the body.



When the hands reach shoulder height, the hands separate to shoulder width, palms facing away from the body.



Then the hands move down. When the hands reach waist height, begin to straighten the legs. Conclude the movement by returning to the Starting Position.

Face North
End Movement 15

