

**CLASSICAL
TAIJIQUAN
108 POSTURE
SQUARE FORM
MANUAL**

**COMPILED BY
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&

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Introduction

Historically, the Square Form was taught only to the inner circle of students who were groomed to be the heirs to the Master's Martial Arts Dynasty. These students were usually the family members of the Masters and a few selected outsiders who served as apprentices to the Masters. I think there are several reasons that the Square Form was not taught to the general student body.

Certainly, one was the time availability of the teacher as well as the student, since the learning of the Square Form is very time consuming. It is also a severe test of the perseverance and attitude of the student tackling the precision mechanical movements with an order of magnitude of more moves than the round form to remember. My teacher Young WaBu, who was an exceptional teacher with great patience, firmly believed that all students should start with the Square Form, so I learned the Square Form before the Round Form. Without the help of video, we had tremendous difficulties remembering the moves to practice after class, so most students gave up very quickly. Now, with the help of video, I find my new students relishing the learning of the square form.

I would like to compare several general characteristics between the Square Form and the Round Form. Every movement in the Square Form has a clear starting point and ending point. The movement between these two points is usually in a straight line and done very crisply and resolutely. Directional changes are usually carried out at these two points. These characteristics are completely opposite to the Round Form, which should have a continuous movement with no apparent starting point or ending point. The hand movements are mostly rounded with few straight-line movements. Therefore, directional changes do not appear at a point rather it is incorporated into the movement it's self as a smooth curvature and also the movement in the Round Form instead of crisp and resolute should be deliberate and thoughtful. People are often surprised at the directly opposite requirement between the Square Form and the Round Form. Actually, this is not unique, just think about how you learned the art of calligraphy. You first learned how to write in print form. Then, you learned the cursive form. The differences between these two writing forms are very much analogous to the differences between the two Taiji Forms.

The Square Form also avoids the use of upper quarter body movements and other advanced internal movements present in the Round Form.

These advanced internal movements will only be taught in the Round Form. As a result, some of the movements in the Square Form are quit different from the Round Form. In

the Round Form, one does not touch oneself, however, there is no such restriction in the Square Form. Since the Square Form is for beginners there is no internal Chi flowing in the body.

In the above discussions, I have emphasized the differences between the Square Form and the Round Form. Actually, there is more sameness than differences. The lower body movements are identical except at certain places that the pivoting on toe or on heel is different between these two forms. The starting point and the ending point of every movement in the Square Form provide definition to the curved movement in the Round Form since the curved movement has to pass through these two points. Therefore, the Square Form is a template for the Round Form.

One of the most important missions of the Square Form is to learn how to keep the nonmoving part of the body (yin) still. It is the nonmoving part of the body that defines the junction between moving and nonmoving (yin and yang junction.) Any movement of the yin part alters the junction and thereby changes the character of the movement. To achieve the stillness is almost as difficult as making the correct movement. Both requires intense tuning of the neuro-passage way and neuro-muscular control.

The "full stop" between Tai Chi moves is important in preparing the next move by gathering the energy for the coming move. That is why the moves in the Square Form are resolute and abrupt. Many students are impatient about the "full stop." which results in tentative and weak moves. The Round Form, in the hand of a seasoned practitioner, generates energy or power continuously and smoothly which shows in the movements.

Master Stephen Hwa

Wu-Chi / Wu-ji

Nothingness -

The beginning before intention & movement -

The most least understood, yet important position/posture

Key Points – Wu-chi / Wu-ji

- Each foot is divided equally between left & right sides, as well as, separated front & back by the flexible part at the ball of the foot

- The feet are parallel
- The distance between heel area & toe area of each foot are the same, which is approximately shoulder width
- The knees are bent very slightly to the front from the locked position
- Hips are squared to the front with the tailbone tucked in
- The stomach & chest are relaxed
- Shoulder blades are loose
- Arms hang naturally with no muscle force drawing them up or back
- The chin is pulled back slightly releasing all tension in the neck and allowing the crown of the head to be the highest point
- Eyes are relaxed and looking to the front and below the horizon
- Concentration now centers on the soles of the feet, upper body weight should flow evenly down the legs and spread out along the soles of the feet
- In the beginning, the weight might only be felt at the heel and points on the ball of the foot, behind the little & big toes

Sensing Practice - Wu-chi / Wu-ji

- From Wu-chi, slowly lower your left knee moving your weight to the left foot (notice the upper body turns to the right)
- Return to Wu-chi, now try the right knee
- Return to Wu-chi, now square the shoulders, feel the weight move to the heels.
- Return to Wu-chi, slowly try to squat, most people in the beginning will feel the weight transfer either to the outer edges or inner edges of the feet.
- From Wu-chi, raise one or both arms, un-tuck the tailbone, move your eyes to the horizon, try any and all movements and notice the pressure changes on the soles of the feet, neck and the rest of the body parts.
- As we progress through the various position/postures, remembering the even displacement of weight on the soles of the feet & the natural movements of the body becomes very important.

Section 1

1. The preparation Form 太極起式

Posture 1 – The Preparation Form

- Stand erect, feet parallel with the knees slightly bent
- The body weight is concentrated and centered on the bottoms of the feet, muscles are relaxed
- Eyes look forward & slightly down without focusing on any particular object
- With the chin slightly drawn in, the weight of the head is supported by the neck muscle, not the cervical spine. (No pressure on the cervical spine)
- Shoulders and arms hang naturally
- The tailbone is tucked in
- The mind is clear
- Rotate the thumbs towards the body, this causes the arms to rotate so the palms are facing the rear without hollowing the chest.
- The arms are drawn forward and up, as if pulled by the backs of the wrists, to shoulder level with the elbows pointing out
- The hands are completely relaxed forward of the wrists
- The fingers of both hands close so all the fingertips are touching to form hook hands
- The elbows rotate to point downwards
- The elbows are drawn down, as if pulled by a weight attached to the elbow, to chest level, while keeping the wrists at shoulder level
- The wrists straighten & the hands open with the fingers pointing up
- The palms & forearms are drawn forward & down to the mid-position, as if pulled by the wrists
- Pause slightly
- The arms are lowered to the sides with the palms facing down, fingers pointing front

2. Raise Hands 提手上勢

- At this point, most students will have difficulties keeping the stationary parts of the body still. It is important for students to know that this is a crucial objective of this training

Posture 2 – Raise Hands

- Sink into both knees with the weight concentrated on the right leg
- Using the hip, lift the left heel
- Form a left empty step by moving the left foot forward, straightening the knee, and placing the heel on the ground, Left leg remains empty during this whole posture
- Straighten the left hand & bring it across the body to cover the groin, the Left thumb stays in line with the center of the body for the whole posture
- Turn the left forearm so the palm faces up
- The left arm is drawn out & up to chest level and stops, as if pulled by the thumb
- The left forearm continues to rotate up moving the left hand to face position (thumb in line with the nose), the angle at the elbow decreases with this movement
- The right hand straightens
- The right forearm rotates the palm to face 45 degrees from the front
- The right arm is drawn up in a plane 45 degrees from the front until the arm reaches 45 degrees from the horizontal, as if drawn by the thumb
- The right elbow draws in & the right forearm sweeps left bringing the right palm facing forward, to become centered and behind the left palm & in line with the curve of the left elbow

3. Hand Strums the Lute 手揮琵琶

- Pay special attention to the feet. This is the first form that subjects the students to complex feet movement. It is easy to be distracted by the complexity of the upper body movements and neglect the details of the lower body

Posture 3 – Hand Strums the Lute

- The left foot rotates on the heel so the toes point 90 degrees to the right
- Shift forward onto the left leg
- The right elbow pulls slightly down and out, causing the right hand to slide slightly to the right
- The right forearm makes a chopping movement to the right, palm-facing front
- Lift the right hip drawing the right heel up
- The body rotates 90 degrees to the right bringing the palms to face each other at shoulder width and the feet become parallel with the right heel raised
- The Right foot moves forward to straighten the knee
- The left arm and right foot shifts to the right

4. Grasp Peacock's Tail 攬雀尾

- The turning is made by the waist; the waist turns first, and the extremities follow.
- Notice the role of the opposing force or the stretching; when the arms stretch to the front, the body weight sinks downward through the solid leg

Posture 4 – Grasp Peacock's Tail

- The left fingertips move to the right wrist and the right heel touches the ground to form a right empty step
- The right elbow moves slightly to the left as both forearms rotate clockwise 90 degrees ending with the right palm facing up & the left palm facing down, right palm centered on the body
- The upper body bends forward at the waist
- The right toes push to the ground
- The upper body straightens as the weight is transferred to right leg, causing the body to naturally turn slightly left
- Using the waist, the upper body rotates 90 degrees to the right
- The palms now rotate counterclockwise 90 degrees, right palm facing left, left palm facing right with fingertips at right wrist
- The upper body turns left 45 degrees as the weight shifts to left leg creating a right empty step

5. Single Whip 單鞭

- The weight shifting to the hooked hand is a subtle but powerful movement. The entire right side of the body's energy flows toward the hooked hand. The energy flow comes from very little body movement. It is the intent that drives the power to the hooked hand

Posture 5 – Single Whip

- Both forearms rotate counterclockwise, causing the right palm to face forward with the fingers pointing up & the left palm to face in with the fingers at right wrist
- The right foot rotates 45 degrees to the left on the heel
- The weight transfers to right leg, as the right fingers close to form a hooked hand (energy flows to the hooked hand)
- The left foot slides to the rear
- The left elbow draws down slightly, causing the left hand to move away from the right wrist
- The eyes follow left hand
- The weight transfers to the left heel, as the body opens 90 degrees to the left with the left hand and left leg moving in unison (hand follows foot, elbow follows knee) until the body weight is equally distributed on both feet. Left palm is at face-position, palm in line with the nose, eyes looking at the left palm

6. Oblique Flying Posture 斜飛勢

- Left side of body is in alignment as if a straight rod is running from the top of the head through the body and out the bottom of the left foot
- Right side is in alignment - hand over foot, elbow over knee

Posture 6 – Oblique Flying Posture

- Simultaneously - Body straightens with the weight shifting entirely to the left leg, hooked hand opens, & drops to mid-position, eyes follow right hand

7. Raise Hands and Step Up 提手上勢

- Right side of the body folds in with the left side keeping still. This folding move is not very obvious externally. It is in the mind of the practitioner
- "Left pelvis and leg turning right on left heel move" requires good preparation at the waist to generate the power for the move as evidenced in the video. The ability to lift the left toe high is essential to achieving a clean turn.

