

Tai Chi 24 Standing and Warm-Ups

1. Bow (good Morning)
2. Rub Knees Left hand on knee Right hand over left
Deep Breath (DB)
Repeat to Right
3. Shake negative off.....
Scoop Down, deep breath, reach up & out, slowly down to your sides
(Repeat 3 times) ←
Palms turn facing up...take all that's good about you, scoop it all up and push it down, slowly, and hold it there.
4. Open up (deep breath) *Scoop up everything 15 sec.*
5. Hug the big tai chi ball (DB) *15 sec.*
6. Bring it in and db drop elbows and relax shoulders (DB)
7. Left hand in front of heart center r hand in front of tummy (DB)
Chang hands (reverse) (DB)
8. Scoop down; arms come up half way holding the ball up....
9. Turn palms down and bring elbows straight back and push with finger tips
10. Over the top of the ball.....hands pushing down on either side.
11. Leave right hand down, push out with left.
Push down with left push with right....push out with both
12. Scoop Down, deep breath, reach up & out, slowly let your arms down to your sides
(Repeat 3 times) ←
13. Palms turn facing up...take all that's good about you, scoop it all up, and push it down all the way through and relax your hands.
14. Left hand in lap, r hand on left shoulder....rubbing your left arm past your fingers (DB) Repeat several times
Turn left hand over and pull up to your shoulder (DB) Repeat several times.
15. Hold left hand out in front....r hand on l shoulder and push down with your r, turn left hand down and pull up with your right....repeat several times (db)
16. Repeat on other side (DB)
17. Both hands on left leg and push down reaching down as far as you can and pull up on the inside of left, go to the outside of right pushing down as far as you can and pulling up on the inside of right....repeat 3 times
18. Circles with shoulders going back (DB) several times
then forward several times
19. Hands pressing on the inside of knees and turn to left pressing on right knee (DB)
Go to right (DB) Repeat twice
20. Shrug shoulders up deep breath and exhale fast dropping your arms down
Repeat 3 or 4 times
21. Feet out in front, feet together....pull them back open them up an push them back together....4 or 5 times (Let them know the last one) (DB)
Go the other way with feet underneath you, pushing out, open up and back. 4 or 5 times (DB)

*Down
inside
up outside*

Tai Chi 24 Standing and Warm-Ups

back, toes pointed straight ahead. Shift to left bring right foot next to left. Step out to the right 4 times. Step back 4 times. Out with your heel 4 times. Put it all together and repeat the set 3 times. Go to the other side.

32. Palms turn out.....Lift arms up (DB) bend your elbows, hands come toward your face keep your palms facing you as you let your hands melt down in front and relax. Repeat 2 more times. Hands in front of you, keep your palms facing you as your elbows bring your hands up, (DB) reach up, open up, hands slowly down to your side and relax. Repeat 2 more times.
33. Step out with your L foot and weight forward and weight back 3 times.....grab the big tai chi ball and reach forward, bring it back (DB) weight back. Repeat 2 more times then go to the Right side.
34. Arms up, thumb in line with your fingers, middle finger out a little bit. Arms greater than 90 degrees. Shift weight to left, lift up right heel. Be super careful, kick out with right toe .Repeat 3 times then shift weight to right and be careful and kick out with left toe 3 times. (DB)
35. Left hand to your left right hand at left elbow, turn your waist to the left, shift your weight to the left....push down, turn and shift you weight to the right, come up over and turn and shift your weight back to the left. Repeat 2 more times then go to the other side and push down 3 time total. (DB)

Massage heart & lungs

Sighing shrugs

- pull in the energy or pull in the brist (3x)

- massage the kidneys

Push down the post.

*- brush your teeth w/ tongue
push energy into kidneys.*

Tai Chi 24 Standing and Warm-Ups

Feet together, hands by your side, tongue touching the roof of your mouth, breathing in and out through your nose. (DB) Bend both knees, shift your weight to the right, lift up your left heel, step out with your left toe, shift your weight to center. Hands roll to the front, take a (DB) as your arms slowly come up to shoulder height.

Step out

Hands up over the imaginary ball and hands come down to waist line. Hitting waist line, turn and shift your weight to the left, hold the ball, left hand on top. L Hand cuts down, right hand cuts up as we shift our weight to the right. (DB) Shift weight back to the left, right hand folds on top of the ball, left hand underneath. Turn and shift your weight to the right. Right hand cuts down, left hand cuts up as we shift weight back to the left.

over the ball

paintings

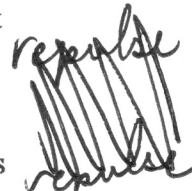
Look at right hand as it comes straight up. Left fingers fold over touching right wrist, shift to right. Left hand cuts down, right hand blocks up.. Turn to the left, right hand reaches out and goes straight down your center line. Hitting waist line, turn everything to the right....right hand palm up, left hand palm down at right elbow. Bring right fingers to touch left, turn to center....push down with left, push out with right. (DB)

white crane

brush knee push

Drop right hand palm down. Bring right hand straight in to center, left hand goes straight out in front, a little turn to the right. Drop right elbow, right hand comes to left elbow. Turn to the right, bring left elbow in, shift weight to the right, and now both hands palm up. (DB) Right hand right ear, right hand drops to left elbow, right hand goes out left hand comes back to left side, turn to the left bring right elbow in now shift weight to the left both hands palms up (DB)

play Chinese guitar

repulse


Left hand left ear, left hand falls to right elbow, left hand goes out right hand comes back to right side, shift weight to right, turn waist to right, hold the ball right hand on top. (DB) Right hand cuts down, left hand rolls in front of us....turn and shift weight to left, left hand goes out right hand at left elbow, turning to right shifting to right, pull down with left. Left arm comes half way up right fingers touch right wrist. Right hand pushes on right wrist then crosses over left arm, open up, hands and elbows straight back, sink, now come up and push.(DB)

ward off
grasp birds tail
press cross push

Turn to right shift to right, left elbow is up, right hand sweeps in front. Left arm goes down right arm comes up, grab the piece of silk as we turn back to right left hand on top of right elbow, palm facing up. (DB) Leave right hand where it is, open with your left, turning and shifting your weight to the left and push with left hand. Shift weight back to right, elbows in, leave left hand where it is, right hand reaches over and touches left elbow. Left hand left side, right hand pats the top of the horse's head. Left hand crosses on the inside, palm facing you, shift weight to the left, open up, scoop,

1/2 wave hand - white crane
repulse
high pat on horse

Tai Chi 24 Standing and Warm-Ups

palms up, elbows up, turn both palms away, open up, be careful and kick out with right toe. Bring it back. Hands to your side palms up. Hands go back, up and around and we attack to our opponents ears (WACK!!!!) Open up scoop, shift weight to right, palms up, elbows up, turn palms away and open up, be careful and kick out with left foot. |

*kick right
box ears
kick left*

Bring it back, shift weight to left thumb and fingers of the left hand touch. Right palm on top of left elbow. Right hand drops straight down and touches Right leg, left hand hooks back right hand blocks up. Shift to left, shift to right and change hands....left hand pushes down, right hand blocks up. Grab the silk with right hand and come straight up with it. Left hand on top of right elbow. Left hand drops straight down, touches left leg, right hand hooks back. Shift to left, shift to right and change hands, left hand pushes down right hand block up.

