

# TAI CHI CHUAN

## Yang Style Boxing Strategies



*The Hidden Knowledge  
of Yang Lu'chan*

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(Yang Cheng'Fu on left-center)



*by William Beattie*



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## INTRODUCTION

### Prologue

There is an interesting phenomenon taking place in the world of internal martial arts. Western practitioners are starting to carry the art forms of the *Nei Jia* (*internal family*) into the fighting arena. Most of the pugilists are striking internal poses and then blending in Western boxing alongside their internal exponents. This MMA metamorphosed standard of the internal arts is a slap in the face to the originators that founded the forms and techniques based on deep combative knowledge. Thus these competitors think they are representing their cherished style but are actually representing MMA and not the Chinese *Nei Jia Quan*.



**(Yang Cheng Fu and Sun Lutang respectfully)**

In the past only the generational lineage holders of certain families had the inside knowledge, skill, and ability to use these arts to their fullest deadly-potential. Now in the new information age of internet and high speed jets that which used to be hidden is now coming to light. Tai Chi Chuan is not called the “Grand Ultimate Fist” with out reason. Yang Lu Chan was known in China as “Yang the Unbeatable,” due to his reputation for beating ferocious fighters. Only the poor uneducated players of this art that fail in its execution are the one’s responsible for defacing its name. Regardless of the fact that most people that practice Tai Chi Chuan will never be able to live up to the martial side of the art they still gain from the civil interactions and innumerable health benefits gained from daily practice.



(Yang Shaohou)

Chen Manqing was well known for his ability to take on fighters and come out unscathed. The well known writer, judo & boxer practitioner Robert W. Smith challenged Chen a few times to verify the legitimacy of Tai Chi Chuan's martial applications. His conclusions were that Tai Chi Chuan was indeed the apex of the fighting arts. His CIA buddy's probably didn't concur with his beliefs but then again they never felt the strike of a Lu' Chan, Cheng' Fu or Manqing.

Even Chen Manqing with his known abilities showed amateur like understanding of some of the martial applications. For instance in *Tai-chi ch'uan chiu chueh*, (*nine secret transmissions on tai chi chuan with annotations*) transmitted from Wu Meng-hsia originating from Yang Pan-hou in the, *Secrets of the Eighteen Loci*, advancing on an opponent is found in *Cloud Hands*.

When Robert Smith asked Chen Manqing in his book, *Martial Musings*, Chen stated that it could be used as a striking or raking technique to the eyes. This is true that it could be used for that but this application can also be found in, *White Snake Darts its Tongue*. From this information we can deduce that Chen Manqing may not have received the complete transmission of the art; although what he had received seemed to be proficient enough to take on live combatants.



**(Ch'en Man'ching)**

This is just a small example of what studying the secret transmissions can do for a Tai Chi Chuan player that wants to learn the correct martial applications. *Cloud Hands*, when used for advancing on an opponent can create a hypnotic-psychological effect on the opponent's equilibrium. This effect is similar to the ones used in Ninjutsu. (parting out the arms as if spreading a cape) Such movements create a quick mental distraction that can give a person an upper hand for a split second—this is the amount of time needed to launch a rapid fire

attack and gain positional advantage. I have seen Daoist Monks from Wudang using *Cloud Hands* for this very reason during practice between teacher and student. Moving side to side while waving the hands from left to right, the monk would side step right or left depending on the students attack. This gives the Tai Chi player the angle advantage to attack the head and kidney region using techniques like, *Fair Lady's Shuttles*, *Fan Through Back*, *Twist Step*, *Push*, *Press*, etc.



#### **(Wudang Practitioner)**

The ingenious aspect of the creation of Yang style Tai Chi from Lu'Chan is the idea that the whole form is a combative-reaction from position to position through out the whole form. If you read Yang Cheng'Fu's, *The Essence and Applications of Tai Chi Chuan*, you will come in contact with a deeper reality of this fact. The deeper secrets that I hope to divulge in this book, **Yang Tai Chi Boxing Strategies**, pertain to the *Eight Gates* and *Five Steps* of the Yang Family transmissions in addition to understanding the mathematic-geometrical components of the *Circle* and *Square* in relation to the fight cadence and strategies founded by Yang Lu'Chan.



**(Yang Cheng'Fu)**



## **CHAPTER ONE**

### **Illusive Elucidations**

Much has been written on the art of Yang style Tai Chi Chuan. Almost everyone that takes interest in the art has read from the Taiji Classics and the ten important points of Tai Chi Chuan by Yang Cheng'fu. It's worth mentioning to the reader that in

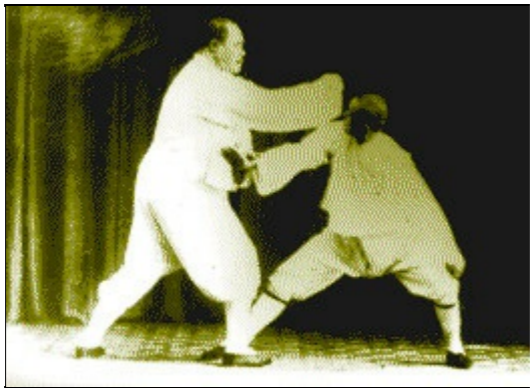
Chinese culture: heritage, lineage, and honor are taken very seriously amongst martial arts practitioners. Due to the fact that knowledge is power, there exist many trade secrets in the various schools and lineages of internal martial arts. These "secret transmissions" were often orally given and demonstrated from teacher to student. In Yang Cheng'fu's preface related in Louis Swaim's, *The Essence and Applications of Taijiquan*, he quotes a story from his grandfather Yang Lu'chan, "...with patience I endured more than ten years with Chen Changxing. The master was moved by my sincerity and began when the moon was bright and every one quiet to reveal the true inside secrets. A person might ask, "what are the inside secrets?" This is a very good question. Leave it to a

motivated investigative journalist to get to the bottom of this matter.

In Chen Man'ching's preface of Swaim's same book Chen describes on he met Cheng'fu after a few years of study and was taught the "inner workings." He stated that, "I became to understand the meaning of not using *qi*. By not using *qi*, I follow the flow while the other goes against the flow." We also read, "Only the extreme softness can produce extreme hardness." So what did Man'ching mean by not using *qi*?

In Douglas Wile's book, *Tai Chi Touchstones* we read from the explanation of Wang Tsung-yueh's original introduction, "The attention of your whole being should be on the spirit and not on the *qi*. If it is on the *qi* then there will be blocks. Those whose attention is on the *qi* have no power; those whose attention is not on the *qi* receive essential hardness. Where ever you direct your mind, power arrives." These passages explain the advancement in understanding the gradations of the body's inner workings.

By not focusing on the circulation of *qi* our spirit naturally directs it when it is needed at any given time. This can not be achieved unless you understand how to sink the *qi* under the feet. When the body is in the state of complete relaxation (*yin*) the weight (*yang*) is concealed beneath the substantial foot; since there is no double weighting or floating in true Yang style Tai Chi. This is the reason Chen Man'ching stated, "Only extreme softness can produce extreme hardness." Other inner secrets are spoken of when Cheng'fu speaks of expanding the consciousness to the ends of the universe.



Many new Tai Chi players that don't yet understand the *inner workings* are still using strength and force from the muscles. As time passes and they come to understand qi from holding the shapes (xiang) they will move into the second realm of the inner workings and learn to sink. Then they will learn to project the mind and circulate the qi. This is an advanced stage but still not the highest in the art form.

When the spirit (shen) takes hold of the qi in a natural state, only then will the practitioner move into the upper echelons of the art. In order for this to happen, the sinking of the qi into the ground through the feet must be an involuntary action. It must be engrained deep into the subconscious to the point that it is no longer a focus of our attention. At this level the mind and spirit (yi and shen) take over and extraordinary feats become a common place.

Other aspects of the inner mechanism involve jing (electrical force). I would argue that no one can work on a high level of shen without living a righteous lifestyle. The other secret oral transmissions relate to drills that can be done to

facilitate a student into the inner circle of sinking the qi. This will be covered in the chapter five entitled “Polar Nei-Kung.”

A large part of the *in house* oral transmissions deal with the martial aspect of the art form. Only the few cherished students and generational masters get to gloss over this material and pass it on to the chosen few. But if one studies the secret transmission of Yang Cheng’fu and other generational masters, everything that holds deep value can be ascertained.

Cheng’fu obviously kept the martial goodies of this art under wraps in a close knit circle of students and elders. The decoding of the correct martial applications that were kept secretive behind the eight gates and five steps is not an easy task I have taken it upon myself to carry the torch and try to find what might have been lost since the passing of Yang Cheng’fu.