Posture 7 – Raise Hands and Step Up

- Right side of body folds left 45 degrees
- Right empty step
- Right upper $\frac{1}{2}$ -body movement draws right hand up and back, palm facing in and the upper body is facing forward
- Left elbow draws in and right
- Left forearm & palm rotates clockwise and drops
- Both palms face each other
- Right toes push to the ground
- Weight shifts forward to right leg
- Left pelvis and leg turns right on left heel
- Simultaneously - Upper body straightens, right hand moves to shoulder level, left heel rises
- Left foot moves parallel to right foot
- Simultaneously - Legs straighten, right palm faces front, left hand moves to low-position

8. White Crane Spreads Wings 白鶴亮翅

- Bending and turning is done by the waist

Posture 8 – White Crane Spreads Wings

- Bend forward at the waist
- Twist left 90 degrees
- Left hand straightens
- Left palms faces rear
- Left arms rises 45 degrees
- Upper body rises, left arm extended at shoulder level, palm facing down
- Upper body rotates right 90 degrees
- Both elbows are drawn down bringing the hands parallel at face-position, palms facing front

9. Brush Knee Push Step Left & Right 4 Times 擻膝拗步左右四度

- Upper palm presses forward while the lower palm presses down at the hip
- Eyes look forward
- Lower body movement is learned in Lesson 1 - Tai Chi Walk on Volume II of the DVD Series. To coordinate the upper body with the lower body movements is the task here

Posture 9 – Brush Knee Push Step

- Simultaneously - Left forearm rotates counterclockwise 90 degrees, palm facing right; as, right forearm rotates clockwise 90 degrees, palm facing left, fingers pointing forward, palms at ear level
- Weight transfers to left leg, right heel rises
- The right lower body pivots counterclockwise 90 degrees on right toes
- The right heel pushes to the ground
- The weight transfers to the right leg and the left toes rise
- Body turns 90 degrees to the left forming a left empty step, the upper body remains static
- **Brush Knee (Left)**
- Left elbow draws down & in
- Left forearm crosses lower body and hand covers groin
- Left toes push to the ground
- As weight is drawn to the left leg, right forearm rotates palm to the front with the index finger in line with nose, palm at ear level, and a upper $\frac{1}{2}$ -body turn to the front moves the left hand across knee
- Left palm is pressing down at the side of the hip
- **Brush Knee Left**
- Both palms rotate in
- As weight transfers to the right leg, left arm rises with fingers pointing forward so palms are parallel at ear level, left empty step
- Right arm draws back and right fingers point forward
- Upper $\frac{1}{2}$ -body movement draws right arm to the rear
- Left elbow draws down & in

- Left forearm crosses lower body and hand covers groin
- Left toes push to the ground
- As weight is drawn to the left leg, right forearm rotates palm to the front with the index finger in line with nose, palm at ear level and a upper $\frac{1}{2}$ -body turn to the front moves the left hand across the knee
- Left palm is pressing down at the side of the hip
- **Brush Knee Right**
- Upper body straightens and right heel rises
- Right leg moves forward, right empty step
- Right elbow draws down & in
- Left palm faces in & left arm rises fingers pointing forward until palms are parallel at ear level
- Right forearm crosses lower body, and hand covers groin
- Right toes push to the ground
- As weight is drawn to the right leg, left forearm rotates palm to the front with the index finger in line with nose, at ear level and a upper $\frac{1}{2}$ -body turn to the front moves the right hand across the knee
- Right palm is pressing down at the side of the hip
- **Brush Knee Left**
- Upper body straightens and left heel rises
- Left leg moves forward, left empty step
- Left elbow draws down & in
- Right palm faces in & right arm rises until palms are parallel fingers pointing forward at ear level
- Left forearm crosses lower body, and hand covers groin
- Left toes push to the ground
- As weight is drawn to the left leg, right forearm rotates palm to the front with the index finger in line with nose, palm at ear level and a upper $\frac{1}{2}$ -body turn to the front moves the left hand across the knee
- Left palm is pressing down at the side of the hip

10. Hand Strums the Lute 手揮琵琶

- The palms appear to be relaxed, but they actually contain the effect of the opposing force.
- The point is in the energy of the palms - the energy of one palm pushes in the opposite direction of the other palm, forward/backward, left/right, and up/down.

Posture 10 – Hand Strums the Lute

- Both palms face in
- As the weight is drawn to the right leg, both palms rotate counterclockwise 90 degrees
- Left hand rises to face position while the right fingers align with the left wrist
- When the left hand reaches face-position both palms, rotate clockwise 180 degrees
- Left toes push to the ground
- Weight is drawn to the left leg, hands maintain position
- Right foot is brought parallel to the left foot
- The body straightens while the palms rotate 90 degrees counterclockwise and are drawn close to the body
- Palms rotate clockwise, left over right, as the arms are lowered to low position and the weight sinks into the knees

11. Step Forward, Deflect, Punch 進步搬攔捶

- The punch is initiated from the body movement. Try not to stretch the arm out to punch
- Use ERECT FIST (angle formed when the thumb and index finger are facing forward)

Posture 11 – Step Forward, Deflect, Punch

- Left heel rises
- Left foot moves forward, left empty step
- Left toes push to the ground
- Weight transfers to left leg, cupped hands follow movement - pause
- Hands separate, palms facing each other, arms extended
- As weight transfers to the right leg, left arm raises hand to face-position & right elbow is drawn in with hand making hollow fist, facing forward, at mid-position (Erect Fist)
- Left empty step
- Right forearm moves hollow fist to body
- Left $\frac{1}{4}$ -body movement draws hollow fist to right side
- Right $\frac{1}{4}$ body movement returns hollow fist to original position
- Right forearm moves slightly away from the body & right wrist bends to position hollow fist for striking (Erect Fist)
- Left toes push to the ground
- Weight transfers to left leg & right arm moves forward with the body to strike (punch is caused by the body moving forward not with an extension of the arm)

12. As if Sealed Up 如封似閉

- Eyes look slightly down between the palms

Posture 12 – As if Sealed Up

- Left arm drops and forearm rotates left palm under right elbow
- Right fingers open
- Right palm rotates clockwise as right forearm rises & left palm slides up right forearm until the fingers of both hands are at shoulder level
- Palms are shoulder width apart
- Weight transfers to right leg
- Left empty step

13. Carry Tiger to the Mountain 抱虎歸山

- The waist initiates the arms drop move
- Turning on the weighted foot requires a solid structure on the turning side of the body. Any flex weakens the move and may cause discomfort in the knee joint. Make certain to lift the toe to allow smooth pivoting on the heel. If carried out correctly, one will sense the power in this movement. This move will repeat many times in the entire form

Posture 13 – Carry Tiger to the Mountain

- Palms rotate 180 degrees to face forward
- Left toes push to the ground
- Weight transfers to left leg
- Elbows point down
- Wrists at shoulder level
- Both arms begin to drop as the left lower body pivots on its heel to face right
- Hands move to low position, this is a timing movement

14. Cross Hands 十字手

- Arms maintain relationship to upper body after turning movement. It is the body moving not the arms

Posture 14 – Cross Hands

- Right toes rise as both palms rotate to face up
- As the body pivots to the right 90 degrees on the right heel, arms rise to mid-position, palms facing forward
- Right empty step
- Right toes push to the ground
- As weight transfers to the right leg, upper body follows movement
- Body straightens drawing the left heel off the ground - extended arms follow the movement
- The left leg is brought forward and parallel to the right leg, Knees remain flexed
- Legs begin to straighten & arms begin to cross - left over right
- Arms cross at wrists, palms at ear level

15. Oblique Brush Knee Push Step 斜擽膝拗步

- There are many moves in the form that, when the body turns, the foot is carried by the body, turning in the same direction, to keep the foot and body aligned in the same direction

Posture 15 – Oblique Brush Knee Push Step

- Weight sinks into both knees
- Weight shifts to the right foot while lifting the left heel, right hand moves parallel to the ground
- Left side of body opens to the left, left arm follows movement with the palm at ear level
- Left empty step
- Left elbow draws down & in, left forearm crosses the body so palm covers groin
- As palm protects groin, left toes push to the ground
- As weight is drawn to the left leg, the body turns left 45 degrees, right forearm rotates palm to the front with the index finger in line with nose, palm at ear level and a upper $\frac{1}{2}$ -body turn to the front moves the left hand across the knee
- The right foot carried by the body turns left on the heel
- Left palm is pressing down at the side of the hip

16. Turn Body Brush Knee Push Step 轉身擣膝拗步

- Swinging the leg 180 degrees while the body remains stationary requires considerable practice. The power of the swing comes from the waist not from the leg

Posture 16 – Turn Body Brush Knee Push Step

- Right arm drops so palms are parallel, facing down
- As left foot pivots right 90 degree on left heel, left palm faces up
- Right heel rises, palms are facing each other
- Right hip lifts and rotates the right foot 180 degrees to the right until the right heel is in line with the left heel, but at shoulder width
- Upper body remains stationary
- Right toes push to the ground
- Right forearm draws right palm towards body while left arm pushes slightly outward
- Upper body rotates to the right & left palm rises to ear level
- As weight is drawn to the right leg, left forearm rotates palm to the front with the index finger in line with nose, at ear level and a upper $\frac{1}{2}$ -body turn to the front moves the right hand across the knee, Left side of body pivots on the left heel to follow rotation to the right
- Right palm is pressing down at the side of the hip

17. Grasp Peacock's Tail 攬雀尾

- The turning is made by the waist; the waist turns first, and the extremities follow.
- Notice the role of the opposing force or the stretching; when the arms stretch to the front, the body weight sinks downward through the solid leg

Posture 17 – Grasp Peacock's Tail

- Palms rotate to face each other and the thumbs align on the center of the body
- Left arm lowers and right arm rises to chest position & right toes rise while weight is transferred to left leg
- Right palm rotates to face up while left palm rotates down and the left fingers move to the right wrist
- Upper body bends at the waist
- Right toes push to the ground
- The upper body straightens as the weight is transferred to right leg, causing the body to naturally turn slightly left
- Using the waist, the upper body rotates 90 degrees to the right
- The palms now rotate counterclockwise 90 degrees, right palm facing left, left palm facing right with fingertips at right wrist
- The upper body turns left 45 degrees while the weight is transferred to the left leg creating a right empty step

18. Single Whip 單鞭

- The weight shifting to the hooked hand is a subtle but powerful movement. The entire right side of the body's energy flows toward the hooked hand. The energy flow comes from very little body movement. It is the intent that drives the power to the hooked hand

Posture 18 – Single Whip

- Both forearms rotate counterclockwise, causing the right palm to face forward with the fingers pointing up and the left palm to face in with the fingers at the right wrist
- The right foot rotates 45 degrees to the left on the heel
- The weight transfers to the right leg, as the right fingers close to form a hooked hand
- Left foot slides to the rear
- The left elbow draws down slightly, causing the left hand to move away from the right wrist
- The eyes follow the left hand
- The weight transfers to the left heel, as the body opens 90 degrees to the left with the left hand and left leg moving in unison (hand follows foot, elbow follows knee) until the body weight is equally distributed on both feet. Left palm is at face-position, palm in line with the nose, eyes looking at the left palm
- The left palm rotates to face front

Section 2

19. Fist Under Elbow 肘底看捶

- Half the body turning while the other half is kept still

Posture 19 – Fist Under Elbow

- As the weight transfers to the left leg, the head turns to look at the right hand, the hooked hand opens, palm down and moves to low-position
- Right side turns left 90 degree on right heel, aligning both thumbs on the center-line of the body, one at face-position and the other at low-position
- Left side turns left 90 degrees on left heel
- Right side turns left 90 degrees, right foot moves to the right and behind the left foot (Bow Stance), while right hand rises to become parallel with the left hand
- Palms rotate to face each other as hands form hollow fists. Left fist sits above the right fist
- Weight transfers to right leg as right fist moves under left elbow (Left empty step)
- Left fist opens with palm facing up
- Left toes push to the ground
- Weight transfers to left leg causing the upper body to turn naturally right.
- Upper body rotates left to face forward