*Snake
creeps down
right -
the
left*

Just about finished. Turn to the right turn right palm away. Shift weight to the right push through with the left. Back to center both hands pushing down, elbows and shoulders rolled forward. Left hand to the bottom of the ball. Left hand straight up our center line above our head turn left palm away, shift weight to left push through with right. Back to center both hands pushing down, elbows and shoulders rolled forward. Right hand right side, finger go straight up above our heads, bend over as right hand dives straight down. Left fingers touch right wrist. Left hand pushes right hand straight up, turn both palms away. Back to center both hands pushing down, elbows and shoulders rolled forward. Make 2 soft fists. Hands in to your stomach straight up center line, back fists strike out. Open palms up. Watch left hand pushing down, watching right hand pushing down.....relax your arms, let's go grab the moon, hands go back up and around, grab the moon, elbows pull it down, look right through the middle of it. Fingers touch, let's go get the sun open up, scoop, arms come straight up, half way in front holding the ball up. (DB) turn palms down (DB) Hands over the top of the ball floating down to or waist line, hands by your side shift weight to right bring left foot next to right. We are finished, bow, round of applause.

*roll away to corners
right - center
left. center*

*shake the
needle*

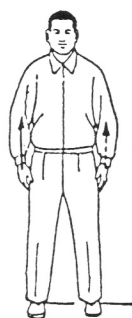
*fan through
72 fist
Heart
close*

*grab the
moon grab
the sun.*

TWENTY-FOUR STEP STANDARDIZED TAIJIQUAN

1. Opening Movement
2. Wild Horse Parts Mane (L, R, L)
3. White Crane Spreads Wings
4. Brush Knee Twist Step (L, R, L)
5. Play Pipa
6. Step Back, Repulse Monkey
7. Grasp Sparrow's Tail (L)
 - a. Ward Off
 - b. Roll Back
 - c. Squeeze
 - d. Press
8. Grasp Sparrow's Tail (R)
9. Single Whip
10. Cloud Hands (3 times)
11. Single Whip
12. **High Pat on Horse**
13. Kick With Right Heel
14. Twin Fists Strike Ears
15. Turn and Kick With Left Heel
16. Snake Creeps Down, Golden Cock
Stands on One Leg (R)
17. Snake Creeps Down, Golden Cock
Stands on One Leg (L)
18. Fair Lady Works Shuttles (R & L)
19. Needle At Sea Bottom
20. Fan Through Back
21. Turn Body; Block, Parry and Punch
22. Close and Seal Tightly
23. Cross Hands
24. Closing Movement