So now we may ask ourselves what is hidden beyond the Yang family manuscripts of Li Ying-ang; *the nine secret transmissions of Wu Meng-hsia* and the manuscripts of Shen Chia-chen. In my opinion the deepest revelations were revealed in Cheng’fu’s *Self Defense Applications of Tai Chi Chuan* and Wu Meng-hsia’s *Nine Secret Transmissions of Tai Chi Chuan*. Using the gift of associated deduction and exact introspection, we can start to unravel the bedrock of clad shielded Yang family secrets.

## CHAPTER TWO

### Hidden Strategy Transmissions

#### Secrets of Tai'chi Form Applications by Wu Meng

The marvels of Tai Chi Chuan are infinite;  
*Ward-off, Roll-Back, Press and Push* are  
born of *Grasp Sparrow's Tail*.



**These moves represent four of the eight gates.**

**They serve as the guardians of the inner circle (close range entanglements.) More on this in Chapter *Applications Wisdom*.**

Use *single whip* to strike the opponents chest, turn the body and perform *Raise Hands to seal* his thrust.





Single whip is the fundamental palm of Tai Chi Chuan. It can represent cutting power or penetrating.

The wisdom of using the palm is frugal because it allows for deep penetrating strikes that disrupt blood flow. Also the palm is able to strike bone and not suffer breakage like the fist. *Raise hands to seal* form is complementary of the *single whip* because it is the yin interplay after a yang strike. Stepping side ways, the hands rise and use closing power to defend against a possible response from an initial attack. The closing of the hands adheres to a punch or kick and does not

diametrically oppose it. You stick to the attack and ride the power.

From *Needle to sea bottom to Stork Cools Wings*,  
block and attack the opponent's soft flank without mercy.







*Needle to sea bottom* is used pull an opponent downward by grabbing the arm or the head region. Thus spread wings can be used as a forearm strike across the head lifting up the attacker. *Spread wings* is also used to deflect high kicks and is best used for rising up power.

*Brush Knee and Twist Step*, seeking to strike him off center. Execute *Play Guitar* with perfect threading and transforming energy.

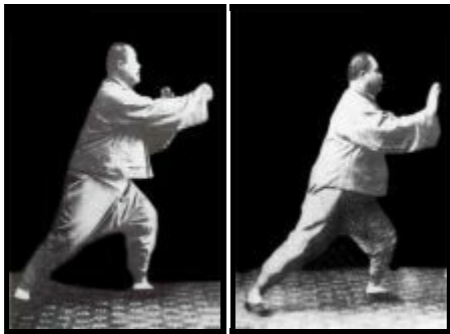




*Brush Knee* is best used while stepping diagonal to an oncoming attacker and striking his center line. *Play Guitar* complements this by stepping back after the strike on-guard to deal with an eventual retaliation. From this position you can pull down, block, or use splitting energy like *Carry Tiger to Mountain*.

When sticking an opponents body use elbows and strike horizontally. If the elbow is caught, then circle back and use the fist with equal success.

*Step up, deflect, parry and punch* the ribs; use *Apparent Close Up* to protect the center.



*The step up* part is not shown, as it is moving forward with the palm facing the opponent and can be used to shield and push.

*The punch* should be to the solar plexus, robbing the breath at its core. *Close up* is used to check the ramifications of the attack and can convert to roll back or can be used to push forward.

The permutations of *Cross Hands* are infinite; *Embrace Tiger Return to Mountain* demonstrates *Pull down* and *Splitting*.



*Cross Hands* is used for blocking and deflecting outwards. This is used against frontal assaults. The hands can be easily raised or dropped in this position to cover the head or down to cover the stomach and groin. The arms can swing downward to block kicks or upwards to block linear strikes to the head. Pulling the hands behind the head in a brushing motion behind the ear creates a block against hooks, using the forearms. Using splitting energy in *Tiger Return to Mountain*, you can check any strike and reposition your opponent using the waist as the grand axis. Thus you can move your attacker from right to left or vice versa by placing the hand on his shoulder and applying central movement from your waist. Also you may *pull down* your opponent with diagonal movement.

*Fist under elbow* protects the middle joint;  
take three steps back for *Repulse Monkey*.





*Fist under elbow* is an on guard position. The raised hand represents a possible chop to the forehead or temple. The lower hand protects the groin region. If attacked ferociously, you can take three steps back and plant the weight on the back foot as you push the front palm forward.

Sink the body when retreating and use the pulling power of the wrist. The technique of *Diagonal Flying* is infinitely useful.



Flying diagonal can be used as a back chop to the neck or armpit.

It also holds the movement of a shoulder stroke to the chest. If moving in a circular motion with opponent it can be most useful.

*For needle at the bottom of the sea*  
we must bend the body downward;  
*Fan through back* employs the skill of flowing through.





*Needle to sea bottom* was also explained previously at the beginning of this chapter. It symbolizes pull down strength. *Fan through back* can be used to block a punch and fan in with a cutting palm to the arm pit or face. It can also be used to the kidneys on a lower striking plane.

The method for breaking locks lies in the wrists, advance three times with *cloud hands*; demonstrating skill with the top of the forearm.





*Cloud hands* is used for advancing.

I will get into more on this in the *Wisdom of Applications* chapter. The rising and moving outward motion is used against Chin Na locks to the hands and arms. Also the motion represents striking attackers coming from you right and left side. This motion also gives you horizontal moving power. When used with rhythm correctly, it can cause trance like induction swaying back and forth like pendulum. The outward circle motion is also used in blocking and finger strikes to the face for *raking the eyes*.

*High pat on horse* is used to block and stab;  
*for left and right separation of the feet* (kick)  
we can first grab the opponent's wrist.





*High Pat on Horse* can be used to strike opponents face up close or to mid range. It can also be adjusted to strike low into abdomen and kidneys when on the inside clinch. *The separation kick* can be used to up close while grabbing or it can be more effectively used from a long range distance; sweeping the hand outward, and the foot upward you can strike two targets simultaneously.

*Turn the body and change to White snake puts out tongue, grasp opponents hand and strike his eyes.*



At close range, pluck the arm and strike the eyes.

Direct *heel kick* swiftly,  
then perfectly execute *Hiding tiger reveals himself* to left and right. (hook punch)





After a *linear heel kick* you can adjust your position by stepping to the right or left diagonally and using *Hiding Tiger*, striking the temple or the kidneys with the upper and lower fists. Also use *heel kick* to strike attackers knees.



Come up and *strike opponents breast*,  
then use *double winds pierce ears* afterwards;  
this is effective.



After striking the center you line you can  
adjust yourself and strike using an opposite  
circular approach; which is hard to pick up on.  
Yin and Yang are being used here successively.

*Part the Wild Horse mane* is used to attack  
below the arm pit. *Fair Lady Shuttles* seals the four corners. Use fair lady to  
remove and raise the arm  
at the joint.





After stroking the armpit, you can lift and knock down your attacker with diagonal energy crossing through their center. The twisting of the waist is needed to execute this best.

*Squatting single whip* uses fingers to invade the private parts; rise up and use Golden cock stands on one leg in one absolute sway. Raise the knee and strike the vital organ. Then stamp down and trample feet with out mercy.



Rising knee and elbow can strike with double impact.

Use *punch the crotch* and then rise up using a shoulder stroke.



The rising motion of *Spread Wings* also represents  
A rising or horizontal elbow.

*Step up to seven stars* forms a rack to protect your center with hands; *Retreat to riding tiger* withdraws our center after wards.



Protecting the center, this position is a transitional pose before or after a strike. *Retreat to riding tiger* is not shown in Yang's photos. It is similar to *lotus kick* position without the kick; shown in the next picture.

When using *Lotus kick* protect advancing leg, then use bend *bow shoot tiger* to opponent's chest.





Both of these skills are done with the opponent at an off-set angle. They are not for frontal attacks.

During *Roll Back and Push* be attentive to *Gaze left, Look Right* and your *central equilibrium*, *Cross Hands* closes the form.







### *Pat on Horse Piercing Palm*

This can be used at mid to close range. It is very effective against grabs and is used as a surprising technique. Suddenly hidden, suddenly revealing.

**Note:** When practicing form applications the most important factor is the mind. Relax the body, stabilize the chi and focus the spirit.