20. Repulse Monkey Left and Right 3 Times 倒撐猴左右三度

- Tailbone is tucked-in during the movement
- When the foot moves backwards, the heel touches the ground ahead of or at the same time as the entire foot

Posture 20 - Repulse Monkey Left and Right

- Left palm rotates clockwise to face right
- Weight transfers to right leg as right fist opens and moves parallel to the left palm, palm facing left
- Right elbow lowers bringing right palm to mid-position
- Right palm rotates to face down as right forearm brings right palm to lower left hip
- Left hip lifts left foot
- Left foot moves backward, left palm rotates to the front and body movement moves right palm over right knee
- --
- Weight transfers to left leg, right empty step
- Left elbow draws down and to the right, causing the left palm to face right
- Right arm rises bring palms parallel with palms facing each other
- Left elbow lowers bring left palm to mid-position
- Left palm rotates to face down as left forearm brings left palm to lower right hip
- Right hip lifts right foot
- Right foot moves backward, right palm rotates to the front, body movement moves left palm over left knee
- --
- Weight transfers to right leg left empty step
- Right elbow draws down and to the right, causing the right palm to face left
- Left arm rises bring palms parallel with palms facing each other
- Right elbow lowers bringing right palm to mid-position
- Right palm rotates to face down as right forearm brings right palm to lower left hip
- Left hip lifts left foot
- Left foot moves backward, left palm rotates to the front, body movement moves right palm over right knee

21. Oblique Flying Posture 斜飛勢

- The primary move here is the "shoulder lean" or "shoulder ram" of the opponent after blocking the opponent's arms. The emphasis is on shifting the body weight to left and using the left shoulder to ram

Posture 21 – Oblique Flying Posture

- Left elbow draws down to the body as the left forearm rotates counterclockwise causing left palm to face the rear at face-position
- Right arm rotates to the right and circles back to chest-position; as the weight is transferred to the right leg and as the right foot is rotating 90 degrees clockwise on the ball of the foot
- Left leg moves forward, left empty step
- Left foot rotates right 45 degrees as the weight is being transferred to the left leg
- While the weight is being transferred to the left leg, the right side of the body opens to the right, head and eyes follow the right hand to low-position, right flat empty step

22. Raise Hands and Step Up 提手上勢

Posture 22 – Raise Hands and Step Up

- Right side of body folds left 45 degrees
- Right empty step
- Right upper $\frac{1}{2}$ -body movement draws right hand up and back, palm facing in and the upper body is facing forward
- Left elbow draws in and right
- Left forearm & palm rotates clockwise and drops
- Both palms face each other
- Right toes push to the ground
- Weight shifts forward to right leg
- Left pelvis and leg turns right on left heel
- Simultaneously - Upper body straightens, right hand moves to shoulder level, left heel rises
- Left foot moves parallel to right foot
- Simultaneously - Legs straighten, right palm faces front, left hand moves to low-position

23. White Crane Spreads Wings 白鶴亮翅

- Bending and turning at the waist

Posture 23 – White Crane Spreads Wings

- Bend forward at the waist
- Twist left 90 degrees
- Left hand straightens
- Left palms faces rear
- Left arms rises 45 degrees
- Upper body rises, left arm extended at shoulder level, palm facing down
- Upper body rotates right 90 degrees
- Both elbows are drawn down bringing the hands parallel at face-position, palms facing front

24. Brush Knee Push Step 樓膝拗步

Posture 24 – Brush Knee Push Step

- Simultaneously - Left forearm rotates counterclockwise 90 degrees, palm facing right; as, right forearm rotates clockwise 90 degrees, palm facing left, fingers pointing forward
- Weight transfers to left leg, right heel rises
- The right lower body pivots counterclockwise 90 degrees on right toes
- The right heel pushes to the ground
- The weight transfers to the right leg and the left toes rise
- Body turns 90 degrees to the left forming a left empty step, the upper body remains static
- **Brush Knee (Left)**
- Both palms rotate in
- As weight transfers to the right leg, left arm rises with fingers pointing forward so palms are parallel at ear level, left empty step
- Right arm draws back and right fingers point forward
- Upper $\frac{1}{2}$ -body movement draws right arm to the rear
- Left elbow draws down & in
- Left forearm crosses lower body and hand covers groin
- Left toes push to the ground
- As weight is drawn to the left leg, right forearm rotates palm to the front with the index finger in line with nose, palm at ear level and a upper $\frac{1}{2}$ -body turn to the front moves the left hand across the knee
- Left palm is pressing down at the side of the hip

25. Needle at the Bottom of the Sea 海底針

- Lower the body on one foot deliberately, do not rush

Posture 25 - Needle at the Bottom of the Sea

- Palms rotate to face each other
- Weight transfers to right leg, as left palm rises to face-position and right hand moves to chest-position, both hands have fingers pointing up and are on a vertical plain
- Left leg rises with toes pointing down, as the right arm lowers and the right wrist points the fingers to the ground at mid-position, both palms remain on the vertical plain
- Body lowers so left toes touch the ground

26. Fan Through the Back 扇通背

- Position of the right foot at the end of this move should be behind the left heel at a distance such that when the left foot turns in the next move, both feet will be in the correct positions to each other

Posture 26 - Fan through the Back

- Left foot moves forward, left empty step
- Left toes push to the ground
- Weight transfers to left leg (bow stance) as right arm rises to shoulder level, palm facing left, fingers pointing forward
- Body begins to rotate clockwise 45 degrees on the left heel, right palm rotates to face forward
- Right hip lifts right heel
- The right leg lifts and rotates 135 degrees to the right.
- Drop the right foot with the body weight equally on the both feet
- Weight transfers to the right leg as the left arm drops to low-position

27. Rotate Body Punch 翻身撒身捶

- The punch starts when the left heel touches the ground. The movement of the punch is carried by the body weight moving back to the left foot. The timing is crucial here to achieve a solid punch.

Posture 27 - Rotate Body Punch

- Left hand makes hollow fist
- Body rotates right 90 degrees on the ball of the left foot
- Weight transfers to the left leg as the left heel touches the ground, left arm rises to mid-position following the body movement
- Right forearm rotates left to chest-level and right hand becomes hollow fist
- Hollow fist continues down to low-position
- Right leg lifts and moves to the right to form right empty step
- Right toes push to the ground
- Weight transfers to the right leg as the right arm rises to chest level and then strikes forward with palm up to mid-position
- Left hollow fist opens palm facing right

28. Step Back, Deflect, Punch 退步搬攔捶

- The right hand pull-back has a grasp and pull intent
- During both the pull-back and strike forward, the right arm just follows the movement of the body

Posture 28 - Step Back, Deflect, Punch

- Weight transfers to left leg as right hollow fist opens, palm facing up and left palm rotates clockwise to face down over the right palm, both palms are centered on the body
- Both palms rotate counterclockwise 90 degree at mid-position while right leg moves to the rear forming a left bow stance
- Weight transfers to right leg and left palm moves to face-position, while a right $\frac{1}{2}$ -body movement draws right hand to the rear, left empty step
- Right hand forms hollow fist
- Right forearm moves hollow fist to body
- Left $\frac{1}{4}$ -body movement draws hollow fist to right side
- Right $\frac{1}{4}$ body movement returns hollow fist to original position
- Right forearm moves slightly away from the body & right wrist bends to position hollow fist for striking (Erect Fist)
- Left toes push to the ground
- Weight transfers to left leg & right arm moves forward with the body to strike (punch is caused by the body moving forward not with an extension of the arm)

29. Step Up Grasp the Peacock's Tail 上步攬雀尾

Posture 29 – Step Up Grasp the Peacock's Tail

- Weight transfers to right leg as hollow fist opens with palm facing up and left palm turns down placing left fingers at right wrist, left empty step
- Left toes push to the ground
- Weight transfers to left leg
- Right hip draws right heel off the ground
- Right leg moves forward, right empty step
- Right toes push to the ground
- The upper body straightens as the weight is transferred to the right leg, causing the body to naturally turn slightly left
- Using the waist, the upper body rotates right 90 degrees
- The palms now rotate counterclockwise 90 degrees, right palm facing left, left palm facing right with fingertips at right wrist
- The upper body turns left 45 degrees as the weight shifts to the left leg creating a right empty step

30. Single Whip 單鞭

Posture 30 - Single Whip

- Both forearms rotate counterclockwise, causing the right palm to face forward with the fingers pointing up and the left palm to face in with the fingers at the right wrist
- The right foot rotates 45 degrees to the left on the heel
- The weight transfers to the right leg, as the right fingers close to form a hooked hand
- Left foot slides to the rear
- The left elbow draws down slightly, causing the left hand to move away from the right wrist
- The eyes follow the left hand
- The weight transfers to the left heel, as the body opens 90 degrees to the left with the left hand and left leg moving in unison (hand follows foot, elbow follows knee) until the body weight is equally distributed on both feet. Left palm is at face-position, palm in line with the nose, eyes looking at the left palm
- The left palm rotates to face front

31. Cloud Hands (3 Times) 雲手 (三度)

- Before the left foot pullback and turn, there is a small left foot stretch-back (slide) movement which every beginner omits. The same move is in the Round Form.
- Weight shifting is accomplished by the entire $\frac{1}{2}$ -body (right or left) moving as a unit

Posture 31 - Cloud Hands

- As the weight transfers to the right leg, the right hooked hand opens and the left hand moves to low-position, eyes follow left hand
- Left side of body rotates right 90 degrees on the left heel and the left hand is drawn to close to the left thigh, palm facing front
- Left hand rises until parallel to the right hand
- Right hand lowers to mid-position and left hand continues to rise to face-position
- Weight transfers to left leg as the left side of the rotates left 90 degrees on the left heel
- Left hand rotates to face front as the right side of body turns left 90 degrees on the right heel and the right hand drops to the right thigh, palm-facing front
- Right hand rises until parallel to the left hand and the right foot is brought parallel to the left foot
- Left hand moves to mid-position and right hand continues to face-position
- As the weight is transferred to the right leg, the right side of body rotates right 90 degrees on the right heel
- The right palm rotates to the front as the left hand moves next to the left thigh, palm-facing front and the left heel rotates clockwise 90 degrees
- Left hand rises to chest-position as left foot slides slightly to the rear
- Right hand lowers to mid-position as left hand continues to face-position
- Weight transfers to left leg as the left side of the rotates left 90 degrees on the left heel