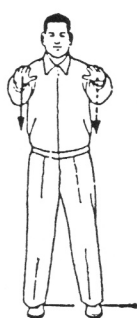
TWENTY-FOUR STEP STANDARDIZED TAIJQUAN



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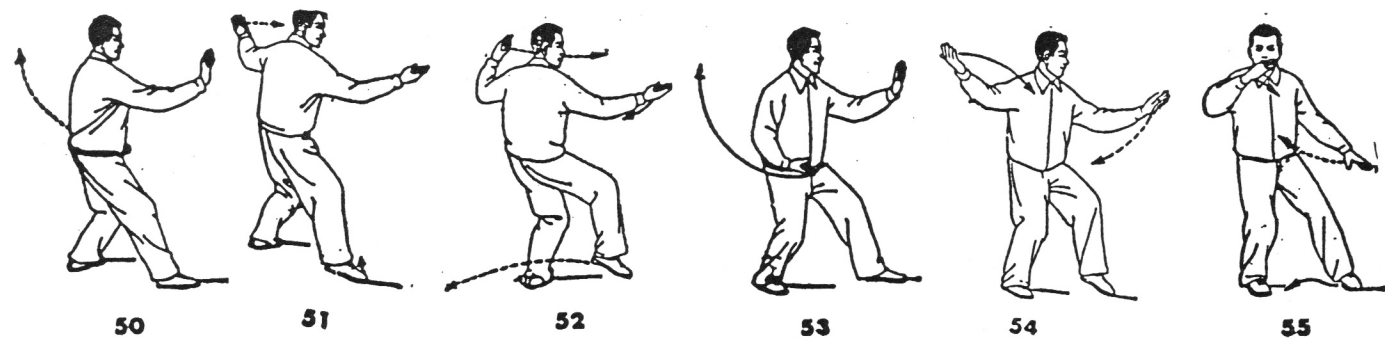
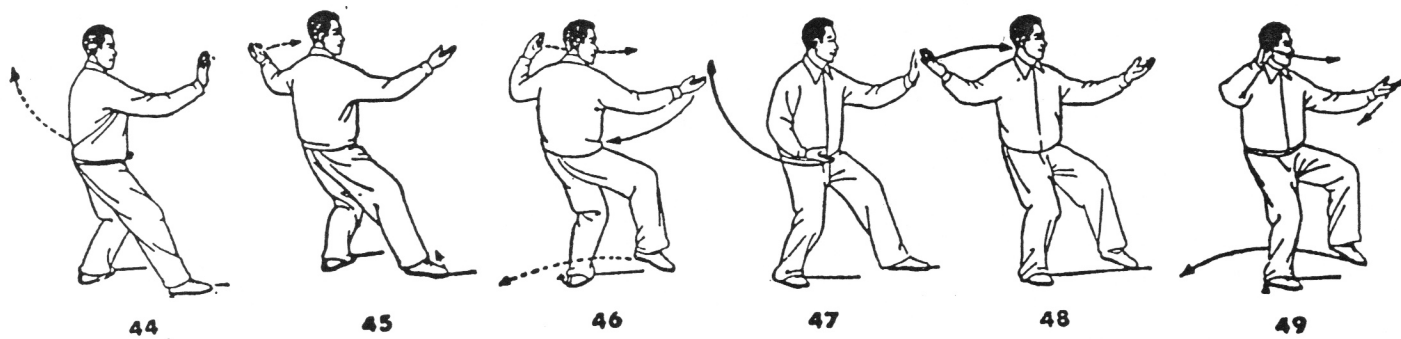
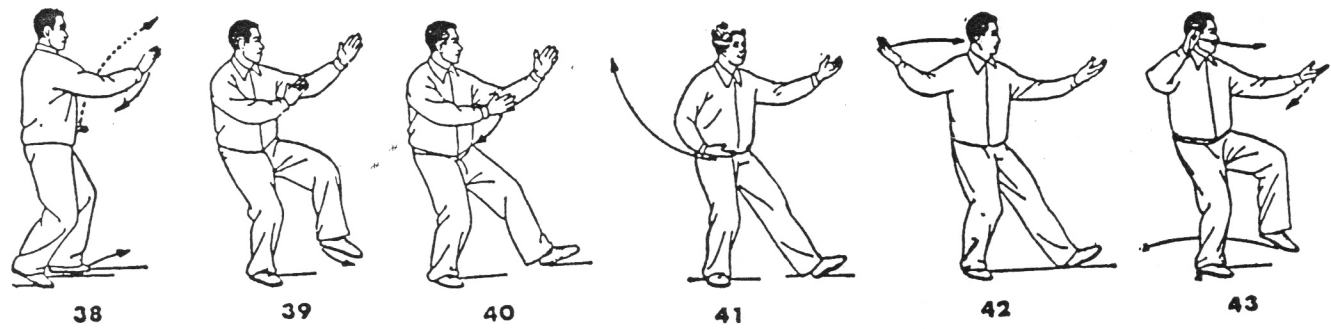
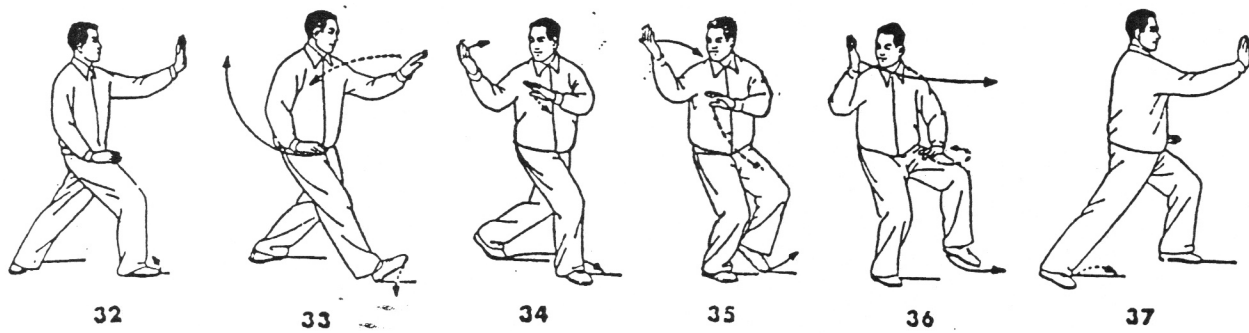
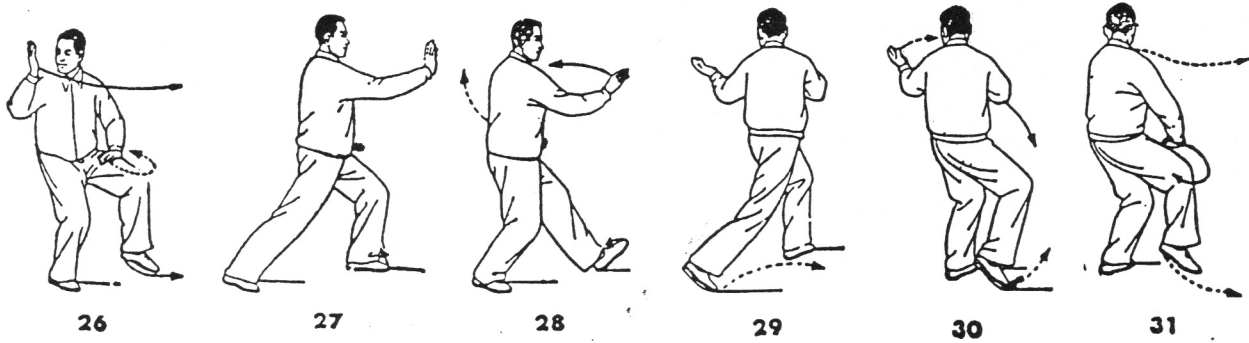
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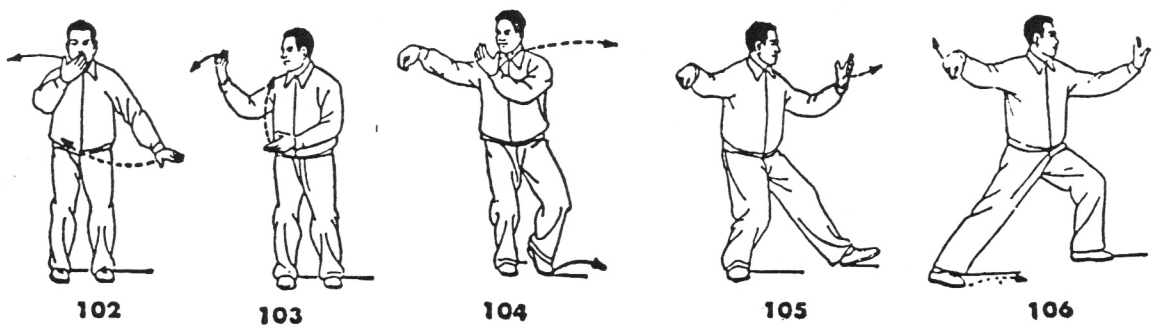
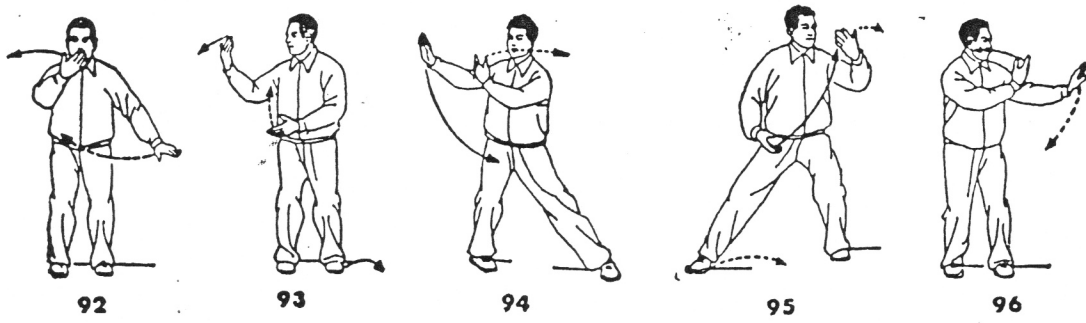
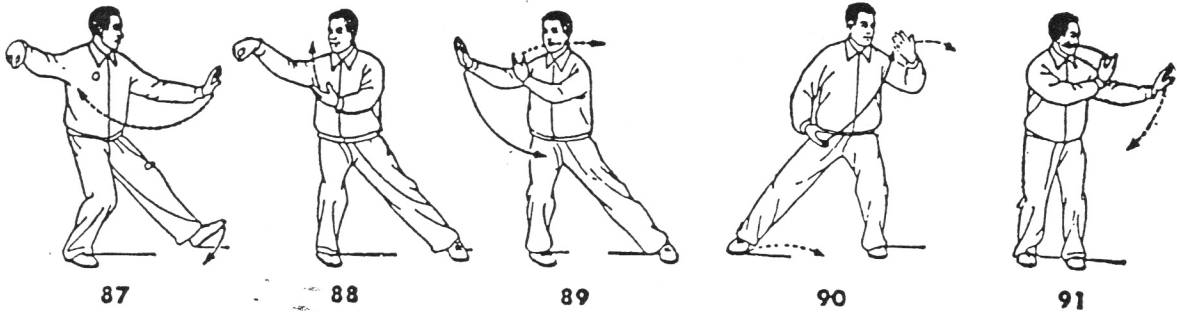
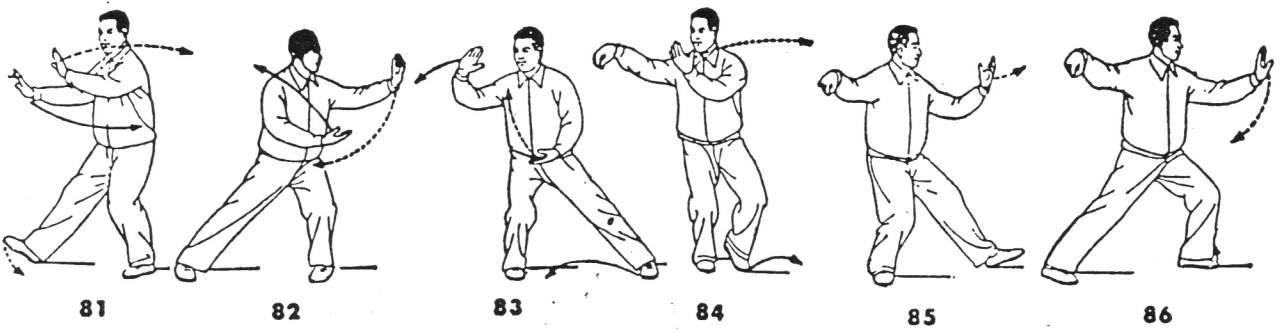
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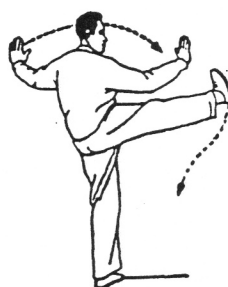
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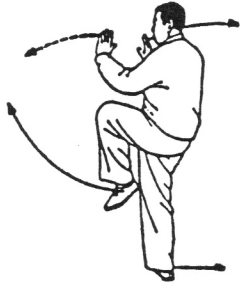
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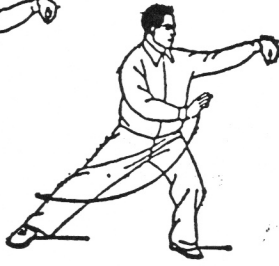
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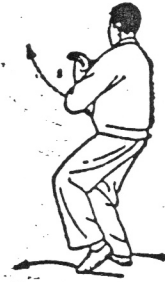
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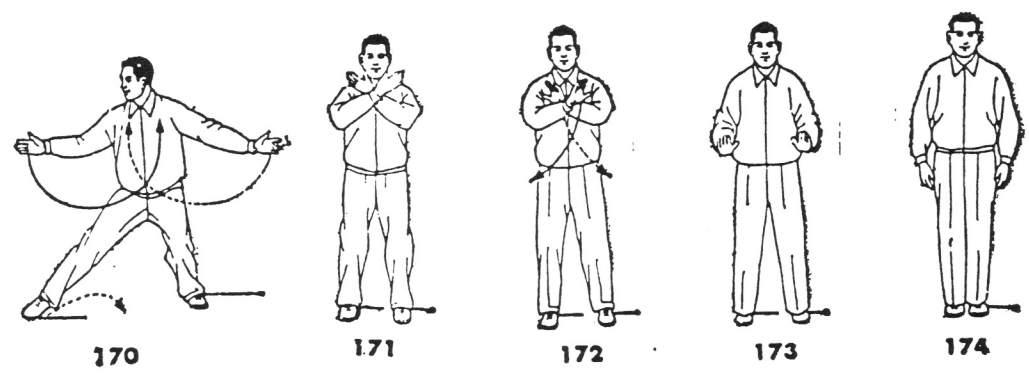
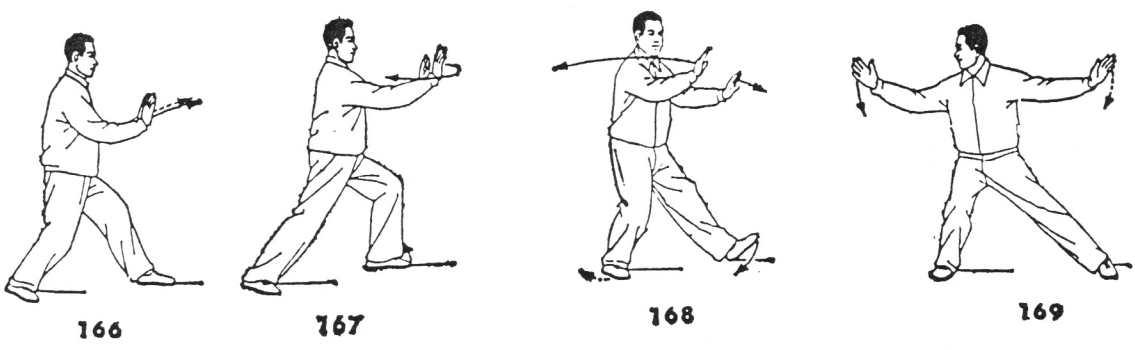
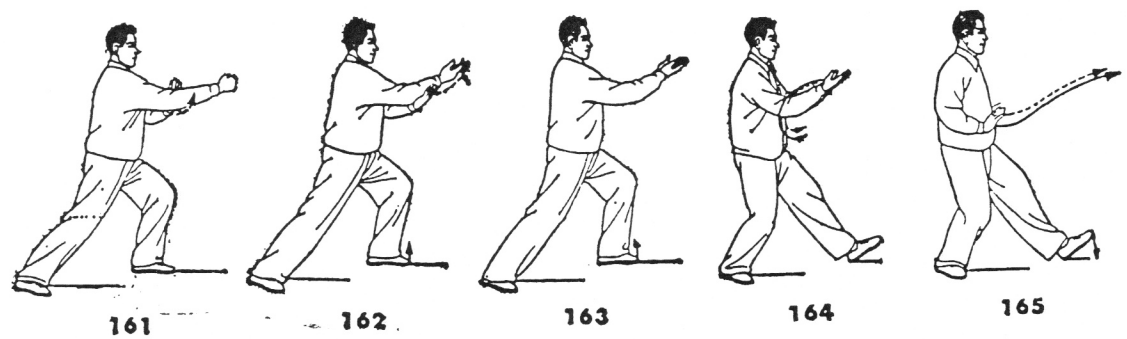
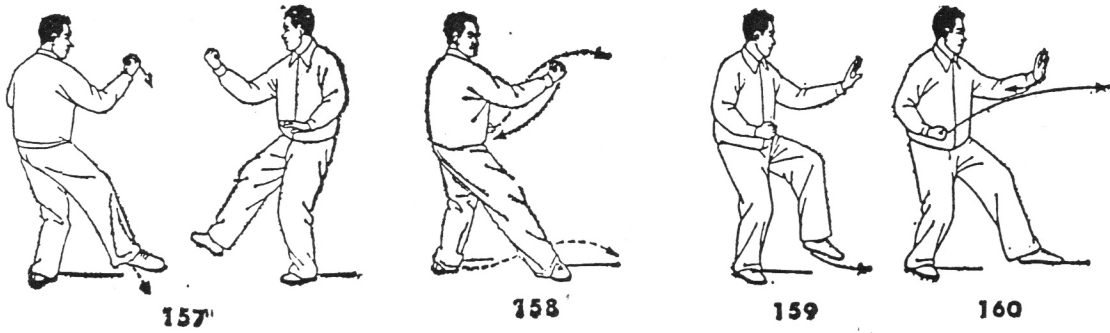