## **CHAPTER THREE**

### Understanding the Square and Sphere (Circle)

In the last chapter we glossed over how some of the postures interplay with

each other. This gives us an elementary starting point so we can begin to understand how the postures may be used for martial application. The reality that we must understand is that all the postures were created to be used fruitfully at specific times during a combative exchange. Let's say you attack some one dead on using a piercing palm from *High Pat on Horse*; the approach may or may not prove to be effective depending on the subject's experience. The wisdom to decoding the current fighting stratagems in the Yang family system is embedded in the: eight trigrams, four corners, five steps and *inner circle*. If a person doesn't understand these concepts he will be left with some hundred postures and not know what to do with them. The Yang family circle knew this in the time of Yang Lu'chan and Yang Cheng'fu and kept its jewels tucked tight within their inner group's stratosphere. Secret transmissions were a mainstay in China and to some extent remain so to this day. It could take a practitioner ten years before receiving the inner teachings from his teacher. Most of the Americans that went to China to study forgot to take this into account when returning home and proclaiming to the world that they are indeed now Yang family style Tai Chi Chuan masters. These poor yokels don't understand that what they had been served was merely the entrée. They never really sat at the table and broke bread over the real secrets. Got Chi!?

When the hundred and eight postures are broken down systematically for their correct usage (depending on spacing, movement, and speed) the amount of choices in the tool box starts to dwindle down to a definitive martial art. The majority of players become lost within the cluster cloud of the vast amount of moves in the set and imagine dream like scenarios of taking out in opponent using the raising hands from the opening of *li ding shi (standing in stillness)*.

This is a rather humorous proposition and shows the lack of understanding the most basic rudimentary strategies of the Yang family inner-guard. Such creative imaginations have poisoned the air waves and video streams of the internet with false Tai Chi Chuan imagery.

Robert W. Smith said it best, "People in the West don't want to learn Tai Chi Chuan; they want to teach it!" This statement rings true and resonates with

many of scholar-boxers digging deep for the truth and practicing quietly with diligence. This is the sickness of wanting to be somebody quick and wishing as a popper to one day rule as supreme king. This kind of fantasy land mentality doesn't permeate the Beijing park atmosphere the same way it resonates through out U.S. Dojo's. Blame it on Hollywood but in the end it makes for enjoyable comedy.

Let us now look at the *eight gates* and *five steps*.

### **Positions Eight Gates**

Ward-off (south) K'an

Roll-back (west) Li

Press (east) Tui

Push (north) Chen

Pull-down (northwest) Hsun

Split (southeast) Ch'ien

Elbow-stroke (northeast) K'un

Shoulder-stroke (southwest) Ken

### **Five Steps**

Advance

Retreat

Gaze-left

Look-right

Central Equilibrium

The first four postures are cardinal direction points. How is this significant you may ask? There is a couple of interesting things to point out that may seem obvious to the astute. Of course pushing involves pushing your opponent in the northern direction. This is an obvious linkage. Ward-off to the south may represent the opponents force against us to our southern direction. Roll-back west may seem confusing at first glance but it makes sense when we look into it deeper. For instance, the natural stance in Tai Chi Chuan is a right foot forward stance. This is called a left unorthodox stance in Western boxing. Though most people are right handed, the Chinese are clever to put the power hand forward in this stance.

To decode this we must read from the Yang family manuscripts to understand that the cadence of attacking always comes from an angle. This is why advancing is found within *Cloud Hands*. From *Cloud Hands* we are able to step right or left with ease. *Gaze-left* or *Look-right* is confusing because to gaze left you must be moving to your opponent's right; and to look right you must be moving to his left. The hand movement in *Cloud Hands* creates a hypnotic effect and slows down the mind of the attacker. The body rocks back and forth from left to right, left to right, again and again with the hands following the rocking motion. *Cloud Hands* is actually a tool for clouding an attackers mind. The zig-zag stepping motion used in Tai Chi Chuan is a natural defensive movement. If you ever examine a fly or mosquito when it tries to avoid your swat, you will notice it moves in a zig-zag fashion. A fruit fly also is very adept in this motion. The native Indians also used this motion when being fired on with bullets. It gave them a chance to confuse the shooters aim. It was their only chance of advancing on a sharp shooter holding an accurate revolver in the old Wild West.

So we can see that from a Cloud Hands standing position we can step diagonally when an attacker moves in on us and re-position ourselves to his right or left flank. Moving left gives us more strength if you are right handed.

From this position you can attack with a single palm to the head or a front kick (sweeping the hand outward with the kick to create confusion and strengthening the chance that one of your two blows will hit their target) then you will be in position for a *Roll-back* technique that is marked as *West* on our chart. The roll back is the correct response of the Yin and Yang interchange that we should adhere to when fighting. This gives us a chance to check the damage done and stabilize our center if he decides to continue the fighting process. In the next chapter we will go over all these possibilities so we can get a greater insight into the correct method of fighting in Tai Chi Chuan.

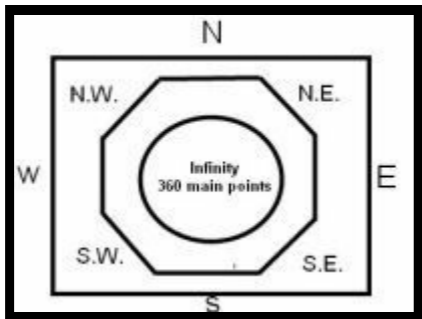
The method of *Press* is to the east. Hence if the attacker tries to grab the body from the previous position of *Roll-back* we can stabilize our center with *Ward-off*, receive the energy, stabilize, and then *Press* to the eastern direction from our original position of *Cloud Hands*.

These four moves are the central techniques and most natural ones for all humans. They represent the square but actually protect our circle. The circle represents many things as well as our inner space when fighting at close range. The four points relate to the next stage of the four diagonals that serve as the guardians of our inner circle.

*Elbow-stroke, Shoulder-stroke, Splitting and Pull-down* all represent actions when our opponent is moving into our inner space or sphere. If you control this space then no one can defeat you. Since all these actions are done at angles, they represent the angular points of **north-east, south-east, north-west, south-west**.

The five stages or steps represent qualities of our cadence during mobilization. The true Yang family transmissions state that we never meet an opponent head on. Yet we have quasi-masters all over the world showing techniques from a head on position. Either they are guarding the inner knowledge or they themselves have been hoodwinked. Only God knows.

Once we start to break down the barriers of proper movement we start to see that there are only so many correct options when engaging an opponent; hence we gain wisdom of movement that becomes unbeatable to the average novice.



**Each directional point equals one of the eight gates:**

Push, Ward Off, Press, Roll Back = Cardinal Points

Pull Down, Shoulder Stroke, Split, Elbow = Diagonal Points

**Before we talk about the infinite possibilities of the circle of knowledge in this art form, let us look at a few songs and words of wisdom to help us on our way.**

**Self Defense with out errors**

Butting, thinness, losing and resistance are failures in self-defense. That is why they are called errors. When one has failed to stick, adhere, join and follow, how can one hope for conscious movement? Since one is not even aware of oneself, how can one know it in others? What we mean by self-defense without errors is not being guilty of butting, (over stepping) thinness, losing and resistance in dealing with the opponent. Rather, we use sticking, adhering, joining and following. If we are successful in this, we will not only be free of error, but will naturally achieve conscious movement and advance to the ability to interpret energy.

**Butting means over-extending the center.**

**Thinness means an insufficiency.**

**Losing means separation.**

**Resistance means an excess.**

### **Song of Look-right**

Feigning to the left, we attack to the right with perfect steps. Striking left and attacking right, we follow the opportunities. We avoid the frontal and advance from the side, seizing changing conditions. Left and right, full and empty, our technique must be faultless.

### **Song of Gaze-left**

To the left, to the right, yin and yang chance according to the situation. We evade to the left and strike from the right with strong sure steps. The hands and feet work together and likewise knees, elbows, and waist. Our opponent cannot fathom our movements and has no defense against us.



## **Song of Central Equilibrium**

We are centered, stable and still as a mountain. Our chi sinks to the tan-t'ien and we are as if suspended from above. Our spirit is concentrated within and our outward manner perfectly composed. Receiving and issuing energy are both the work of an instant.