- Left hand rotates to face front as the right side of body turns left 90 degrees on the right heel and the right hand drops to the right thigh, palm-facing front
- Right hand rises until parallel to the left hand and the right foot is brought parallel to the left foot
- Left hand moves to mid-position and right hand continues to face-position
- As the weight is transferred to the right leg, the right side of body rotates right 90 degrees on the right heel
- The right palm rotates to the front as the left hand moves next to the left thigh, palm-facing front and the left heel rotates clockwise 90 degrees
- Left hand rises to chest-position as left foot slides slightly to the rear
- Right hand lowers to mid-position as left hand continues to face-position
- Weight transfers to left leg as the left side of the rotates left 90 degrees on the left heel
- Left hand rotates to face front as the right side of body turns left 90 degrees on the right heel and the right hand drops to the right thigh, palm-facing front
- Right hand rises until parallel to the left hand and the right foot is brought parallel to the left foot
- Left hand drops to the left thigh and faces front while the right hand continues to face-position
- As the weight is transferred to the right leg, the right side of body rotates right 45 degrees on the right heel
- The right palm rotates to the front

32. Single Whip 單鞭

Posture 32 - Single Whip

- The right hand forms a hooked hand, as the left hand rises, palm-up, until the fingers are at the right wrist, and the left foot slides slightly to the rear
- Left elbow draws down slightly, causing the left hand to move away from the right wrist
- The weight transfers to the left heel, as the body opens 90 degrees to the left with the left hand and left leg moving in unison (hand follow foot, elbow follows knee) until the body weight is equally distributed on both feet
- Left palm is at face-position, palm in line with the nose, eyes looking at the left palm
- Left palm rotates to face front

Section 3

33. Left High Pat Horse 左高探馬

Posture 33 - Left High Pat Horse

- Head turns to look at right hand as right hand opens
- Right side of body rotates left 90 degrees and weight transfers to right leg
- Left palm rotates counterclockwise to face up and left fingers move to right wrist as left foot is drawn to the rear, left empty step - toes down
- Left foot moves forward, left empty step
- Left toes push to the ground
- Weight transfers to left leg, hands maintain positions

34. Right Parting Leg 右分脚

- Even though the kick is not a full power kick (more of a kicking motion), there is intent of projecting power from the core flowing down the relaxed leg all the way to the toe as if the leg is a whip. The toe is slightly stretched forward and the stretch is maintained during the sweep

Posture 34 – Right Parting Leg

- Right upper body opens 45 degrees to the right
- Right upper body closes to the left 45 degrees as the right palm rotates clockwise to face left
- Upper body continues to turn left 45 degrees as the right knee lowers to allow the right hand to pass under left hand
- Arms cross at the wrists as the hands form hollow fists, left palm facing down and right palm facing up
- Right heel lifts off the ground
- Right foot moves forward and then kicks
- Right leg swipes to the right 90 degrees as both arms unfold to the sides and move to low-position

35. Right High Pat Horse 右高探馬

Posture 35 – Right High Pat Horse

- Right leg swings left 45 degrees and becomes a right empty step as the hands rise to face-position, left palm facing down and right palm facing up
- Right toes push to the ground
- Weight transfers to right leg as left palm moves forward so right fingers are at left wrist

36. Left Parting Leg 左分脚

- The kick is a snapping move from the knee

Posture 36 - Left Parting Leg

- Left upper body opens 45 degrees to the left
- Left upper body closes to the right 45 degrees as the left palm rotates counterclockwise to face right
- Upper body continues to turn right 45 degrees as the left knee lowers to allow the left hand to pass under right hand
- Arms cross at the wrists as the hands form hollow fists, left palm facing up - right palm facing down
- Left heel lifts off the ground
- Left foot moves forward and then kicks

37. Turn Body Snap Kick 轉身蹬腿

- Lifting of the left toe movement has the form and intent of a snapping, upward kicking at the ankle area of an opponent, but without actual power in the move.

Posture 37 - Turn Body Snap Kick

- Left leg swipes to the left and goes behind the right leg with the toes touching the ground to the right of the right foot as both arms unfold to the sides and move to low-position
- Arms rise to face-position as hands form hollow fists while forming cross hands, right wrist over left wrist, palms facing down at 45 degrees
- The body rotates left 180 degrees on the left toes and right heel while hands lower to chest-position
- Left empty step is formed by lifting the toes from touching the ground to fully stretched upward
- Hands rise to face-position
- Hands open and palms face each other as the hands move to low-position
- Hands move to face-position palms facing each other and upper $\frac{1}{2}$ -body draws right hand to the rear, finger pointing forward

38. Brush Knee Push Step Twice 樓膝拗步二度

Posture 38 - Brush Knee Push Step

- **Brush Knee Left**
- Left elbow draws down & in
- Left forearm crosses lower body and hand covers groin
- Left toes push to the ground
- As weight is drawn to the left leg, right forearm rotates palm to the front with the index finger in line with nose, palm at ear level and a upper $\frac{1}{2}$ -body turn to the front moves the left hand across the knee
- Left palm is pressing down at the side of the hip
- **Brush Knee Right**
- Upper body straightens and right heel rises
- Right leg moves forward, right empty step
- Right elbow draws down & in
- Left palm faces in & left arm rises fingers pointing forward until palms are parallel at ear level
- Right forearm crosses lower body, and hand covers groin
- Right toes push to the ground
- As weight is drawn to the right leg, left forearm rotates palm to the front with the index finger in line with nose, at ear level and a upper $\frac{1}{2}$ -body turn to the front moves the right hand across the knee
- Right palm is pressing down at the side of the hip

39. Step Forward Punch Down 進步栽捶

- The left arm is essentially performing a circular ward-off move in segments

Posture 39 - Step Forward Punch Down

- The left elbow draws down and in to the body while the palm faces front
- Left forearm crosses the body to the right, palm facing-rear covering the groin while the left heel rises
- Left leg moves forward into left empty step
- Left arm moves to left side of body, palm facing rear
- Left arm moves left hand to chest-position, palm facing right
- Left toes push to the ground
- As the weight transfers to left leg, the right hand makes a hollow fist & right arm moves forward with the body to strike at low-position (punch is caused by the body moving forward not with an extension of the arm)

40. Rotate Body Punch 翻身撒身捶

- Try to keep the upper body still when the right leg swings 180 degrees

Posture 40 – Rotate Body Punch

- Maintaining the weight on the left leg, the upper body rotates right 90 degrees on the left heel, the left wrist, with the palm facing right, crosses over the right wrist, with hollow fist palm facing up
- Right heel rises
- Right leg rotates right 180 degrees and the right heel touches the ground
- Right toes push to the ground
- As the weight is transferred to the right leg, the upper body turns right 90 degrees on the left heel

41 . High Pat Horse 高探馬

Posture 41 - High Pat Horse

- Left leg moves forward while left palm rotates to face up and right hollow fist opens and rotates palm facing forward, fingers pointing up
- Left leg becomes left empty step as the hands rise to face-position, left palm facing up and right palm facing forward
- Left toes push to the ground
- Weight transfers to left leg as hands and upper body moves forward

42. Right Separate Hands 右分手

Posture 42 - Right Separate Hands

- Right upper body opens 45 degrees to the right

43. First Raise Foot Kick 一起脚

- The upper body and the right knee rotate right 45 degrees on the left heel and right toe. This intent is using the right knee to sweep opponent's leg from under him
- The kick here uses relaxed leg as a whip

Posture 43 - First Raise Foot Kick

- Right upper body closes to the left 45 degrees as the right palm rotates clockwise to face left
- Upper body continues to turn left 45 degrees as the right knee lowers to allow the right hand to pass under left hand
- Arms cross at the wrists as the hands form hollow fists, left palm facing down and right palm facing up
- Right heel lifts off the ground bring the right knee to the front until the right knee is forward of the left knee, right toes remain on the ground
- The upper body and the right knee rotate right 45 degrees
- Arms unfold to face-position with palms facing each other
- Then move to low-position, with palms at a 45 degree angle to the ground, as the right leg moves forward in a kicking motion. Both hands are aligned above their respective legs

44. Step Back Seven Stars 退步七星

Posture 44 - Step Back Seven Stars

- Right leg moves to the rear as the body tilts forward
- Body straightens as the weight is transferred to the right leg, hands maintain low position
- As the right palm rotates to face left and moves to the center, the left arm rises to face-position, palm facing right and sinks to touch the top of the right hand
- Left flat empty step, left foot is still pointing left 45 degrees

45. Step Back Hit Tiger Posture 退步打虎勢

Posture 45 - Step Back Hit Tiger Posture

- The palms rotate to face down while the left heel moves left until parallel with the right foot
- Upper right $\frac{1}{2}$ -body movement draws the right hand to the rear as the left foot rises
- Left foot moves to the rear and upper right $\frac{1}{2}$ -body movement causes the right hand to return to its original position
- Weight transfers to the left leg bring the palms parallel, thumbs centered at low-position
- The left hand rises, palm down, to face-position as the body and right toes rotate left 45 degrees
- The upper body and left toes continue to rotate another 45 degrees to the left

46. Second Raise Foot Kick 二起脚

- This kick is supposed to use the bottom of the foot to slam into the opponent's shinbone or knee. So lift the foot as high as possible

Posture 46 - Second Raise Foot Kick

- Maintaining the weight on the left foot, the body and left toes rotate right 45 degrees, hands remain static, pause
- While continuing to rotate the upper body to the right for another 45 degrees, the right toes rise and the palms rotate to face the each other, thumbs are centered on the body
- The right foot rises to straighten the leg and the right hand rises to mid-position
- The right leg swings left, bending at the knee, causing the upper body to rotate left 45 degrees as the hands close to make hollow fists, palms facing down
- The right fist is drawn towards the left elbow as the right foot crosses over the left knee
- The right hollow fist swings to the front and becomes parallel with the left hollow fist as the right leg straightens and moves to the right
- The right leg forms an empty step

47. Strike the Ears with Double Fists 雙峰貫耳

Posture 47 - Strike the Ears with Double Fists

- The right toes push to the ground
- The weight transfers to the right leg as the hands move slightly higher
- Both fists drop to the low-position
- Both fists rise to face-position to strike opponent's ears

48. Open Body and Kick 披身踢腿

- This kick intends to use the side of the left foot for the kick

Posture 48 - Open Body and Kick

- The body rotates right 90 degrees on the right heel and left toes, as the arms cross at the wrists, left over right
- The arms un-cross to past shoulder width and drop to low-position while the left leg kicks to the front

49. Turn Body Kick 轉身蹬腿

- This kick is a lift kick. Abdomen muscles lift the leg as the toes pull back

Posture 49 – Turn Body Kick

- The left leg swings right passing the right foot (two feet are parallel) as the arms cross at the wrists, left over right
- The body rotates right 180 degrees on the balls of both feet
- The left heel rises and rotates clockwise 90 degrees
- The weight transfers to the left leg as the body rotates right 90 degrees, hands remain static, right empty step
- Hands rise slightly and then drop to mid-position, as the right leg makes kicking motion

50. High Pat Horse 高探馬

Posture 50 – High Pat Horse

- The right foot drops to form right empty step, as the palms move to chest-position, left palm facing down & right palm facing up
- Right toes push to the ground
- As the weight transfers to the right leg, upper left $\frac{1}{2}$ body movement pushes the left hand forward and over the right fingers

51. Step Forward, Deflect, Punch 進步搬攔捶

- The punch is initiated from the body movement. Try not to stretch the arm out to punch
- Use ERECT FIST (angle formed when the thumb and index finger are facing forward)