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Tai Chi 24 Standing and Warm-Ups

21. Hands out in front, palms down...swing to the left, pull back lean back, push forward, lean forward, swing to the right....pull back lean back, push forward, lean forward (2 full times, back to center hand over the ball and back to knees.
22. Left hand palm facing back....go out and up, reach, grab, pull down, right hand facing back, go out and up, reach grab, pull down, left again and then right again....(DB) Both hands, out and up reach grab pull down (Repeat 3 times)(DB)
23. Hold the imaginary tai chi ball...left hand on top. Turn the ball over slowly, then back the other way, holding the ball in front of you, thumbs up. Keeping elbows bent, lift them up & out (DB) exhale as you close. (Repeat 3 times) Hold the ball up, look right through it, and open up (DB) exhale as you close. (Repeat 3 times....hold the ball Left hand on top.
24. Left hand cuts down, right hand cuts up.....(r) hand folds on top of the ball, left hand rolls underneath....right hand cuts down, left hand cuts up, left hand folds on top of the ball, right hand roll underneath.....both hand at the same time...left down right up...right on top. Right down left up, left on top....(Repeat 3 times then stop (DB)
25. Rub hands together, getting between fingers tan thumbs. Press hands together....keep pressing for one....two....three....hands go down take a deep breath, reach back as far as you can exhale as you come back to center....back of the hands touch, fingers go down, keep the backs together come up center line under your chin, roll your palms back together and repeat one more time.
26. On the last time as palms come together.... Scoop Down, deep breath, reach up & out, slowly down to your sides
(Repeat 3 times)
Palms turn facing up...take all that's good about you, scoop it all up and push it down all the way through you.....relax your arms and Let's STAND UP PLEASE...Turn your chair to the side, stand next to the back of your chair, facing me.
27. Weight on your left foot; kick out with your right. (Several times) Raise left knee and turn the bottom part of your leg going a few times one way then the other. Left foot down. We are going to be careful and balance on our right foot and when you can, let go of the chair, hold it and take a deep breath.
28. Repeat to weight on right, kick out with left..... (Several times) Raise right knee and turn the bottom part of your leg going a few times one way then the other. Right foot down. We are going to be careful and balance on our left foot and when you can, let go of the chair, hold it and take a deep breath.
29. Feet shoulder width apart....shake negative off us this way, shake hands this way and stir the floor a few times to the right and a few times to the left, scoop down and take a deep breath and reach up and out as far as you can letting your arms slowly down to your sides and relax.
30. Palms out in front, palms up. Rock back pull back 9 times. (Being careful) Then up on your toes 9 times (DB)
31. Feet a little wider than shoulder width apart, toes pointed straight ahead....knees slightly bent. Shift to left then to the right (2 times) then shift to right, lift up your left toes and pivot to the left, weight forward, weight back, toes pointed straight ahead. Shift to left, right toes up, pivot on right heel, shift weight to right...weight