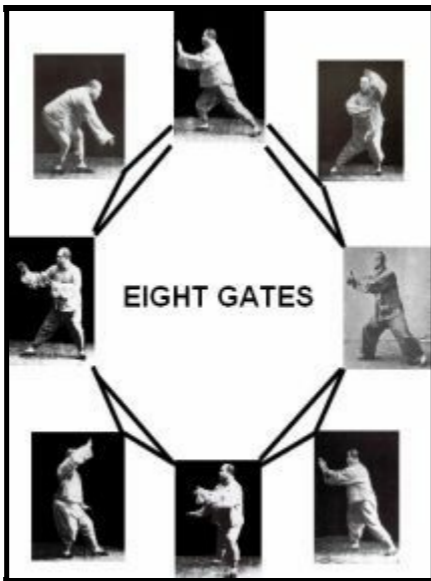
### **Four Character secret transmission by Wu-Yu-hsiang**

**Spread.** To spread means to mobilize our chi, spread it over the opponent's energy and prevent him from moving.

**Cover.** To cover means that we use our chi to cover an opponent's thrust.

**Check** To check means that we use chi to check our opponent's thrust, ascertain his aim, and evade it.

**Swallow.** To swallow means that we use our chi to swallow everything and neutralize it.



**North-Push, South-Ward off, East-Press, West-Roll back**

**North East-Elbow stroke, North West- Pull down, South East- Split, South West- Shoulder stroke.**

**CHAPTER FOUR**  
**Application Wisdom**

Tai Chi Chuan players that practice the short forms that were originally created by Chang Sangfeng can take great use of the eight gates and five steps that equal the thirteen postures. Those who practice “Long Boxing” which was created by Yang Lu’chan and advanced by Yang Cheng’fu, have more in their bag of tricks than just the fundamentals. These practitioners have gone beyond the square and the eight trigrams and have moved into the great circle. The old long form holds so much more than what people think I have heard on chat forums and internet circles people say things like, “the short form has all the moves so we don’t need to practice the long form.” These yahoo’s must not really take the art that seriously to say things of this nature. They say that ignorance is bliss, but what they didn’t tell you about are the higher forms of bliss prevalent in well-informed player-astute atmospheres.

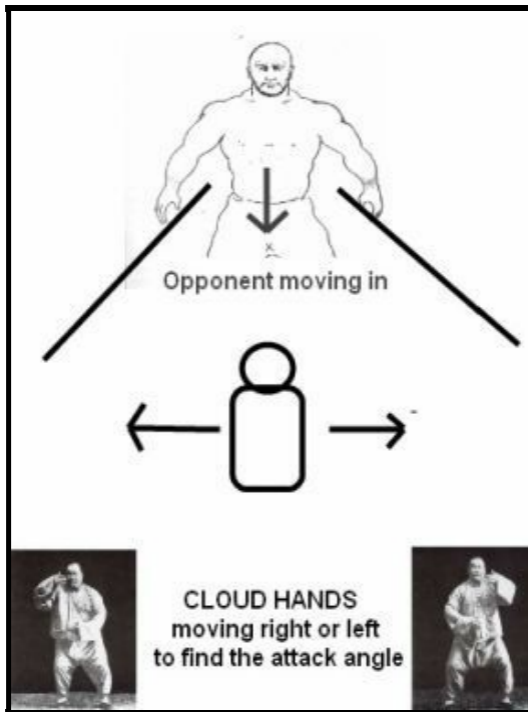
We already discussed the basics of *Cloud hands* and how it is used for advancing on an opponent. Let us look at a few graphs below and then expound on a few new concepts.

## THE FIVE STEPS

1. Advance (Fire)
2. Retreat (Water)
3. Gaze-left (Wood)
4. Look-right (Metal)
5. Central Equilibrium (Earth)

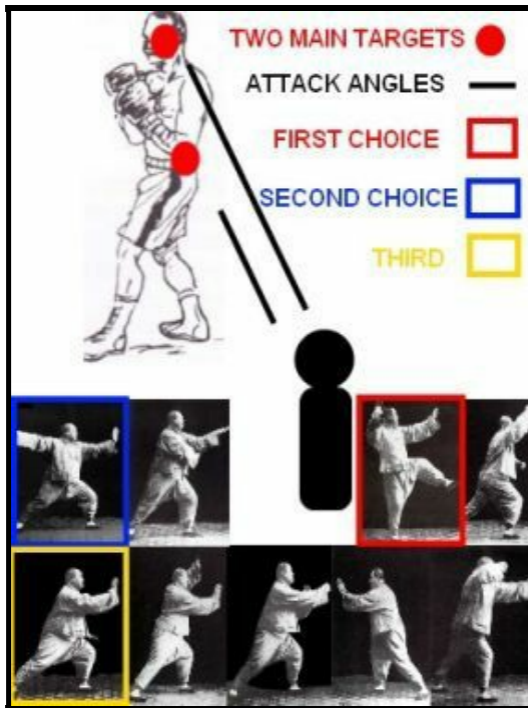


Five steps are connected to the five elements, in theory.



**Cloud hand's** allows you to step right or left in an instant. This gives you the upper hand and allows you to beat people to the striking-angles; shown on the chart above. Attacking on angles is a central part of Yang Tai Chi Chuan combative theory.

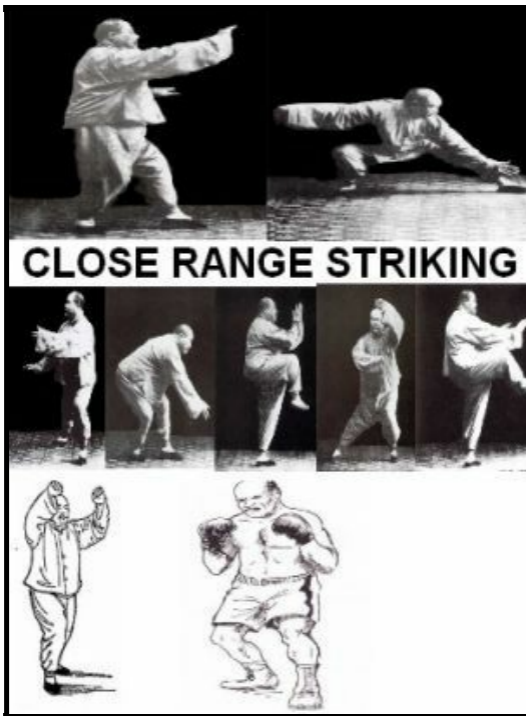




Since there is no color in this printed issue I will explain the chart above. The first choice of attack is *the kick*. The second choice is the *single whip*. (A *straight palm attack*; not necessarily with the backhand whip action) The third choice is the *twist step*. The other options are all valid strikes such as a *piercing*



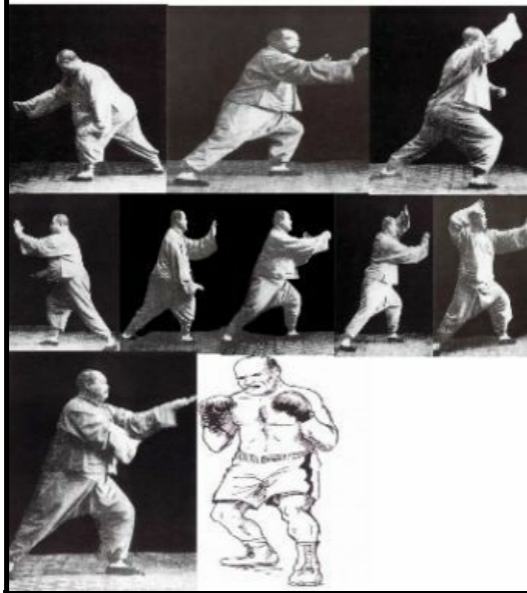
*palm to the neck, parry and punch, hook punches from shoot tiger and revealing tiger, fair lady works shuttles, and carry tiger back to mountain.* All of them are used to knock opponents off balance.



Some of the close range techniques include: blocking with *High pat on horse* & revealing the *piercing palm*, drawing back and downward in *crouching single whip*, rising suddenly to reveal *Golden cock stands on one leg*, using double

*winds pierce ears, pulling down, using elbow and shoulder strokes, raking the eyes, using point strikes as in white snake reveals tongue and separate hands transitional strikes.*

# MID RANGE STRIKING



Mid-Range- meaning you can reach an opponent with outstretched arms. I will go more into these strikes as we go on, as there is many.



# LONG RANGE STRIKING

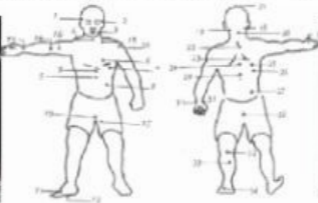


The two best strikes for reaching long distances are the Mid-level, *front kick to stomach* and the *outstretched palm strike*.