Posture 51 - Step Forward, Deflect, Punch

- Left heel rises
- Left foot moves forward, left empty step
- Left toes push to the ground
- Weight transfers to left leg, cupped hands follow movement - pause
- Hands separate, palms facing each other, arms extended
- As weight transfers to the right leg, left arm raises hand to face-position & right elbow is drawn in with hand making hollow fist, facing forward, at mid-position (Erect Fist)
- Left empty step
- Right forearm moves hollow fist to body
- Left $\frac{1}{4}$ -body movement draws hollow fist to right side
- Right $\frac{1}{4}$ body movement returns hollow fist to original position
- Right forearm moves slightly away from the body & right wrist bends to position hollow fist for striking (Erect Fist)
- Left toes push to the ground
- Weight transfers to left leg & right arm moves forward with the body to strike (punch is caused by the body moving forward not with an extension of the arm)

52. As If Sealed Up 如封似閉

- Eyes look slightly down between the palms

Posture 52 - As If Sealed Up

- Left arm drops and forearm rotates left palm under right elbow
- Right fingers open
- Right palm rotates clockwise as right forearm rises & left palm slides up right forearm until the fingers of both hands are at shoulder level
- Palms are shoulder width apart
- Weight transfers to right leg
- Left empty step

53. Carry Tiger to the Mountain 抱虎歸山

- The waist initiates the arms drop move
- Turning on the weighted foot requires a solid structure on the turning side of the body. Any flex weakens the move and may cause discomfort in the knee joint. Make certain to lift the toe to allow smooth pivoting on the heel. If carried out correctly, one will sense the power in this movement. This move will repeat many times in the entire form

Posture 53 - Carry Tiger to the Mountain

- Palms rotate 180 degrees to face forward
- Left toes push to the ground
- Weight transfers to left leg
- Elbows point down
- Wrists at shoulder level
- Both arms begin to drop as the left lower body pivots on its heel to face right
- Hands move to low position, this is a timing movement

54. Cross Hands 十字手

- Arms maintain relationship to upper body after turning movement. It is the body moving not the arms

Posture 54 - Cross Hands

- Right toes rise as both palms rotate to face up
- As body pivots to the right 90 degrees on the right heel, arms rise to mid-position, palms facing forward
- Right empty step
- Right toes push to the ground
- As weight transfers to the right leg, upper body follows movement
- Body straightens drawing the left heel off the ground - extended arms follow the movement
- The left leg is brought forward and parallel to the right leg, Knees remain flexed
- Legs begin to straighten & arms begin to cross - left over right
- Arms cross at wrists at shoulder level

55. Oblique Brush Knee Push Step 斜擽膝拗步

- There are many moves in the form that, when the body turns, the foot is carried by the body, turning in the same direction, to keep the foot and body aligned in the same direction

Posture 55 - Oblique Brush Knee Push Step

- Weight sinks into both knees
- Weight shifts to the right foot while lifting the left heel, right hand moves parallel to the ground
- Left side of body opens to the left, left arm follows movement with the palm at ear level
- Left empty step
- Left elbow draws down & in, left forearm crosses the body so palm covers groin
- As palm protects groin, left toes push to the ground
- As weight is drawn to the left leg, the body turns left 45 degrees, right forearm rotates palm to the front with the index finger in line with the nose, palm at ear level and a upper $\frac{1}{2}$ -body turn to the front moves the left hand across the knee
- The right foot carried by the body turns left on the heel
- Left palm is pressing down at the side of the hip

56. Turn Body Brush Knee Push Step 轉身摟膝拗步

- Swing the leg 180 degrees while the body remains stationary requires considerable practice. The power of the swing comes from the waist not from the leg

Posture 56 - Turn Body Brush Knee Push Step

- Right arm drops so palms are parallel, facing down
- As left foot pivots right 90 degree on left heel, left palm faces up
- Right heel rises, palms are facing each other
- Right hip lifts and rotates the right foot 180 degrees to the right until the right heel is in line with the left heel, but at shoulder width
- Upper body remains stationary
- Right toes push to the ground
- Right forearm draws right palm towards body while left arm pushes slightly outward
- Upper body rotates to the right & left palm rises to ear level
- As weight is drawn to the right leg, left forearm rotates palm to the front with index finger in line with the nose, at ear level and a upper $\frac{1}{2}$ -body turn to the front moves the right hand across the knee, left side of body pivots on the left heel to follow rotation to the right
- Right palm is pressing down at the side of the hip

57. Grasp Peacock's Tail 攬雀尾

- The turning is made by the waist; the waist turns first, and the extremities follow.
- Notice the role of the opposing force or the stretching; when the arms stretch to the front, the body weight sinks downward through the solid leg

Posture 57 - Grasp Peacock's Tail

- Palms rotate to face each other and the thumbs align on the center of the body
- Left arm lowers and right arm rise to chest position & right toes rise while weight is transferred to left leg
- Right palm rotates to face up while left palm rotates down and the left fingers move to the right wrist
- Upper body bends at the waist
- Right toes push to the ground
- The upper body straightens as the weight is transferred to right leg, causing the body to naturally turn slightly left
- Using the waist, the upper body rotates 90 degrees to the right
- The palms now rotate counterclockwise 90 degrees, right palm facing left, left palm facing right with fingertips at right wrist
- The upper body turns left 45 degrees as the weight is transferred to the left leg creating a right empty step

58. Single Whip 單鞭

- The weight shifting to the hooked hand is a subtle but powerful movement. The entire right side of the body's energy flows toward the hooked hand. The energy flow comes from very little body movement. It is the intent that drives the power to the hooked hand

Posture 58 - Single Whip

- Both forearms rotate counterclockwise, causing the right palm to face forward with the fingers pointing up and left the palm to face in with the fingers at the right wrist
- The right foot rotates 45 degrees to the left on the heel
- The weight transfers to the right leg, as the right fingers close to form a hooked hand
- Left foot slides to the rear
- The left elbow draws down slightly, causing the left hand to move away from the right wrist
- The eyes follow the left hand
- The weight transfers to the left heel, as the body opens 90 degrees to the left with the left hand and left leg moving in unison (hand follows foot, elbow follows knee) until the body weight is equally distributed on both feet. Left palm is at face-position, palm in line with the nose, eyes looking at the left palm

Section 4

59. Hand Strums the Lute 手揮琵琶

- The palms appear to be relaxed, but they actually contain the effect of the opposing force
- The point is in the energy of the palms - the energy of one palm pushes in the opposite direction of the other palm, forward/backward, left/right, and up/down

Posture 59 - Hand Strums the Lute

- Left side of body rotates right on the left heel
- Hooked hand opens
- Right hand rises to face-position and right foot becomes right empty step

60. Parting the Wild Horse's Mane 野馬分鬃

- The move of the arm to low-position does not follow the body movements. However, the parting moves do follow the body movements

Posture 60 - Parting the Wild Horse's Mane

- Right arm moves to low-position and upper body leans back to form a straight line with the right leg
- Right upper $\frac{1}{2}$ -body movement causes the right forearm to cross to the left, moving the right hand to left thigh, palm facing rear
- Right toes push to the ground
- Weight transfers to right leg, causing the upper body to turn left 90 degrees, left hand holds position as palm rotates to face down
- Upper body rotates right 90 degrees as right hand sweeps right, the left palm rotates to the front as the right palm passes under the left to face-position
- Right palm rotates counterclockwise 90 degrees to face left

61. Hand Strums the Lute 手揮琵琶

- The palms appear to be relaxed, but they actually contain the effect of the opposing force
- The point is in the energy of the palms - the energy of one palm pushes in the opposite direction of the other palm, forward/backward, left/right, and up/down

Posture 61 - Hand Strums the Lute

- Weight transfers to left leg as left fingers move to right wrist
- Right empty step

62. Parting the Wild Horse's Mane 野馬分鬃

- The move of the arm to low-position does not follow the body movements. However, the parting moves do follow the body movements

Posture 62 - Parting the Wild Horse's Mane

- Right arm moves to low-position and upper body leans back to form a straight line with the right legs
- Right upper $\frac{1}{2}$ -body movement causes the right forearm to cross to the left, moving the right hand to left thigh, palm facing rear
- Right toes push to the ground
- Weight transfers to the right leg, causing the upper body to turn left 90 degrees, left hand holds position as palm rotates to face down
- Upper body rotates right 90 degrees as the right hand sweeps right and up, under the left palm to face-position
- Right forearm rotates to the rear bringing the right fingers near the left wrist, palm down, right foot turns on the ball clockwise about 45 degrees
- Left hand moves to low-position, palm facing right

63. Right Oblique Parting the Wild Horse's Mane 右野馬分鬃

- The parting moves follow the body movements

Posture 63 – Right Oblique Parting the Wild Horse's Mane

- Left upper $\frac{1}{2}$ -body movement causes the left forearm to cross to the right, moving the left hand to the right thigh, palm facing rear
- Left heel rises
- Left foot moves forward, left empty step
- Left toes push to the ground
- Weight transfers to left leg, causing the upper body to turn right 90 degrees, the right hand holds position as the palm rotates to face down
- Left forearm rises to position the left wrist under the right elbow
- Upper body rotates left 90 degrees as the left hand sweeps left and up, under the right palm to face-position, while carrying the right foot back 45 degrees on the heel
- Left forearm rotates to the rear bringing the right fingers to the right wrist, palm down, left foot turns on the ball counterclockwise about 45 degrees
- Right arm moves to low-position

64. Left Oblique Parting the Wild Horse's Mane 左野馬分鬃

- The parting moves do follow the body movements

Posture 64 – Left Oblique Parting the Wild Horse's Mane

- Right upper $\frac{1}{2}$ -body movement causes the right forearm to cross to the left, moving the right hand to left thigh, palm facing rear
- Right heel rises
- Right foot moves forward, right empty step
- Right toes push to the ground
- Weight transfers to right leg, causing the upper body to turn left 90 degrees, left hand holds position as palm rotates to face down
- Right forearm rises to position right wrist under left elbow
- Upper body rotates right 90 degrees as right hand sweeps right, under the left palm to face-position, while carrying the left foot back 45 degrees on the heel
- Right palm rotates counterclockwise 90 degrees to face left

65. Hand Strums the Lute 手揮琵琶

- The palms appear to be relaxed, but they actually contain the effect of the opposing force
- The point is in the energy of the palms - the energy of one palm pushes in the opposite direction of the other palm, forward/backward, left/right, and up/down

Posture 65 - Hand Strums the Lute

- As the weight transfers to the left leg, the left palm rotates to face right and is drawn to the rear until the fingers are at the right wrist
- Right empty step

66. Parting the Wild Horse's Mane 野馬分鬃

- The move of the arm to low-position does not follow the body movements. However, the parting moves do follow the body movements

Posture 66 - Parting the Wild Horse's Mane

- Right arm moves to low-position and upper body straightens
- Right upper $\frac{1}{2}$ -body movement causes the right forearm to cross to the left, moving the right hand to left thigh, palm facing rear
- Right toes push to the ground
- Weight transfers to the right leg, causing the upper body to turn left 90 degrees, left hand holds position as palm rotates to face down
- Right forearm rises to position the right wrist under the left elbow
- Upper body rotates right 90 degrees as the right hand sweeps right and up, under the left palm to face-position while carrying the left foot back 45 degrees on the heel