*Push down
the
rowing dance*

*There are
~~no~~ handlers
in heaven*

*Bat
wings*

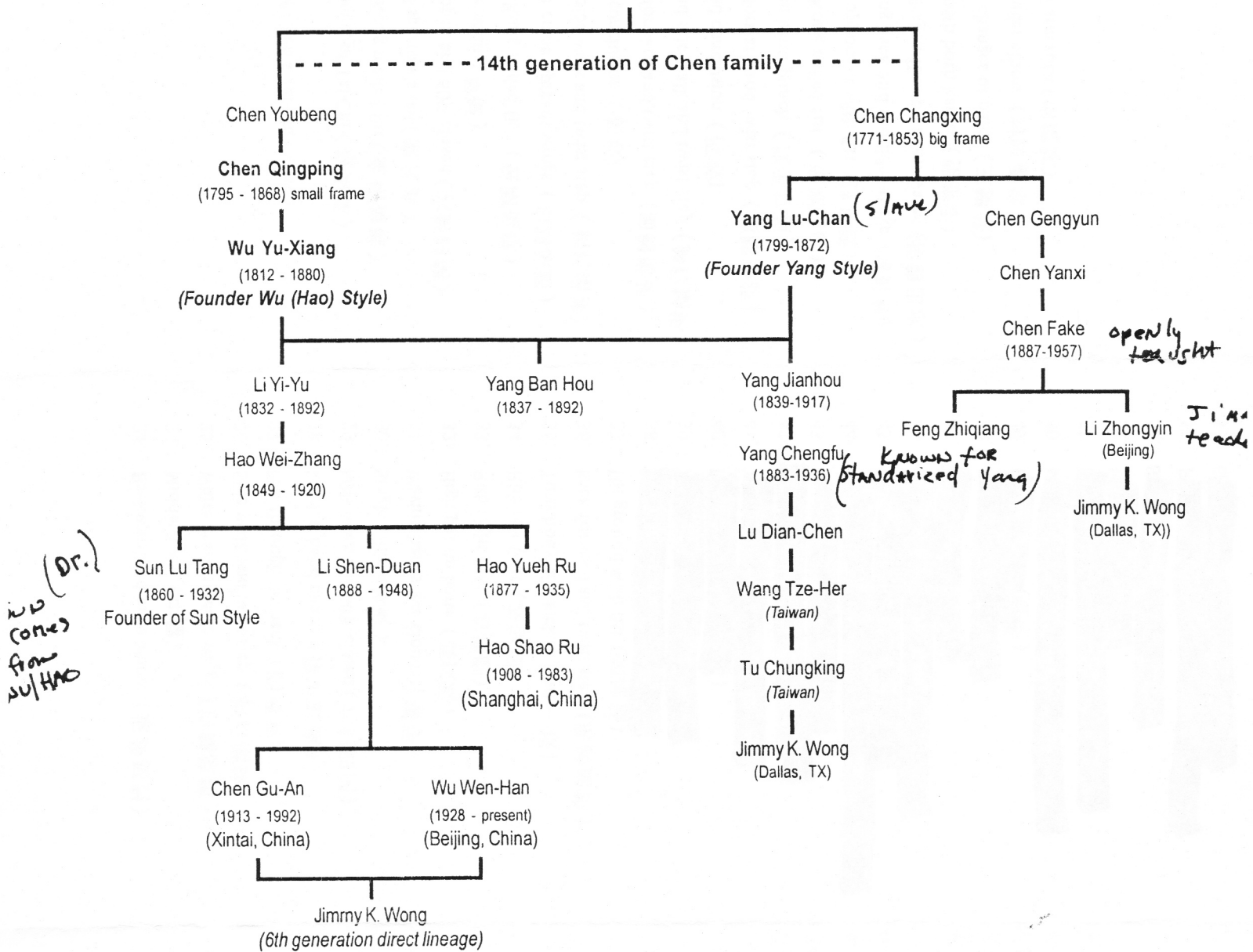
*Spread
partings*

*Circles
w/ knee
& Ankles*

	English	Chinese Yale / Pinyin	Trigram / Element
	Ward Off	棚 Pang / Peng	乾 ☰ South; Heaven
四正 4 Primary Hands	Roll/Pull Back	撥 Lei / Lu	坤 ☷ North; Earth
	Press Forward	擠 Jai / Ji	坎 ☵ West; Water
	Push (Forward)	按 On / An	離 ☲ East; Fire
八方 8 Entrances Pa Kua	Pull Down	採 Choi / Cai	巽 ☴ Southwest; Wind
	Sit Back/Bend Backwards	捩 Lit / Lie	震 ☳ Northeast; Thunder
	Elbow Stroke	肘 Jau / Zhou	兌 ☱ Southeast; Lake
四隅 4 Corner Hands	Shoulder Stroke	靠 Kau / Kao	艮 ☶ Northwest; Mountain
	Advance	前進 Chin Jeun / Qian Jin	金 Metal
	Retreat	後退 Hau Teui / Hou Tui	木 Wood
五步 5 Steps	Look Left	左顧 Jo Gu / Zuo Gu	水 Water
	Look Right	右盼 Yau Paan / You Pan	火 Fire
	Central Equilibrium	中定 Jung Ding / Zhong Ding	土 Earth

Chen Wang-Ting

(9th generation of Chen family in Chen Village)