## STRIKING VITAL POINTS



There are many vital points on the body but the Tai Chi transmissions point out a few prime targets. They consist of: the eyes, nose, temple, neck, solar plexus, stomach, groin, and knees. There are also very dangerous points on the back



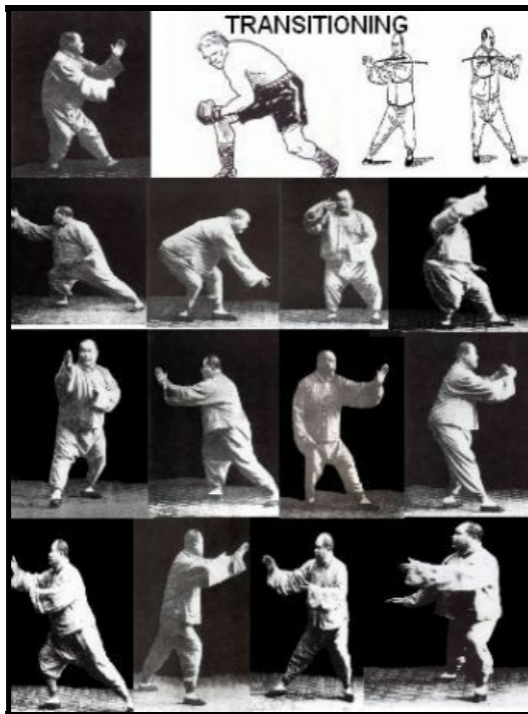
and kidneys that are also key targets.

# DEFENSE AGAINST KICKS



Blocking and catching kicks takes a lot of practice. The palm is also used to redirect the kicks.





There are many ways to move and transition using Tai Chi Chuan. The key technique is *cloud hands*, to move side to side and *separate feet right & left* which uses *roll back* and a *stiff arm*. Other transition techniques are on-guard

stances such as *rise hands*, *turn body*, and *observe fist under elbow*. More details will be included in form section as we go along.

The graphs above group the techniques and postures in their respected order of affairs. Close range, Mid range, Long range, Transitions, and Defensive.

The blocking techniques in Tai Chi Chuan involve closing energy and using the inside of the palms. Movement out of the center line of fire is quintessential to blocking correctly. *Sticking* to the opponents on coming energy and re directing it using *Splitting* is most wise. Thus we never block a strike diametrically. We only capture the force, stick to it and redirect it. This is what is meant in the secret four character transmission concerning *Cover*.

Let us walk through some situation and gain some insights into how we should approach an attacker that is hell bent on fighting us.

We stand shoulder width apart and use *Cloud Hands* from the offset. In the secret transmission it states that to be patient and wait we find *stability*. Moving in the *Cloud Hands* posture, rocking back and forth like a pendulum, we wait and shift our weight from left to right, left to right and continue this cycle until the attacker launches his attack. Suddenly we move either right or left depending on your natural instinct and reaction—both are equally good so this takes the pressure and worry off our minds.

Immediately we utilize a long range striking approach that quickly becomes mid range and swiftly shifts into close range. Thus the distances are traversed in a millisecond, unless the aggressor checks himself and rolls back. This method is commonly used amongst trained western boxers and pugilist. For us it makes no difference; he must engage or there is no fight. His jabbing only opens up angles for us to kick and strike with the open palm against his temple.

The main targets once we establish the angle are the temple of the head and the kidneys of the mid section. Other minor targets are the neck and knees. The knees might be unattainable to strike depending on his stance. This is also true with the kidneys. The strike off choice on both sides is the frontal heel kick with the sweeping over hand palm to the head as executed during form practice.

If he rushes you or closes the distance during your attack you will automatically use *roll-back* and *repulse monkey*. If he is too fast for you, then you will revert to stabilization using *ward-off* or both hand forward as stated in the secret transmissions. The close range possibilities stem from the eight trigram methods stated earlier. You can *roll-back* and then use *pull down* or you can use *splitting* and then follow up with *shoulder stroke* or *elbow stroke*.

The natural inclination of movements is established in the idea of *heaven and earth* in the Yang family transmissions. *Pull down* relates to *Shoulder stroke* as *Split and Elbow stroke* correspond together.

*Ward off and Press* belong together as *roll back and push* correlate to each other in respect to yin and yang, heaven and earth. In this way you can see how the eight trigrams relate to each other and blend together to protect your inner circle. These are the higher secrets of Yang family boxing that many don't speak about in public forums or have knowledge of.

The highest levels of infinite moves that relate to the circle utilize this same yin and yang philosophy. For instance if you are using roll back from a punching assault you can quickly change momentum and move forward from *High Pat*

on *Horse blocking* into a surprise *piercing palm*. These two moves adhere to yin and yang principles.

As a rule of thumb you should remember that all *roll backs* (repulse monkey etc.) and moves *for checking and blocking* can be complemented with the many diverse striking methods.

When using *ward off, step up to seven stars, hand under elbow, cross hands* and stabilization forms, you should supplement with the more powerful trigram methods of *press, pull down, split, elbow stroke, push* etc. This is because *ward off* is used to stop wrestling type grabs and approaches. While using *ward off*, if someone tries to grab and pull the arm, you can simply move into *press, flying diagonal, or cloud hands* forearm-technique positions.

These formula's I have laid out all adhere to the inner circle secret transmissions and are born of yin and yang philosophical totality.

### **The Secret of Yin and Yang**

Few have truly cultivated the yin and yang of Tai Chi,  
Swallowing and spitting, opening and closing give expression to hard and soft.

Controlling the cardinal directions and corners, drawing in and issuing forth, let the opponent do what he will;  
All is but the transformations of action and stillness, so what need is there to worry?

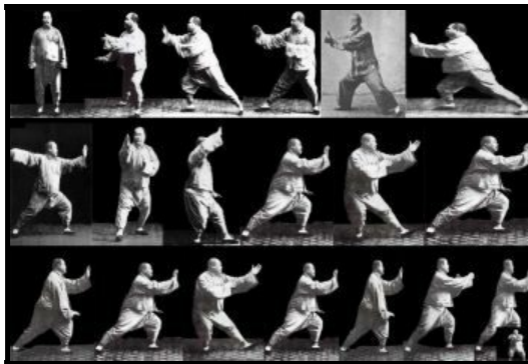
Offense and defense must be sought in every action. What is the meaning of light and heavy, full and empty? As soon as we discover lightness within our opponent's heaviness, we must attack without hesitation.

Pictures of the long form postures by Yang Cheng'fu

and the complete explanations of the forms. The transitions are not visible but those that practice Tai Chi Chuan will understand their explanations without the pictures. If you are new to Tai Chi Chuan I would advise you to watch the long form performed by Yang Jun.



## FORM EXPLANATIONS FOR FIGHTING



### SECTION ONE (Refer to pictures in the charts for forms)

Opening Stance – Standing in stillness (*li ding shi*) This form is for us to gain an awareness of up and down. We elevate the head, stand in a good straight posture, drop the weight into the feet, breath in, and observe the sensations of our hands. This is done for awareness.

Ward Off (*Peng*) – Ward off is used in fighting when an opponent tries to enter into our inner zone. We use this against grabbers and grapplers to ward off the opponent. This technique can be used with *Roll back* and should be used with *Press* after an attacker lunges into you. This technique is used to create space while sensing the energy of an attacker.

Press (*Ji*) – This is used the best after *Warding off (Peng)* Both hands unite

together in a joined effort to press and push back an attacker trying to hang on to you.

Roll Back (Lu) – *Rolling back* is one of the main pillars of Tai Chi Chuan. It enables you to move backwards quickly while an opponent rushes in without losing your control of balance. *Roll back* is usually followed with an attack move such as Push or Front Kick Remember that after *Rolling back* you will usually have to use *Ward off* if the opponent is coming on strong. Other smart moves that join with *Roll back* are *Carry Tiger to Mountain*, and *Fair Lady Works her Shuttles*. *Rise Hands Upwards*, *Strum Pipa*, *Separate Right & Left*, and *Repulse Monkey* are other options after observing *Roll Back* in combat.

## **SECOND PRESS POSITION IS REPEATED.**

Push (An) – *Pushing* an opponent using lifting energy can be very dangerous depending on the surrounding environment. Advanced players can push attackers into walls and off their feet. Pushing is best used after opponent loses balance from over-stepping after attacking. This is most cleverly used after using *Roll Back*, or *Carry Tiger to Mountain*, or *Splitting* after receiving a punch.

Single Whip – This strike can be used with the body in any position and not always used with the opposite hand forming a bird's beak. The outer edge of the *palm strikes* an opponent in the forehead or temple. This is a long range strike and the first one to use after *frontal heel kick* when side stepping an opponent

using *Cloud hands*. This strike can also be used as a form of stiff-arming your opponent to keep him at bay.

Rise Hands Upward – This technique uses closing energy and is one of the transition movements during fighting. This is used as an on-guard stance to block kicks and punches with the palms. Blocking a punch involves sticking and re-directing energy. Never use diametrical force against an attack.

White Crane Displays Wings – This is an energy expanding block that protects the head temple from kicks and hooks. The lower arm protects kidney. This is an example of a blocking technique that when done correctly feels like an attack to the fist. The movement of the shoulder in transition from previous position creates the *Shoulder stroke*. This should always be used against the chest of an opponent after using *Pull down*.