67. Jade Lady Works at the Shuttle Twice 玉女穿梭二度

- Turning the waist while keeping the pelvic area stable

Posture 67 - Jade Lady Works at the Shuttle

- Right forearm rotates to the rear bringing the right fingers to near the left wrist, palm down, while the right foot turns on the ball clockwise 45 degrees
- Left hand moves to center low-position as the left heel rises
- Left foot moves forward as left palm rotates to face up and the left wrist moves under the right fingers
- Left empty step
- Left toes push to the ground
- Weight transfers to the left leg causing the upper body to turn right naturally, arms remain static
- Upper body rotates left 90 degrees, while carrying the right foot back 45 degrees on the heel, hand and arms remain static
- As the weight transfers to the right leg, the upper body rotates right 45 degrees and the arms become centered, left empty step
- Upper body rotates right 45 degrees, hand and arms remain static
- Left elbow rises as left forearm rotates clockwise to cause the left palm to face front
- Left toes push to the ground
- As the weight is transferred to the left leg, the upper body turns left 90 degrees, hands and arms remain static
- The left side of the body turns right 90 degrees on the left heel, as the right arm moves to low-position, palm facing down
- Right heel rises
- As the right hand rises with palm turning up to position right wrist under left fingers, the right leg moves right 180 degrees
- As the right toes push to the ground, the body turns right 90 degrees, hands and arms remain static
- As the weight is transferred to the left leg, the upper body turns left 45 degrees and the arms become centered
- Right empty step
- Upper body turns left 45 degrees, hands and arms remain static

- Right elbow rises and right forearm rotates counterclockwise to cause the right palm to face front
- Right toes push to the ground
- As the weight is transferred to the right leg, the upper body turns right 90 degrees , hands and arms remain static

68. Hand Strums the Lute 手揮琵琶

- The palms appear to be relaxed, but they actually contain the effect of the opposing force
- The point is in the energy of the palms - the energy of one palm pushes in the opposite direction of the other palm, forward/backward, left/right, and up/down

Posture 68 - Hand Strums the Lute

- As the weight transfers to the left leg, the upper body rotates left 45 degrees and the right elbow lowers, causing the right palm to face right
- Right empty step

69. Parting the Wild Horse's Mane 野馬分鬃

- The move of the arm to low-position does not follow the body movements. However, the parting moves do follow the body movements

Posture 69 - Parting the Wild Horse's Mane

- Right arm moves to low-position and upper body leans back to form a straight line with the right legs
- Right upper $\frac{1}{2}$ -body movement causes the right forearm to cross to the left, moving the right hand to left thigh, palm facing rear
- Right toes push to the ground
- Weight transfers to the right leg, causing the upper body to turn left 90 degrees, left hand holds position as palm rotates to face down
- Upper body rotates right 90 degrees as the right hand sweeps right and up, under the left palm to face-position

70. Jade Lady Works at the Shuttle Twice 玉女穿梭二度

- Turning the waist while keeping the pelvic area stable

Posture 70 - Jade Lady Works at the Shuttle

- Right forearm rotates to the rear bring the right fingers to near the left wrist, palm down, while the right foot turns on the ball clockwise 45 degrees
- Left hand moves to center low-position as the left heel rises
- Left foot moves forward as left wrist moves under the right fingers
- Left empty step
- Left toes push to the ground
- Weight transfers to the left leg causing the upper body to turn right naturally, arms remain static
- Upper body rotates left 90 degrees, while carrying the right foot back 45 degrees on the heel, hand and arms remain static
- As the weight transfers to the right leg, the upper body rotates right 45 degrees and the arms become centered, left empty step
- Upper body rotates right 45 degrees, hand and arms remain static
- Left elbow rises as left forearm rotates clockwise to cause the left palm to face front
- Left toes push to the ground
- As the weight is transferred to the left leg, the upper body turns left 90 degrees, hands and arms remain static
- The left side of the body turns right 90 degrees on the left heel, as the right arm moves to low-position, palm facing down
- Right heel rises
- As the right hand rises with palm turning up to position right wrist under left fingers, the right leg moves right 180 degrees
- As the right toes push to the ground, the body turns right 90 degrees, hands and arms remain static
- The weight transfers to the left leg and the upper body turns left 90 degrees, hand and arms remain static
- Right palm rotates to face front
- Right empty step
- Right toes push to the ground

- As the weight is transferred to the right leg, the upper body turns right 90 degrees

71. Grasp Peacock's Tail 攬雀尾

- The turning is made by the waist; the waist turns first, and the extremities follow.
- Notice the role of the opposing force or the stretching; when the arms stretch to the front, the body weight sinks downward through the solid leg

Posture 71 - Grasp the Peacock's Tail

- As the weight is transferred to the left leg, the upper body rotates left 45 degree, and the right palm rotates to face left while the left palm faces right with the fingers at the right wrist
- Right empty step
- Both forearms rotate clockwise 90 degrees ending with the right palm facing up & the left palm facing down
- The upper body bends forward at the waist
- The right toes push to the ground
- The upper body straightens as the weight is transferred to the right leg, causing the body to naturally turn slightly left
- Using the waist, the upper body rotates 90 degrees to the right
- The palms now rotate counterclockwise 90 degrees, right palm facing left, left palm facing right with fingertips at right wrist
- The upper body turns left 45 degrees as the weight shifts to left leg creating a right empty step

72. Single Whip 單鞭

- The weight shifting to the hooked hand is a subtle but powerful movement. The entire right side of the body's energy flows toward the hooked hand. The energy flow comes from very little body movement. It is the intent that drives the power to the hooked hand

Posture 72 - Single Whip

- Both forearms rotate counterclockwise, causing the right palm to face forward with the fingers pointing up & the left palm to face in with the fingers at right wrist
- The right foot rotates 45 degrees to the left on the heel
- The weight transfers to right leg, as the right fingers close to form a hooked hand
- The left foot slides to the rear
- The left elbow draws down slightly, causing the left hand to move away from the right wrist
- The eyes follow left hand
- The weight transfers to left heel, as the body opens 90 degrees to the left with left hand and left leg moving in unison (hand follows foot, elbow follows knee) until the body weight is equally distributed on both feet. Left palm is at face-position, palm in line with the nose, eyes looking at the left palm
- Left palm rotates to face front

73. Cloud Hands (3 Times) 雲手 (三度)

- Before the left foot pullback and turn, there is a small left foot stretch-back (slide) movement which every beginner omits. The same move is in the Round Form.
- Weight shifting is accomplished by the entire $\frac{1}{2}$ -body (right or left) moving as a unit

Posture 73 - Cloud Hands

- As the weight transfers to the right leg, the right hooked hand opens and the left hand moves to low-position
- Left side of body rotates right 90 degrees on the left heel and the left hand is drawn to close to the left thigh, palm facing front
- Left hand rises until parallel to the right hand
- Right hand lowers to mid-position and left hand continues to rise to face-position
- Weight transfers to left leg as the left side of the rotates left 90 degrees on the left heel
- Left hand rotates to face front as the right side of body turns left 90 degrees on the right heel and the right hand drops to the right thigh, palm-facing front
- Right hand rises until parallel to the left hand and the right foot is brought parallel to the left foot
- Left hand moves to mid-position and right hand continues to face-position
- As the weight is transferred to the right leg, the right side of body rotates right 90 degrees on the right heel
- The right palm rotates to the front as the left hand moves next to the left thigh, palm-facing front and the left heel rotates clockwise 90 degrees
- Left hand rises to chest-position as right foot slides slightly to the rear
- Right hand lowers to mid-position as left hand continues to face-position
- Weight transfers to left leg as the left side of the rotates left 90 degrees on the left heel

- Left hand rotates to face front as the right side of body turns left 90 degrees on the right heel and the right hand drops to the right thigh, palm-facing front
- Right hand rises until parallel to the left hand and the right foot is brought parallel to the left foot
- Left hand moves to mid-position and right hand continues to face-position
- As the weight is transferred to the right leg, the right side of body rotates right 90 degrees on the right heel
- The right palm rotates to the front as the left hand moves next to the left thigh, palm-facing front and the left heel rotates clockwise 90 degrees
- Left hand rises to chest-position as right foot slides slightly to the rear
- Right hand lowers to mid-position as left hand continues to face-position
- Weight transfers to left leg as the left side of the rotates left 90 degrees on the left heel
- Left hand rotates to face front as the right side of body turns left 90 degrees on the right heel and the right hand drops to the right thigh, palm-facing front
- Right hand rises until parallel to the left hand and the right foot is brought parallel to the left foot
- Left hand moves drops to the thigh and faces front while the right hand continues to face-position
- As the weight is transferred to the right leg, the right side of body rotates right 45 degrees on the right heel
- The right palm rotates to the front

74. Single Whip 單鞭

- The weight shifting to the hooked hand is a subtle but powerful movement. The entire right side of the body's energy flows toward the hooked hand. The energy flow comes from very little body movement. It is the intent that drives the power to the hooked hand

Posture 74 - Single Whip

- The right hand forms a hooked hand, as the left heel rotates clockwise 45 degrees
- Left hand rises, palm-up, until the fingers are at the right wrist, and the left foot slides slightly to the rear
- Left elbow draws down slightly, causing the left hand to move away from the right wrist
- The weight transfers to the left heel, as the body opens 90 degrees to the left with the left hand and left leg moving in unison (hand follow foot, elbow follows knee) until the body weight is equally distributed on both feet
- Left palm is at face-position, palm in line with the nose, eyes looking at the left palm
- Left palm rotates to face front

Section 5

75. Downward Posture 下勢

- Many of the moves here follows the "hand follow foot, elbow follow the knee" rule
- How low the body goes depends on the step size. With the step size used here, the body stays high.