TAI CHI STAFF
as taught by
Master Lu Hung Bin

1. Opening and spreading the wings.
2. Left principle yang form.
3. Right principle yin form.
4. Black tiger emerging from a cave to the left.
5. Black tiger emerging from a cave to the right.
6. Black tiger pierces through the heart.
7. ROC spreading its wings.
8. Yellow dragon twirling the water three times.
9. The wind whirling to the left.
10. Searching the sea to the right.
11. The wind whirling to the right.
12. Dragon turns and sits.
13. Dancing a flower pattern with the right sleeve.
14. Dancing a flower pattern with the left sleeve.
15. Turning the foot and mounting the horse.
16. Lotus kick.
17. Pressing down upon Tai San Mountain.
18. Green dragon emerging from the water.
19. Viewing the clouds from underneath the elbow.
20. Stepping back rolling the red ribbon three times.
21. Flying obliquely lifting and hitting.
22. A boy waving the fan.
23. The angel directing the way.
24. Dragon twisting around a pillar.
25. Revolving the staff horizontally three times.
26. Fair lady rowing the oar three times.
27. Leaning down on the floor and listening for the wind.
28. Turn around and raise the leg to the right.
29. Turn around and raise the leg to the left.
30. Monk striking the bell to the left.
31. Monk striking the bell to the right.
32. Stepping forward and attacking the tiger on the left.
33. Attacking the tiger on the right.
34. Turn around and point the knee to the right.
35. Turn around and point the knee to the left.
36. Step back and mount the tiger.
37. Spin around and hit smartly to the left.
38. Spin around and hit smartly to the right.
39. Stepping forward with the seven stars.
40. Parting the horses mane to the left.
41. Parting the horses mane to the right.
42. Fair lady looking into the mirror.
43. Fair lady throwing the shuttle to the right.
44. Green dragon wagging the tail to the right.
45. Fair lady throwing the shuttle to the right.
46. Green dragon wagging the tail to the right.
47. Fair lady throwing the shuttle to the right.
48. Pointing obliquely.
49. Fair lady swinging around and throwing the shuttle to the left.
50. Green dragon wagging the tail to the left.
51. Dragon soaring into the sky.
52. Jumping step and hitting straight ahead.
53. Turn around and sweeping the leg to the left and right.
54. Snake stooping down.
55. Hero standing on one foot to the left.
56. Snake stooping down.
57. Hero standing one one foot to the right.
58. The wind whirling through the dying clouds.
59. Dragon twirling its body and rolling on the ground to the right.
60. The limber monkey picks fruit on the left.
61. Turning a step the limber monkey picks fruit on the right.
62. Little child praying to Budha.
63. Sitting on the cloud.
64. Dragon and fish changing form to the left and right.
65. Pointing at the sun and retracting.
66. Stepping back and sweeping to the left and right, and returning to the original.

SWORD TECHNIQUES

DIĀN	Point (tap)
XUĒ	Horizontal sweep (cut, pare)
PĪ	Chop (split, cleave)
LÁN	Deflect (bar, block, hold back)
LIĀO	Uppercut (hold up from bottom as a skirt or curtain)
PÈNG	Hold (carry in both hands)
CÌ	Thrust (stab, pierce, prick)
ZHĀN	Horizontal cut (chop, cut)
BÈNG	Tilt (collapse as in a mountain slide)
YĀ	Press down (push down)
LIĀO	Enveloping (twist, wring, entangle)
JIE	Intercept (stop, check)
DAI	Withdraw cut (spread, like a belt or a ribbon)
TUO	Push up, eye level block (support with hand or palm)
CHUAN	Threading (penetrate, pass through as a tunnel)
LA	Push sword over head, overhead block (fend off, ward off)
SAO	Sweep (clear away)
YUN	Cloud (cloudlike)
MO	Slice (spread)
TUI	Push (shove)
GUÀ	Parry (hang up, put up, put aside)
TI	Raise (lift)

Showing Respect to the Master

by Grandmaster Wong Kiew Kit

An art is best learnt in its culture. One remarkable difference between the culture of the east and the west is the respect shown to a master. In this connection I have little complaint because my students, from both the east and the west, generally show much respect to me. But I have met many eastern masters commenting on the lack of respect, sometimes utter disrespect, shown to them.

Often it is because of the western students' ignorance of eastern ways rather than their willful discourtesy that their eastern masters of chi kung or kung fu (including taijiquan) regard as disrespect. The following are some simple and helpful points both eastern and western students may follow to show the respect deservedly due to their masters.

Addressing the Master Correctly

First of all you must know how to address your master correctly, something which many western students are ignorant of. Never, never, never call your master by his name, especially if he comes from an eastern culture.

In some western societies it may be considered personal and desirable to call your senior or even your boss by his first name, but in chi kung or kung fu culture it is considered extremely rude.

It is worthwhile to remember that your master is not your peer or equal. Your master is at least one, but usually many levels above you, otherwise he cannot and should not be your master. The proper way to address your chi kung or kung fu master is "Sifu", which is the Cantonese dialect of the Chinese language for "Master". The Mandarin pronunciation is "Shifu".

Actually if a great master answers you when you call him "Sifu", you are, not he is, honored; it shows he accepts you as a student. (I always felt greatly honored whenever I called my masters Lai Chin Wah and Ho Fatt Nam "Sifu", because they were two of the greatest masters I had found.)

If your master's surname is Chen, you should call him "Sifu", or "Master" if you want to sound western, but strictly speaking not "Sifu Chen" or "Master Chen" for that is the address the public, not his students, would call him.

If you call him "Sifu Chen" or "Master Chen" you are distancing yourself from him.

Showing Propriety

Besides showing propriety in your address, you should also show propriety in your behavior. Do not, for example, put your hand around him, pat him on his shoulder, or hug him -- leave that to his wife, which following eastern social etiquette is also only done in private.

When you stand or sit in front of or near him, hold yourself upright. You need not stand at attention like a private in front of his sergeant major, but you should not stand sloppily, with arms akimbo or hands in your pockets.

When you sit do not cross your legs with a foot pointing at him, or

expose your groins to him even though they are hidden by your pants.

It is only sensible that you should listen when your master speaks, especially if he is explaining some points. Yet, it is not uncommon to find some adult students (male as well as female) lying on the floor, sometimes with their hands folded at the back of their head, their eyes close and their legs open in an inviting position! This shows not so much a disrespect to the master, but an utter lack of good manners on the part of the students.

Entering and Leaving a Class

It is also bad manners to arrive at your class late. In the past in the east, late students would be asked to go home, or to leave permanently if they were late habitually. The logic is simple: the master has something invaluable to offer; if you come late you tacitly show that you do not value his teaching. But if there is a valid reason for your being late, you should first greet him from the door, walk quietly but briskly to him, respectfully wait if he is pre-occupied, then explain your reason and apologize.

On the other hand, you should wait patiently if the master is late -- even for hours! If you think this is unfair, you are probably not ripe for great arts. There are stories of great masters who purposely arrived late, not for hours but for days, and then passed on their secrets to the few wise, patient students. Although it seldom happens nowadays, it will reflect a splendid grasp of chi kung and kung fu culture if you and your classmates stop whatever you are doing, stand up respectfully, bow and greet your master as he comes in.

Do not leave your class half-way. But if you have to leave early for some reason, explain that to your master before-hand and politely ask his permission.

At the appointed time, ask his permission again, then bow and thank him before leaving. At the end of a class, the students should leave after the master, not before he does. However, if the master stays back for a considerable length of time, such as explaining some points to some students who stay behind to ask him, other students may leave first, after bowing to the master.

In the east, it is customary for the teacher to arrive last and leave first. Interestingly, it is often the reverse in the west. The teacher, western in culture if not in race, often arrives the earliest, sweeps the floor and prepares cookies and drinks which he will serve during recess to his students, who will joke and laugh. At the end of the class, the teacher will stand at the door, shake the students' hands and thank them for their attendance. He will then throw away the garbage his students have left behind if he still has energy left, and check that everyone has gone home before he closes the door.

Offering a Cup of Tea

In eastern culture it is always the students who offer drinks to the teacher. When you offer your master a cup of tea, it is preferable to do so with two hands. In eastern societies, accepting a cup of tea and drinking it has deeper significance than merely quenching thirst.

In the past, even if someone had done you great wrong, if he or

she offered you a cup of tea, usually while kneeling down and then knocking his or her head on the ground, and you, sitting down in front of other witnesses, accepted and drank it, it meant that you accepted his or her apology, were ready to forgive all the wrong, and would not take any action whatsoever in future.