Brush Knee Twist Step – The bottom arms sweeps across to protect against kicks while the lead arm strikes the chest with an open palm. The solar plexus and chest are the prime targets. This can be used after side stepping a forward punch by an opponent.

Hands Strum Pipa – This move is a transitional and *roll back* form used for defensive preparations. You can split an opponent's punch with the palm and option into *elbowing or pull down*.

### **DUPLICATED MOVES OF TWIST STEP, AND PLAY PIPA ALREADY EXPLAINED.**

Advance Step, Deflect, Parry and Punch – While advancing the palm of your arm comes forward to strike, block/deflect, or stiff-arm. Finally a punch is delivered to the opponent's solar plexus or chest.

Closing, Cross Hands – The closing motion of drawing the hand in a rainbow-like circular fashion resembles a chopping motion. Downward chopping strikes to the neck and shoulder blades can be found in this section. *Cross hands* represents the central equilibrium and blocking the center line chest area that consists of many vital points. The Tai Chi secret transmissions state that there are infinite blocking variations out of cross hands. That is something to think about, consider, and experiment with.



**(SECTION TWO PART ONE EXPLANATIONS)**

Embrace Tiger, Return to mountain – This is a transitional form. It can be used to redirect an opponent off balance in a corner direction when in an up close position. This can be used after moving from a strike re-directing your opponent using a combination of *splitting and pushing energy*. *Return to mountain* pertains to rolling back with a reverse striking palm; falling backward and striking simultaneously as in *Repulse Monkey* form.

**PRESS AND PUSH REPETITIONS ALREADY EXPLAINED.**

Observe fist under elbow – This is another transitional form used as an on-guard stance. The lower arm protects the lower mid section and groin. This arm is also ready to be used as a whipping back fist punch. The raised arm in the tiger mouth position is used for splitting, blocking, & deflecting; depending on whether you will *roll back* or advance in your fight cadence.

Repulse Monkey – This roll back striking form must be performed with advanced sinking of the **qi**. As you *roll back* you strike forward with the palm. From this position you can easily transition into *Embrace Tiger, Splitting, or Fist under elbow* if the opponent is too fast for you. The best strike after repulse is *Push, Shoulder stroke, Elbow & Ward off* depending on the fighter's agility.

Flying Obliquely – This posture has many good uses. It is used as a back-hand strike against the opponent's neck. It can also be used in close range to dislodge an opponent's root and topple him. In this same form we also find *Shoulder stroke & Elbow*; two of the eight trigram power moves in Tai Chi that protect your inner circle.

### **RISE ARMS UPWARD REPEATED**

### **CRANE SPREADS WINGS IS ALSO REPEATED**

### **BRUSH KNEE TWIST STEP REPEATED**

Needle at Sea Bottom – This technique is used for lowering and *pulling down* opponent. Remember to always use *Shoulder stroke* after *Pull down*.

Fan Through Back – This is one of the more relished secrets in Yang Jia Tai Chi Chuan. The outer arm protects the side of head and temple as the lead arm shoots out like an arrow from a bow. Energy (jin) is to be issued from the kidney region through the arms pathways. This can be a seriously injuring strike to the center of the body, the arm pit, chest, or head. The fingers can be pointed to hit soft spots like the arm pit.

Turn Body and Strike – This is a transitional movement that utilizes the body's central axis (waist) as the power center. This movement can be used for splitting strikes and also splitting blocks. When fighting multiple opponents this turning transition is most useful as you remain on-guard, looking as you pivot scanning enemies around you.

### **DEFLECT, PARRY AND PUNCH ARE REPEATED**

### **STEP UP REPEATED**



**(SECTION TWO PART TWO)**

**GRASP SPARROWS TAIL IS ALSO REPEATED (STEP UP, ROLL BACK, PRESS AND PUSH.)**

**SINGLE WHIP REPEATED**

Cloud Hands – This is the main form used for advancing on an opponent. Rocking back and forth from right to left with feet shoulder width apart; we can wave our hands back and forth with our feet and cloud the mind of an attacker. As he attacks we step quickly right or left keep him at an angle. Then we quickly utilize *front kick sweeping hand forward* or *Single Whip*. then we can proceed into a transitional move.

*Cloud Hands* is also used to draw out an opponent's energy when he grabs your arm or tries to lock it using *Chin-na*. It can also be used as a *sideways ward off*. Another important point to remember is using horizontal energy to strike your palm outward at an attacker approaching you from your side. Thus in this form we find side-striking.

High Pat on Horse – In this form we stretch outward with our upper arm striking with the back of the palm. This is a roll back position that is used to pluck the arm of the opponent. The arm lower arm protects the family jewels and from this position we can easily move into *piercing palm* or *fist under elbow*.

Separate Feet Right – This is a *roll back* form that takes advantage of diagonal positioning. The outstretch arm can serve as a *palm strike* or *stiff-arm*. *Piercing palm* or *Brush Knee Twist Step* are nice follow up forms during a fight when you're in this position.

Turn Body and Kick with Heel – This is used to front kick a person in the chest with a corresponding sweeping palm that uses *single whip* power. This is usually used as the first striking technique after using *cloud hands*.

#### **SIDE STEP LEFT AND KICK ARE REPEATED**

#### **BRUSH KNEE STRIKES REPEATED**

Advance step and plant punch (groin punch) – This is used at close range because it is dangerous to punch downward when someone is on-guard. This should be used with caution. *Shoulder stroke* should be used immediately afterwards regardless of executed accuracy of the punch.

#### **OBVERSE TURN BODY IS REPEATED**

#### **STEP UP PARRY AND PUNCH REPEATED**



**(SECTION TWO PART THREE)**

**NOTE:** Separating hands after punch is used as a point strike with fingertips to the throat. This is not shown in the pictures but can be observed on video.

**HEEL KICK IS REPEATED**

Left Hit Tiger Form – This attacking technique is used as a combination striking effort. You can choose which hand will reveal your energy. This form uses a hooking punching motion to the head and kidney's. This can only be used at a close range and is used most wisely stepping in at an angle. *Pushing* is used after completion of this effort.



**HIT TIGER IS REPEATED**  
**HEEL KICK IS REPEATED**

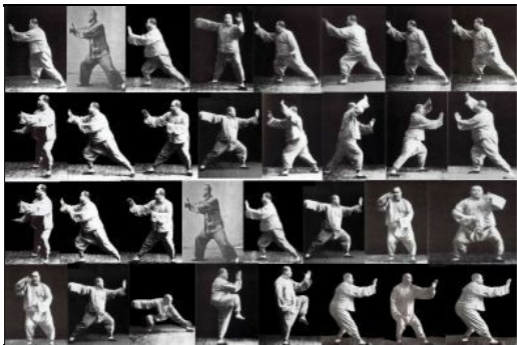
Twin Winds Penetrate the Ears – This technique is used after hitting your attacker's chest according to the Yang family transmissions. Striking both the ears quickly, you must displace your weight and be ready to *roll back* after striking. A smart opponent will use groin kick against this.

**HEEL KICK REPEATED**  
**PIVOT SPIN & HEEL KICK REPEATED**

**DEFLECT, PARRY & PUNCH REPEATED**

**NOTE:** Seal off with hands forward is used as a transitional move after attacking.

**CLOSING FORM CROSS HANDS REPEATED**



**(SECTION THREE PART ONE)**

**TIGER, RETURN TO MOUNTAIN REPEATED**

**GRASP SPARROWS TAIL REPEATED**

**SINGLE WHIP REPEATED**

**PART HORSES MANE SAME AS FLYING OBLIQUELY**

**WARD OFF REPEATED**

**GRASP SPARROWS TAIL REPEATED**

**SINGLE WHIP REPEATED**

Fair Lady Threads Shuttle – This technique is most accurately used from an angle when an attacker strikes with his fist toward your head. The rising upper arm protects the head and rides the puncher's arm; then the other hand strikes the side of this body around the armpit area using turning power that is similar to *Tiger Mountain* form. The impact of this strike has lifting power that can knock an opponent down. The natural position after this strike is a *roll back* similar to *Repulse Monkey* as the upper arm rolls downward in a striking palm motion.

**GRASP SPARROWS TAIL REPEATED**  
**SINGLE WHIP REPEATED**  
**CLOUD HANDS REPEATED**  
**SINGLE WHIP REPEATED**

Crouching Single Whip – This can be used to lower yourself while rolling back from high strikes. You can then rise upwards and use the lead hand to attack the groin region. Grabbing the opponent's front foot is also another option from this position. The next natural movement is *Golden Cock Stands on one Leg*.