Posture 75 - Downward Posture

- Head turns right and hooked hand opens, palm facing front
- Right side of body turns left on the right heel, right palm rotates to face left with fingers pointing upward at left wrist, full weight on left leg
- Right leg moves back and right toes turn right 90 degrees
- Weight is transferred to right leg and arms are drawn to the body, fingers pointing up
- Upper body turns right 135 degrees as the left foot rotates right 90 degrees on the left heel
- Hands lower to low-position with right fingers remaining at left wrist
- Upper body turns left 135 degrees as the left foot rotates left 90 degrees on the left heel

76. Left Golden Rooster on One Leg 左金雞獨立

Posture 76 - Left Golden Rooster on One Leg

- As the weight is transferred to the left leg, the left hand rises to face-position, fingers pointing forward
- Right side of body turns left, rotating on the right heel, right arm straightens to mid-position
- Right heel rises and right palm rotates to face up
- While right leg moves forward and left, the left hand lowers to mid-position, palm facing down and the right hand moves to face-position, palm facing front

77. Right Golden Rooster on One Leg 右金雞獨立

Posture 77 - Right Golden Rooster on One Leg

- Right foot moves to empty step position and right hand moves to mid-position while left palm rotates up
- Right toes push to the ground
- As the weight is transferred to the right leg, the right forearm draws the right wrist under the left elbow
- The upper body rotates left and becomes centered
- The left foot moves forward in a kicking motion, while the right forearm positions the right hand at face-position, palm facing front
- As the right forearm draws the right wrist under the left elbow, the left hip lifts the left leg

78. Repulse Monkey Left and Right 3 Times 倒撐猴左右三度

- Tailbone is tucked-in during the movement
- When the foot moves backwards, the heel touches the ground ahead of or at the same time as the entire foot

Posture 78 - Repulse Monkey Left and Right

- Left palm rotates clockwise to face right
- Weight transfers to right leg as right fist opens and moves parallel to the left palm, palm facing left
- Right upper arm lowers bringing right palm to mid-position
- Right palm rotates to face down as right forearm brings right palm to lower left hip
- Left hip lifts left foot
- Left foot moves backward, left palm rotates to the front and body movement moves right palm over right knee
- --
- Weight transfers to left leg, right empty step
- Left elbow draws down and to the right, causing the left palm to face right
- Right arm rises bring palms parallel with palms facing each other
- Left upper arm lowers bring left palm to mid-position
- Left palm rotates to face down as left forearm brings left palm to lower right hip
- Right hip lifts right foot
- Right foot moves backward, right palm rotates to the front, body movement moves left palm over left knee
- --
- Weight transfers to right leg left empty step
- Right elbow draws down and to the right, causing the right palm to face left
- Left arm rises bring palms parallel with palms facing each other
- Right upper arm lowers bringing right palm to mid-position
- Right palm rotates to face down as right forearm brings right palm to lower left hip
- Left hip lifts left foot
- Left foot moves backward, left palm rotates to the front, body movement moves right palm over right knee

79. Cross Oblique Flying Posture 橫斜飛勢

- There is a difference between this move and the previous move of the same name (Posture 21)

Posture 79 - Cross Oblique Flying Posture

- Left elbow draws down as left forearm rotates counterclockwise causing left palm to face the rear at face-position
- Right arm rotates to the right and up, bring the right palm to mid-position; as the weight is transferred to the right leg and as the right foot is rotating 90 degrees clockwise on the ball of the foot
- Left leg moves forward **and left**, left flat empty step
- While the weight is being transferred to the left leg, the right side of the body opens to the right, head and eyes follow the right hand, right flat empty step. Now the right and left side of the body is at a 90 degree angle

80. Raise Hands and Step Up 提手上勢

- This is very different from the previous move of the same name (Postures 2, 7, 22)

Posture 80 – Raise Hands and Step up

- The weight shifts to the right leg with the left side of the body folding 90 degrees to the right. Left palm is facing down and the right palm turns facing up
- Simultaneously - Upper body straightens, right hand moves to shoulder level, left heel rises
- Left foot moves parallel to right foot
- Simultaneously - Legs straighten, right palm faces front, left hand moves to low-position

81. White Crane Spreads Wings 白鶴亮翅

- Bending and turning is done by the waist

Posture 81 – White Crane Spreads Wings

- Bend forward at the waist
- Twist left 90 degrees
- Left hand straightens
- Left palms faces rear
- Left arms rises 45 degrees
- Upper body rises, left arm extended at shoulder level, palm facing down
- Upper body rotates right 90 degrees
- Both elbows are drawn down bringing the hands parallel at face-position, palms facing front

82. Brush Knee Push Step 樓膝拗步

- Upper palm is raised to ear level, fingers pointing forward
- Upper palm presses forward while the lower palm presses down at the hip
- Eyes look forward
- Lower body movement is learned in Lesson 1 - Tai Chi Walk on Volume II of the DVD Series. To coordinate the upper body with the lower body movements is the task here

Posture 82 – Brush Knee Push Step

- Simultaneously - Left forearm rotates counterclockwise 90 degrees, palm facing right; as, right forearm rotates clockwise 90 degrees, palm facing left, fingers pointing forward
- Weight transfers to left leg, right heel rises
- The right lower body pivots counterclockwise 90 degrees on right toes
- The right heel pushes to the ground
- The weight transfers to the right leg and the left toes rise
- Body turns 90 degrees to the left forming a left empty step, the upper body remains static
- **Brush Knee (Left)**
- Left elbow draws down & in
- Left forearm crosses lower body and hand covers groin
- Left toes push to the ground
- As weight is drawn to the left leg, right forearm rotates palm to the front with the index finger in line with nose and upper $\frac{1}{2}$ -body turn to the front moves the left hand across knee
- Left palm is pressing down at the side of the hip

83. Needle at the Bottom of the Sea 海底針

- Lower the body on one foot deliberately, do not rush

Posture 83 - Needle at the Bottom of the Sea

- Left palm rotates to face right
- Weight transfers to right leg, as left palm rises to face-position and right palm faces left
- Left leg rises as right arm lowers and the right wrist points the fingers to the ground
- Body lowers so left toes touch the ground

84. Fan Through the Back 扇通背

- Position of the right foot at the end of this move should be behind the left heel at a distance such that when the left foot turns in the next move, both feet will be in the correct positions to each other

Posture 84 - Fan through the Back

- Left foot moves forward, left empty step
- Left toes push to the ground
- Weight transfers to left leg (bow stance) as right arm rises to shoulder level, palm facing left, fingers pointing forward
- Body begins to rotate clockwise 45 degrees on the left heel, right palm rotates to face forward
- Right hip lifts right heel
- The right leg lifts and rotates 135 degrees to the right.
- Drop the right foot with the body weight on the right leg as left arm drops to low-position

85. Rotate Body Punch 翻身撒身捶

- The punch starts when the left heel touches the ground. The movement of the punch is carried by the body weight moving back to the left foot. The timing is crucial here to achieve a solid punch.

Posture 85 - Rotate Body Punch

- Left hand makes hollow fist
- Body rotates right 90 degrees on the ball of the left foot
- Weight transfers to the left leg as the left heel touches the ground, left arm rises to mid-position following the body movement
- Right forearm rotates left to chest-level and right hand becomes hollow fist
- Hollow fist continues down to low-position
- Right leg lifts and moves to the right to form right empty step
- Right toes push to the ground
- Weight transfers to the right leg as the right arm rises to chest level and then strikes forward with palm up to mid-position
- Left hollow fist opens palm facing right

86. Step Up, Deflect, Punch 進步搬攔捶

- The punch is initiated from the body movement. Try not to stretch the arm out to punch
- Use ERECT FIST (angle formed when the thumb and index finger are facing forward)

Posture 86 - Step Up, Deflect, Punch

- Left leg steps forward to form empty left as right hollow fist opens, palm facing up and left palm rotates clockwise to face down over the right palm
- Both palms rotate counterclockwise 90 degree at mid-position while weight shifts to the left leg.
- Weight shifts back to right leg and left palm moves to face-position, while right $\frac{1}{2}$ -body movement draws right hand to the rear, left empty step
- Right hand forms hollow fist
- $\frac{1}{4}$ -body movement draws right hollow fist to the rear and back to the front
- Right wrist bends to place hollow fist into striking position (Erect Fist)
- Left toes push to the ground
- Weight transfers to left leg & right arm moves forward with the body to strike (punch is caused by the body moving forward not with an extension of the arm)

87. Step Up Grasp Peacock's Tail 上步攬雀尾

- The turning is made by the waist; the waist turns first, and the extremities follow.
- Notice the role of the opposing force or the stretching; when the arms stretch to the front, the body weight sinks downward through the solid leg

Posture 87 – Step Up Grasp Peacock's Tail

- Weight transfers to right leg as hollow fist opens with palm facing up and left palm turns down placing left fingers at right wrist, left empty step
- Left toes push to the ground
- Weight transfers to left leg
- Right hip draws right heel off the ground
- Right leg moves forward, right empty step
- Right toes push to the ground
- The upper body straightens as the weight transfers to right leg, causing the body to naturally turn slightly the left
- Using the waist, the upper body rotates right 90 degrees
- The palms now rotate counterclockwise 90 degrees, right palm facing left, left palm facing right with fingertips at right wrist
- The upper body turns left 45 degrees as the weight is transferred to left leg creating a right empty step

88. Single Whip 單鞭

- The weight shifting to the hooked hand is a subtle but powerful movement. The entire right side of the body's energy flows toward the hooked hand. The energy flow comes from very little body movement. It is the intent that drives the power to the hooked hand.

Posture 88 - Single Whip

- Both forearms rotate counterclockwise, causing the right palm to face forward with the fingers pointing up & the left palm to face in with the fingers at right wrist
- The right foot rotates 45 degrees to the left on the right heel
- The weight transfers to the right leg, as the right fingers close to form a hooked hand
- Left foot slides to the rear
- Left elbow draws down slightly, causing the left hand to move away from the right wrist
- The eyes follow the left hand
- The weight transfers to the left heel, as the body opens 90 degrees to the left with the left hand and left leg moving in unison (hand follows the foot, elbow follows the knee), until the body weight is equally distributed on both feet.
- Left palm is at face-position, palm in line with the nose, eyes looking at the left palm
- Left palm rotates to the front

89. Cloud Hands (3 Times) 雲手 (三度)

- Before the left foot pullback and turn, there is a small left foot stretch-back (slide) movement which every beginner omits. The same move is in the Round Form.
- Weight shifting is accomplished by the entire $\frac{1}{2}$ -body (right or left) moving as a unit

Posture 89 - Cloud Hands

- As the weight transfers to the right leg, the right hooked hand opens and the left hand moves to low-position
- Left side of body rotates right 90 degrees on the left heel and the left hand is drawn to close to the left thigh, palm facing front
- Left hand rises until parallel to the right hand
- Right hand lowers to mid-position and left hand continues to rise to face-position
- Weight transfers to left leg as the left side of the rotates left 90 degrees on the left heel
- Left hand rotates to face front as the right side of body turns left 90 degrees on the right heel and the right hand drops to the right thigh, palm-facing front
- Right hand rises until parallel to the left hand and the right foot is brought parallel to the left foot
- Left hand moves to mid-position and right hand continues to face-position
- As the weight is transferred to the right leg, the right side of body rotates right 90 degrees on the right heel
- The right palm rotates to the front as the left hand moves next to the left thigh, palm-facing front and the left heel rotates clockwise 90 degrees
- Left hand rises to chest-position as right foot slides slightly to the rear
- Right hand lowers to mid-position as left hand continues to face-position
- Weight transfers to left leg as the left side of the rotates left 90 degrees on the left heel

- Left hand rotates to face front as the right side of body turns left 90 degrees on the right heel and the right hand drops to the right thigh, palm-facing front
- Right hand rises until parallel to the left hand and the right foot is brought parallel to the left foot
- Left hand moves to mid-position and right hand continues to face-position
- As the weight is transferred to the right leg, the right side of body rotates right 90 degrees on the right heel
- The right palm rotates to the front as the left hand moves next to the left thigh, palm-facing front and the left heel rotates clockwise 90 degrees
- Left hand rises to chest-position as right foot slides slightly to the rear
- Right hand lowers to mid-position as left hand continues to face-position
- Weight transfers to left leg as the left side of the rotates left 90 degrees on the left heel
- Left hand rotates to face front as the right side of body turns left 90 degrees on the right heel and the right hand drops to the right thigh, palm-facing front
- Right hand rises until parallel to the left hand and the right foot is brought parallel to the left foot
- Left hand drops to the left thigh and faces front while the right hand continues to face-position
- As the weight is transferred to the right leg, the right side of body rotates right 45 degrees on the right heel
- The right palm rotates to the front