The students should also offer a seat to the master, and the seat chosen is usually the best one available. If the master is not seated, the students should remain standing, unless the master asks them to sit down. If they dine together, the students would wait until the master has made his first move to eat or drink.

Don't be Insulting

When your master is explaining or demonstrating something to you, listen attentively and respectfully. Do not bluntly say you already know what he is teaching, even if you really know. In chi kung and kung fu culture, doing so is not being straight-forward, it is being insulting -- you are implying that the master does not know what he is doing.

I recall some occasions when my masters taught me something that I already had learnt quite well. Thanks to my training in eastern culture, I followed their instructions faithfully although they appeared very simple and below my level then. Only much later did I realize that had I not follow these apparently simple instructions I would not have acquired the foundation necessary for advanced development. Do not ever make the fatal mistake of telling a master what or how to teach you. This is not only unbecoming, it is also very foolish, for you will be denying yourself the very purpose why you need him. If he is a master, he knows best what and how to help you attain your best results; he is able to see your needs and development in ways far beyond your limited perspective.

For the Students' Interest

Some westerners may find the above-described master-student relationship odd, just as those accustomed to eastern culture would find the behavior of some western students unbelievable. It may be more surprising, especially for those who think they are doing the master a favor by paying him a fee to learn, to know that all these customs of respect for the master are actually for the students', not the master's, interest. Someone who teaches kung fu dance or gentle exercise for a living will probably care more for your fees than your respect, but a master whose art gives you good health, vitality, mental freshness and spiritual joy actually does not care whether you respect him more or your dog. But those students who have experienced the wonderful benefits of genuine kung fu and chi kung will understand that the respect given to the master is not only a sincere token of appreciation to the master for sharing his art, but also constitutes an ideal psychological state for the training to take place.

TAI CHI CHUAN

TAI CHI CHUAN, literally " GRAND ULTIMATE FIST", is a centuries old Chinese discipline for health, relaxation, meditation, self-defense and self-cultivation.

Sometimes called Chinese or Taoist yoga, it emphasizes relaxation rather than strength. Because of this, it can be learned by anyone regardless of age, sex or athletic ability. It is practiced slowly and evenly in circular patterns.

TAI CHI is considered a healing exercise because of its reputation for alleviating many ailments such as hypertension, gastric problems, arthritis, heart disease and anemia.

It improves circulation, balance and helps relax and strengthen the nervous system. The stretching movements make the body limber, tone up muscles and help release tension. Practitioners find that it creates a sense of well-being.

As meditation, TAI CHI is a way of harmonizing the body and mind. It fosters an inner quiet that nourishes a continuing awareness. It blends easily with other kinds of meditation. As a martial art, it is one of the inner schools based on yielding and cultivating INNER ENERGY. It avoids use of external strength.

The philosophy of TAI CHI is rooted in Taoism, which advocates natural effort, and the I Ching, of Book of Changes. The movements and inner teachings are derived from the complementary relationship between YIN and YANG, two fundamental forces that create and harmonize the universe through their interaction.

The interaction of YIN and YANG is vital to the practice of TAI CHI because the practitioner is constantly shifting from empty to full and from soft to hard. Thus, achieving a proper and evolving equilibrium.

The result is mental and physical flexibility with the power to adapt to circumstances in a way that provides the practitioner a method of maintaining contact while bringing about a successful resolution.

TAI CHI has the capability to produce physical strength through consistent practice of the FORM. In addition to generating the CHI or INNER ENERGY, which revitalizes the system, it also produces JING, or INNER STRENGTH. TAI CHI masters are famous for their strength.

To practice TAI CHI requires mental discipline and stability. Correct practice demands focus and concentration. Diligent practice of TAI CHI also enhances self-knowledge and self-mastery. It leads to a greater appreciation of one's self and of others.

TAI CHI is intimately connected with CHI KUNG, an ancient Chinese system of exercise that involves the mind, breath and movement to create a calm, natural balance of energy. TAI CHI IS ONE OF THE BEST FORM OF CHI KUNG.

While there are many books and video tapes available on the subject of Tai Chi Chuan, local experts say only a few are good. They recommend:

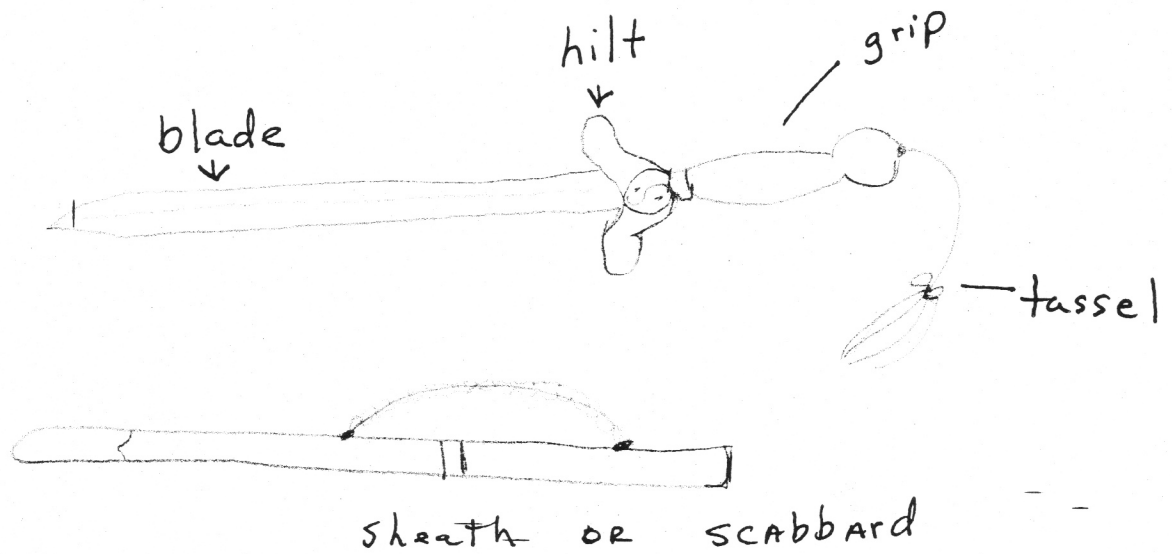
Books:

The Tao of Tai-Chi Chuan, Way to Rejuvenation
by Jou, Tsung Hwa

A Guide to Taijijuan
by Liang Shou-Yu & Wu Wen-Ching

Yang Style Tai Chi Chuan
by Yang Juing-Ming

Video
Tai Chi
Jang Juing-Ming



BENEFITS OF PRACTICE

Taiji Jian is good for your internal Taiji martial arts training. First, it will help you understand the principles of Taiji Quan. Taiji Jian is more complex than the empty-handed Taiji Quan form because of the relationship between the number of touch points and the continuously changing nature of yin and yang. In push-hands, there are two touch points, so yin and yang can be separately associated with each of the two points and changes in yin and yang can be clearly felt. In the jian form, however, there is only one touch point and yin and yang both center on this singular point. In order to create balance, you must use your empty hand and your mind to create a second touch point. Then, yin and yang can be separately associated with the one actual touch point and the touch point created by your mind. To create the second touch point and distribute yin and yang correctly, you must have a sound understanding of Taiji principles. Because of this, the practice of Taiji Jian will enhance your knowledge of Taiji.

Second, Taiji Jian practice will help in the training of your body, especially your legs and waist. Many requirements of the jian form, such as the balance positions, the footwork and the larger range of movement, are more difficult than those in the empty-handed form. As a result, you must practice harder to master the jian form. In sum, the jian form presents the body with a more demanding set of challenges than does the empty-handed form.