Golden Cock Stands on one Leg – This technique is used with forward rushing energy to elbow and knee the opponent. If one of the two strikes land, then you have reached your goal. The next frugal movement after this strike is *Repulse Monkey* or *Carry Tiger to Mountain*.

**GOLDEN COCK STANDS ON ONE LEG REPEATED**  
**REPULSE MONKEY IS REPEATED**



**(SECTION THREE PART TWO) ENDING  
FLYING OBLIQUELY IS REPEATED  
RISE HANDS UPWARD IS REPEATED  
WHITE CRANE SPREADS WINGS IS REPEATED  
BRUSH KNEE REPEATED  
NEEDLE TO SEA BOTTOM REPEATED**

**FAN THROUGH BACK REPEATED**  
**TURN BODY REPEATED**  
**WHITE SNAKE DARTS TONGUE REPEATED**  
**STEP UP PARRY AND PUNCH REPEATED**  
**GRASP SPARROWS TAIL REPEATED**  
**SINGLE WHIP REPEATED**  
**CLOUD HANDS REPEATED**

High Pat on Horse Piercing Palm – This is used after turning to opponent approaching the side. *Using High Pat on Horse*, you can *deflect or catch punch* and then move into *Piercing Palm strike* to the throat.

The secret transmissions say, “suddenly hidden, suddenly revealing” - when speaking of this slight of hand combat move.

**TURNING TO CROSS LEG KICK REPEATED**  
**ADVANCE STEP TO LOW PUNCH REPEATED**  
**GRASP SPARROWS TAIL REPEATED**  
**SINGLE WHIP REPEATED**  
**CROUCHING SINGLE WHIP REPEATED**

Step up to seven stars – The arms cross forming a rack with the hands. The drawing forward motion from *Crouching Single Whip* can create an *upward swinging fist punch* to the solar plexus or chin. The two hands crossed are also said to have *ward off* potential according to Yang Chengfu’s manuals. The next natural combat-candence after this form would be to *roll back* using *Repulse Monkey*, or *sealing with hands forward*.

**RETREAT TIGER TO CRANE SPREADS WINGS REPEATED**

Turn Body, Sweep Lotus Kick – The *turn body move* is a three hundred sixty degree rotation off of a pivot foot. This circling motion creates awareness of multiple attackers coming in toward your center. The arms are outstretched forward before the kick and represent *warding off ability and sensing*. The

motion of the *Lotus Kick* is circular making it hard to block when aimed at the face. It can also be used to kick the chest of an opponent at an off angle. The next natural movement of progression is *rolling back, or pushing*.

Draw the bow and shoot the tiger – This striking motion uses the *crossing punch technique* displaying horizontal power. These sneaky punches are great when your opponent is at an angle or off to your side. *Roll back to crouching single whip* is the next natural move.

**DEFLECT, PARRY AND PUNCH REPEATED**  
**LIKE SEALING AND CLOSING REPEATED**  
**CROSS HANDS REPEATED**  
**END OF SET**