90. Single Whip 單鞭

- The weight shifting to the hooked hand is a subtle but powerful movement. The entire right side of the body's energy flows toward the hooked hand. The energy flow comes from very little body movement. It is the intent that drives the power to the hooked hand

Posture 90 - Single Whip

- The right hand forms a hooked hand, as the left hand moves next to the left thigh, palm-facing front and the left heel rotates clockwise 45 degrees
- Left hand rises, palm-up, until the fingers are at the right wrist, and the left foot slides slightly to the rear
- Left elbow draws down slightly, causing the left hand to move away from the right wrist
- The weight transfers to the left heel, as the body opens 90 degrees to the left with the left hand and left leg moving in unison (hand follow foot, elbow follows knee) until the body weight is equally distributed on both feet
- Left palm is at face-position, palm in line with the nose, eyes looking at the left palm
- Left palm rotates to face front

Section 6

91. High Pat Horse 高探馬

Posture 91 - High Pat Horse

- Head turns right to look at right hand as right hand opens
- Right side of the body rotates left 90 degrees and the weight transfers to the right leg
- Left palm rotates counterclockwise to face up and left fingers move to the right wrist as the left foot is drawn to the rear, left empty step - toes down

92. Slap Face Palm 撲面掌

Posture 92 - Slap Face Palm

- As the left leg moves forward the right upper arm lowers and the right forearm rotates the right palm behind the left palm
- Left empty step
- As the weight is transferred to the left leg, the left palm rotates to face front and the right forearm moves to waist-level rotating the palm to face down

93. Rotate Body Single Swing Lotus 翻身單擺蓮

Posture 93 - Rotate Body Single Swing Lotus

- The body rotates to the right 90 degrees on the left heel - arms remain static
- Pause
- Body continues to rotate another 90 degrees to the right on the right heel - weight is on the left leg and the arms remain static
- Twisted right empty step
- Right hand rises to face-position, palm facing left, as right leg swings right with heel resting on the ground
- Right empty step

94. Brush Knee Push Step 樓膝拗步

- Upper palm is raised to ear level, fingers pointing forward
- Upper palm presses forward while the lower palm presses down at the hip
- Eyes look forward

Posture 94 - Brush Knee Push Step

- Right elbow draws down & in
- Right forearm crosses lower body, and hand covers groin
- Right toes push to the ground
- As weight is drawn to the right leg, the left foot is carried by the body to the right, the left palm faces right with the index finger in line with nose and upper $\frac{1}{2}$ -body turn to the front moves the right hand across the knee
- Right palm is pressing down at the side of the hip

95. Step Up Crotch Punch 上步指擋捶

- This punch has a downward 45 degree angle

Posture 95 - Step Up Crotch Punch

- Left upper arm pulls back toward the body
- Left forearm crosses the body with palm down
- Left heel rises
- Left foot moves forward
- Left empty step
- Upper left $\frac{1}{2}$ -body movement brings left arm to left side of body, palm down
- Left hand rises to waist level, as left palm rotates to face right
- As weight is transferred to the left leg, the right hand makes a hollow fist and moves forward in a striking motion

96. Step Up Grasp Peacock's Tail 上步攬雀尾

Posture 96 – Step Up Grasp the Peacock's Tail

- Weight transfers to right leg as hollow fist opens with palm facing up and left palm turns down placing left fingers at right wrist, left empty step
- Left toes push to the ground
- Weight transfers to left leg
- Right hip draws right heel off the ground
- Right leg moves forward, right empty step
- Right toes push to the ground
- The upper body straightens as the weight transfers to right leg, causing the body to naturally turn slightly the left
- Using the waist, the upper body rotates right 90 degrees
- Palms rotates counterclockwise 90 degrees, right palm facing left, left palm facing right with fingertips at right wrist
- The upper body turns left 45 degrees as the weight shifts to left leg creating a right empty step

97. Single Whip 單鞭

Posture 97 - Single Whip

- Both forearms rotate counterclockwise, causing the right palm to face forward with the fingers pointing up & the left palm to face in with the fingers at right wrist
- The right foot rotates 45 degrees to the left on the right heel
- The weight transfers to the right leg, as the right fingers close to form a hooked hand
- The left foot slides to the rear
- The left elbow draws down slightly, causing the left hand to move away from the right wrist
- The eyes follow the left hand
- The weight transfers to the left heel, as the body opens 90 degrees to the left with the left hand and left leg moving in unison (hand follows foot, elbow follows knee) until the body weight is equally distributed on both feet. Left palm is at face-position, palm in line with the nose, eyes looking at the left palm
- Left palm faces front

98. Downward Posture 下勢

Posture 98 - Downward Posture

- Head turns to look at right hand
- Head turns to look at left hand
- Left palm faces right
- Left foot turns left 45 degrees
- Head turns right and hooked hand opens, palm facing front
- Right side of body turns left on the right heel, right palm rotates to face left with fingers pointing upward at left wrist, full weight is on the left leg
- Right leg moves back and right toes turn right 90 degrees
- Weight is transferred to right leg and arms are drawn to the body, fingers pointing up
- Upper body turns right 135 degrees as the left foot rotates right 90 degrees on the left heel
- Hands lower to low-position with right fingers remaining at left wrist
- Upper body turns left 135 degrees as the left foot rotates left 90 degrees on the left heel

99. Step Up Seven Stars 上步七星

Posture 99 - Step Up Seven Stars

- As the weight is transferring to the left leg, the left arm rises to face-position, palm facing right and fingers pointing forward & right toes swing left 90 degrees
- As the right leg moves forward to form right empty step, both palms rise so the palms are in-line with the nose with palms facing forward, left hand in back of the right hand

100. Step Back Ride Tiger 退步跨虎

Posture 100 - Step Back Ride Tiger

- As the right leg moves to the rear, the arms move to low position, palms facing down and left hand over right hand
- Weight is transferred to the right leg - hands maintain position
- Left empty step
- As the left leg is drawn parallel to the right foot forming toe-down left empty step, both hands rise to face-position, right palm facing forward, left hand making a hooked hand - palms are at shoulder width

101. Turn Body Slap Face Palm 轉身撲面掌

- Here the upper body turning momentum carries the rest of the body
- This is one of the rare moves where momentum is involved in the movement

Posture 101 - Turn Body Slap Face Palm

- Simultaneously, with the weight on the right leg, the whole body rotates right 180 degrees, the left leg follows the movement with the left hooked hand opening with palm down at face-position & upper $\frac{1}{2}$ -body movement moves the left forearm forward, while the right forearm moves to mid-position, palm facing down

102. Rotate Body Double Swing Lotus 翻身雙擺蓮

Posture 102 - Rotate Body Double Swing Lotus

- Right arm moves forward sliding under the left arm to face-position as the left forearm swings right to bring the left fingers over the right wrist
- Upper body and left side rotates right 135 degrees on the left heel, right toes rise to allow for the turning, hands remain static
- The body continues to turn right another 90 degrees
- Hands separate and move to mid-position as the right leg kicks forward
- Upper body swings left as the right leg swings right 90 degrees, comes down on its heel and the right toes rotate left 90 degrees
- Weight transfers to the right leg and the left toes rotate left 45 degrees as both hands move to low-position
- Flat left empty step

103. Drawing Bow Shoot Tiger 彎弓射虎

- During the turning of the toes, keep the body stable

Posture 103 - Drawing Bow Shoot Tiger

- As the weight transfers to the right leg, the left foot rotates right 135 on its heel
- The right toes rotate right 90 degrees on the heel
- The upper body rotates right 180 degrees bringing the hands to the right side of the right leg, palms facing the rear
- Simultaneously, both hands form hollow fists while the left forearm rises to waist-position, palm facing down and back at 45 degrees, and while the right hand rises to face-position palm facing right
- Upper body rotates left 45 degree and both arms extend to the front

104. High Pat Horse 高探馬

Posture 104 - High Pat Horse

- Simultaneously, as the left leg moves forward into left empty step, both hollow fists open and rotate to bring palms facing the rear at chest-position, left over right
- As the weight is transferred to the left leg, the left palm rotates to face front and the right forearm moves to waist-level rotating the palm to face down

105. Rotate Body Punch 翻身撇身捶

- During the rotating body punch, keep the body relaxed so that the punch can reach farther back

Posture 105 - Rotate Body Punch

- Weight transfers to right leg as the left arm drops to low-position
- Left hand makes hollow fist
- Body rotates right 90 degrees on the heel of the left foot, left hollow fist strikes to the right
- Body rotates right 90 degrees as the right leg swings right into a right empty step and the right forearm is drawn up and out in a striking motion
- Right toes push to the ground
- Weight transfers to the right leg as the right arm rises to chest level and then strikes forward with palm up to mid-position
- Left hollow fist opens palm facing right

106. Step Up Grasp Peacock's Tail 上步攬雀尾

Posture 106 - Step Up Grasp Peacock's Tail

- The left leg moves into a left empty step as the left palm opens and rotates to face rear and the right hollow fist with palm up joins the left palm
- Left toes push to the ground
- As the weight is transferred to the left leg, the right hollow fist opens, rotates so palm is down, and extends forward over the left hand until the left finger tips are under the right wrist
- Right hip draws right heel off the ground
- Both forearms rotate clockwise 180 degrees (left over right) as the right leg moves forward, right empty step
- Right toes push to the ground
- The upper body straightens as the weight transfers to right leg, causing the body to naturally turn slightly the left
- Using the waist, the upper body rotates right 90 degrees
- Palms rotates counterclockwise 90 degrees, right palm facing left, left palm facing right with fingertips at right wrist
- The upper body turns left 45 degrees as the weight shifts to left leg creating a right empty step

107. Single Whip 單鞭

Posture 107 - Single Whip

- Both forearms rotate counterclockwise, causing the right palm to face forward with the fingers pointing up & the left palm to face in with the fingers at right wrist
- The right foot rotates 45 degrees to the left on the right heel
- The weight transfers to the right leg, as the right fingers close to form a hooked hand
- Left foot slides to the rear
- Left elbow draws down slightly, causing the left hand to move away from the right wrist
- The eyes follow the left hand
- The weight transfers to the left heel, as the body opens 90 degrees to the left with the left hand and left leg moving in unison (hand follows the foot, elbow follows the knee), until the body weight is equally distributed on both feet.
- Left palm is at face-position, palm in line with the nose, eyes looking at the left

108. Closing T'ai Chi 合太極

- The ending body position should return to the starting position

Posture 108 – Closing T'ai Chi

- Both palms rotate to face down, as the arms extend to the sides at shoulder level, the right foot turns counterclockwise 45 degrees on the ball
- The weight is transferred to the right leg
- Arms close to shoulder width as the left foot is drawn right and parallel to the left foot at shoulder width
- The body straightens as both arms pull back to a 90 degree bend, palms facing front
- The palms & forearms are drawn forward & down to the mid-position, as if pulled by the wrists
- Pause slightly
- The arms are lowered to the sides with the palms facing down, fingers pointing front
- Wrists relax and fingers point down