Third, Taiji Jian practice will help in your movement coordination training. Because the movements of the jian form are more difficult than those of the empty-handed

form, the timing is also more difficult. Furthermore, in the jian form you have to hold and manipulate a sword. This makes hand skills, step skills, and the coordination of internal and external components more complex. As a result, you may feel uncomfortable at the beginning of your study of Taiji Jian. Gradually your skills and coordination will improve, and you will begin to feel better. Jian practice can yield clear and quite rapid increases in the strength of the internal components shen, yi, and qi.

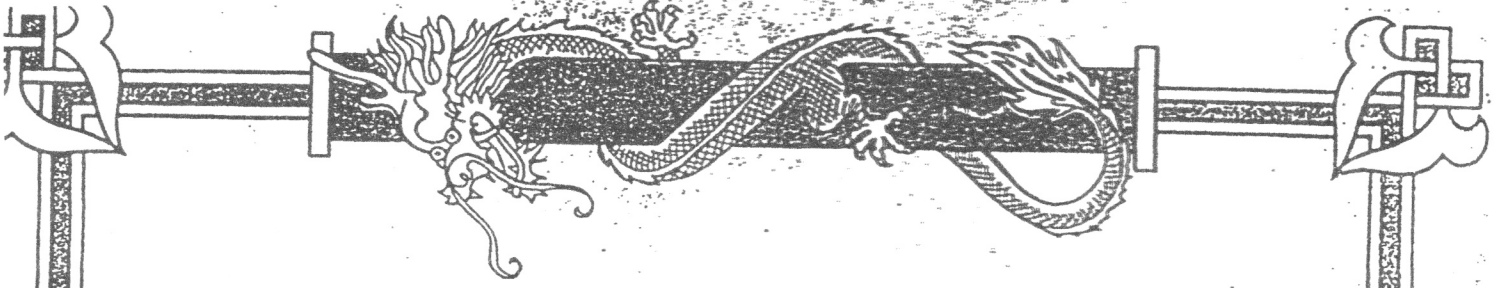
The fourth effect of Taiji Jian practice is an improvement in stability and nimbleness. While the Taiji empty-handed form is very effective in improving stability of motion for many practitioners, it does not typically lead to similarly great improvements in nimbleness. Because Taiji Jian practice requires many complex step changes and intensive training of shen, yi, qi, and jin, it is more effective than the empty-handed form for helping the body become nimble.

Fifth, Taiji Jian is very good for Qigong training and for improving and maintaining one's health. Because the range of the movements is greater in Taiji Jian than in the empty-handed form and because the sword extends the energy of the body, Qi can move more smoothly and more extensively. Also, the circles of yi can be larger and shen can be projected out to a greater distance. All of these differences contribute directly to an improvement in Qigong training. A sixth result of Taiji Jian practice is an improvement in health. This outcome is a consequence of the concentrated physical training that Taiji Jian demands.

Traditionally, students did not begin weapons training until they had already achieved some expertise in the Taiji empty-handed form. The weapons chosen first were always the short ones, like the dao (broadsword) and jian, but dao and jian forms are different in several ways. The dao form is more nimble and flexible than the jian form. On the other hand, jian training is much more demanding than dao training. Dao practice involves more exclusive attention to fighting skills; jian practice requires concentration on a wider variety of elements, some of which have little if any application to combat situations. Usually, masters suggest that students who want to begin weapons training study the jian form first because its style is closer to empty-handed form and because jian training helps students improve their skills in every respect. It contributes to your fighting skills, your health, your character, and your knowledge of Daoism.

T A I C H I C H U A N
as taught by
Master Lu Hung Bin

1. Opening from nothingness.
2. Holding the Tai Chi ball.
3. Left and right, Yin and Yang, or positive and negative moves.
4. Turn, block, push forward and grasp the sparrows tail.
5. Ward off, dissolve and push forward.
6. Turn around, cross the hands and single whip.
7. Block, raise hand and step forward.
8. Spread the wings to the left and right.
9. White stork spreads its wings.
10. Brush knee and push.
11. Play the Chinese guitar on the left side.
12. Brush knee and push.
13. Play the Chinese guitar on the right side.
14. Embrace the knee and push.
15. Step forward, parry and punch.
16. Carry the tiger to the mountain.
17. Spread the arms to the left and right.
18. Punch below the elbow and kick with the toes.
19. Monkey steps backwards three times.
20. Oblique moves to the left and right.
21. Fend off through the back and block with the fists.
22. Brush away to the side and punch.
23. Embrace the knee and punch with hands together.
24. Lay down the foot, block and punch.
25. Cloud hands three times.
26. Oblique single whip.
27. Mount high on the horse from the right side.
28. Spread the leg to the right.
29. Mount high on the horse from the left side.
30. Spread the leg to the left.



TAI CHI STAFF
as taught by
Master Lu Hung Bin

1. Opening and spreading the wings.
2. Left principle yang form.
3. Right principle yin form.
4. Black tiger emerging from a cave to the left.
5. Black tiger emerging from a cave to the right.
6. Black tiger pierces through the heart.
7. ROC spreading its wings.
8. Yellow dragon twirling the water three times.
9. The wind whirling to the left.
10. Searching the sea to the right.
11. The wind whirling to the right.
12. Dragon turns and sits.
13. Dancing a flower pattern with the right sleeve.
14. Dancing a flower pattern with the left sleeve.
15. Turning the foot and mounting the horse.
16. Lotus kick.
17. Pressing down upon Tai San Mountain.
18. Green dragon emerging from the water.
19. Viewing the clouds from underneath the elbow.
20. Stepping back rolling the red ribbon three times.
21. Flying obliquely lifting and hitting.
22. A boy waving the fan.
23. The angel directing the way.
24. Dragon twisting around a pillar.
25. Revolving the staff horizontally three times.
26. Fair lady rowing the oar three times.
27. Leaning down on the floor and listening for the wind.
28. Turn around and raise the leg to the right.
29. Turn around and raise the leg to the left.
30. Monk striking the bell to the left.
31. Monk striking the bell to the right.
32. Stepping forward and attacking the tiger on the left.
33. Attacking the tiger on the right.
34. Turn around and point the knee to the right.
35. Turn around and point the knee to the left.
36. Step back and mount the tiger.
37. Spin around and hit smartly to the left.
38. Spin around and hit smartly to the right.
39. Stepping forward with the seven stars.
40. Parting the horses mane to the left.
41. Parting the horses mane to the right.
42. Fair lady looking into the mirror.
43. Fair lady throwing the shuttle to the right.
44. Green dragon wagging the tail to the right.
45. Fair lady throwing the shuttle to the right.
46. Green dragon wagging the tail to the right.
47. Fair lady throwing the shuttle to the right.
48. Pointing obliquely.
49. Fair lady swinging around and throwing the shuttle to the left.
50. Green dragon wagging the tail to the left.
51. Dragon soaring into the sky.
52. Jumping step and hitting straight ahead.
53. Turn around and sweeping the leg to the left and right.
54. Snake stooping down.
55. Hero standing on one foot to the left.
56. Snake stooping down.
57. Hero standing one one foot to the right.
58. The wind whirling through the dying clouds.
59. Dragon twirling its body and rolling on the ground to the right.
60. The limber monkey picks fruit on the left.
61. Turning a step the limber monkey picks fruit on the right.
62. Little child praying to Budha.
63. Sitting on the cloud.
64. Dragon and fish changing form to the left and right.
65. Pointing at the sun and retracting.
66. Stepping back and sweeping to the left and right, and returning to the original.