**These are a few stances used by fighters and pugilist that we can learn from to launch more frugal attacks.**



Wing Chun Stance



Basic street fighting Stance





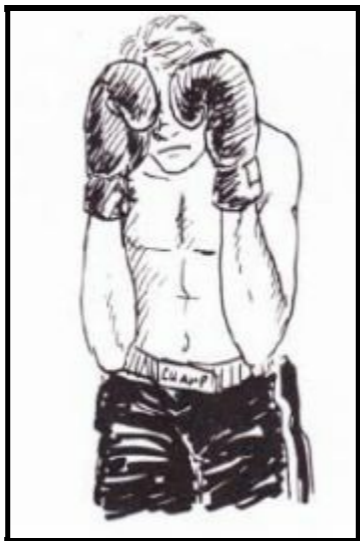
Open Philli Shell Stance



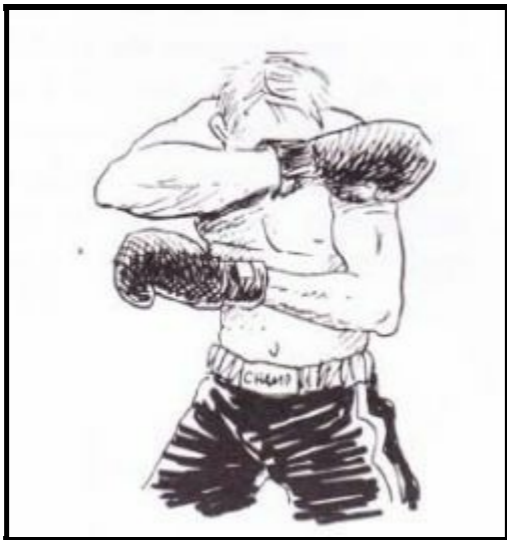
Closed Defensive Shell Stance



Defensive ward off Stance



High Peek a Boo Stance



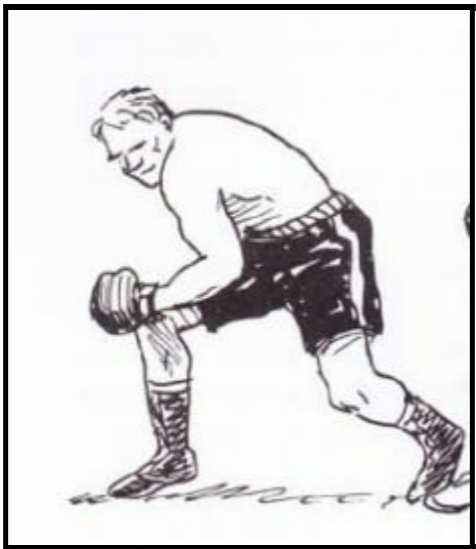
Cross Philly Shell Square Stance



Stale Mate Side Stance

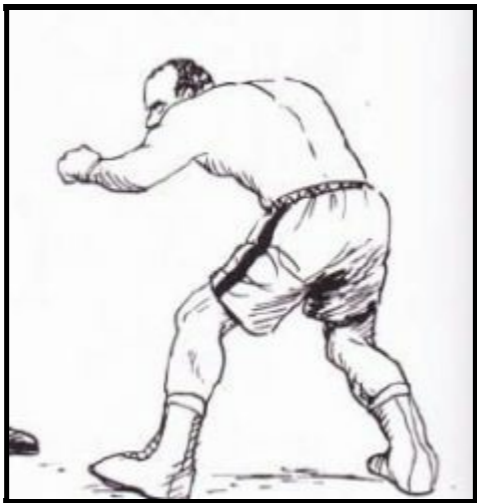


Defensive Wrap Stance

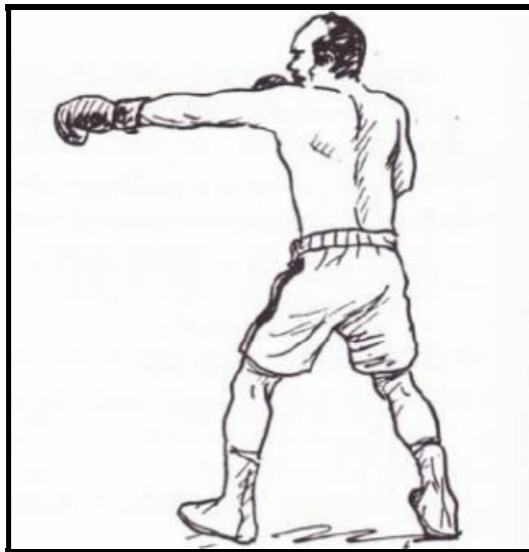


Crouch Stance

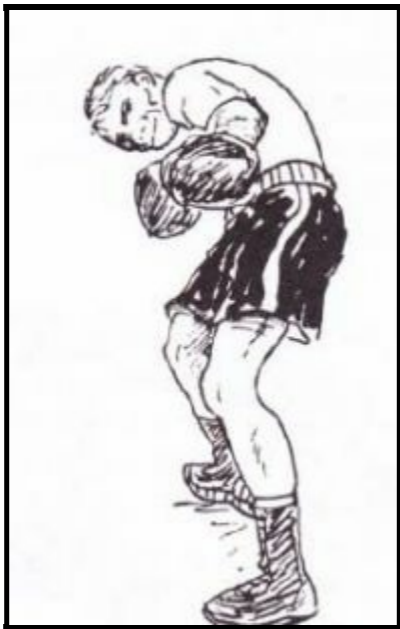




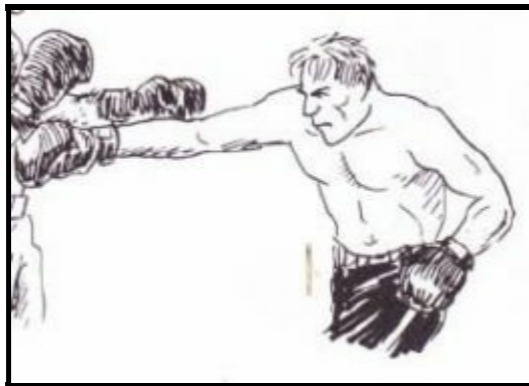
Approaching Crouch Stance



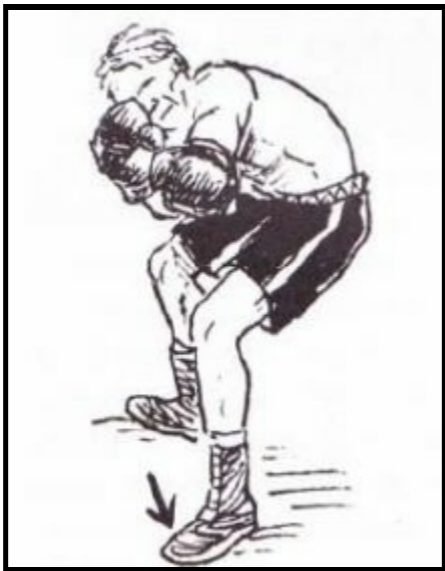
Jab Punching



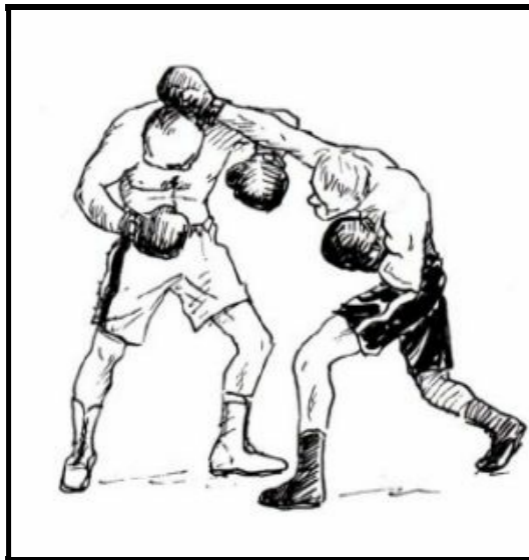
Jabbing in the Crouch Punching



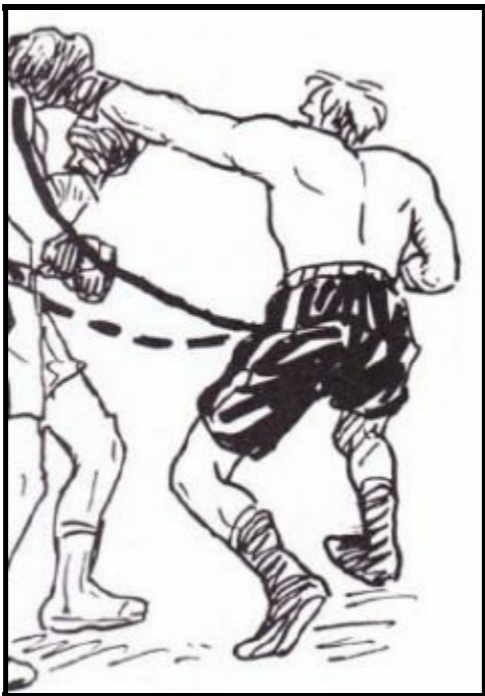
Cross to the body Punching



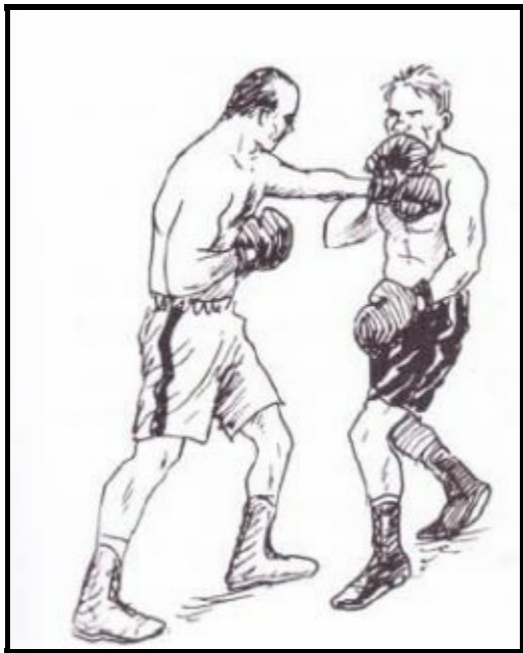
Low Crouch to Body Punching



Wild Over Hand Punching

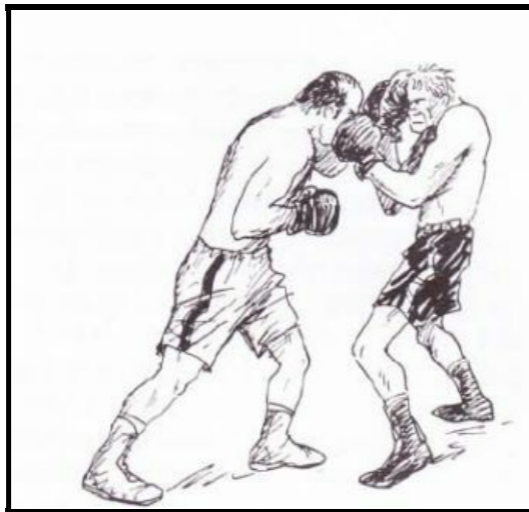


Hooking to the head Punching



Catching Punch to the Chest





Coming in close for Uppercut or Hooking



Moving off the Jab

There seems to be a new MMA craze these days that has a lot of people thinking that Boxing is the end-all be-all of fighting. This is simply not true. In the Tai Chi Chuan secret transmissions we are advised to move fast when the opponent moves fast and to move slowly when the opponent moves slow. In this manner we are mirroring him and directing our focus or spirit (shen). A

boxer may strike fast and powerfully and he also may move well off his front leg but he is at a wide disadvantage for many reasons.

Firstly, he is not wise to kick to the body and knees. He has no cover for this, and this is our first choice of strike off an angle. Secondly when in the clinch position or after getting wrapped up he has no balance to respond to our core trigram maneuvers. He is literally naked standing there trying to grab onto you. This is the bread and butter of Tai Chi Chuan. Thirdly we can manipulate him easily using *Central Equilibrium*. We sink our chi and his is expiring through out his body from all the bouncing around and useless movement.

## CHAPTER FIVE

### Polar Nei Kung

The inner transmissions that pertain to the **qi** and spirit in Tai Chi Chuan are many in number. I go into great detail on this in my three books of the *Wisdom of Wudang* trilogy available at [www.fightmonks.com](http://www.fightmonks.com) .

Suffice to say that sinking the chi is one of the physical transmissions from novice to adept through out the Yang Tai Chi Chuan family history. The method that was shown from Chen Manching to Robert W. Smith was the Pop Sicke drill. Pictures of this below.



Breathe in and expand the arms outward and then breathe outward. Drop your hands letting your entire weight drop into one foot. The other leg supports the weighted leg by, *brushing knee against knee*, as in the picture above. Finally drop your hands into a downward triangular position and breathe out all the air from your lungs. Alternate between left and right legs. The mind should direct the chi down through the foot and into the ground. This is what is meant by *sinking the qi*.



We can also practice sinking our *qi* using this elevated position. This position is very useful because we are balanced on one leg and have our arms raised high to head level. Thus we must keep our shoulders and elbows relaxed to properly sink the weight into the foot; directing the key downward into the earth with our mind using *yi* and *shen*.

(TT. liang golden cock)



**Golden Cock Stands on one leg is also a great position to work on sinking our chi in an elevated position.**

Many practitioners of Tai Chi Chuan forget about the physical aspect of training. To create a better polarity in our practice we must both yin and yang exercises. Below are pictures of exercises for internal and external strength training. Though external strength is not needed in fighting using Tai Chi Chuan, we need it to stave of muscle atrophy in the aging process. Many people overlook this and don't strengthen their muscles and end up paying for this mistake as they advance in age.

## NEI KUNG LIGHT EXERCISES









**Toe touches. Pay attention to toe positioning.**









**Toe-Ups. Pay attention to foot placement.**



**Front bends to stretch calves.**







Squats, natural and wide





Side touches





Side Bends



Lunge and stretch legs





Touch the sky for stomach and back







Side twists for waist and hips





Arm swings wide, front and reverse for shoulders  
Chest and back









Cross swings for chest and shoulders









Behind the back swings for triceps and back





Bending behind the head swings for shoulder blades and inner back muscles.





Lateral arm swings up and down for shoulders and back

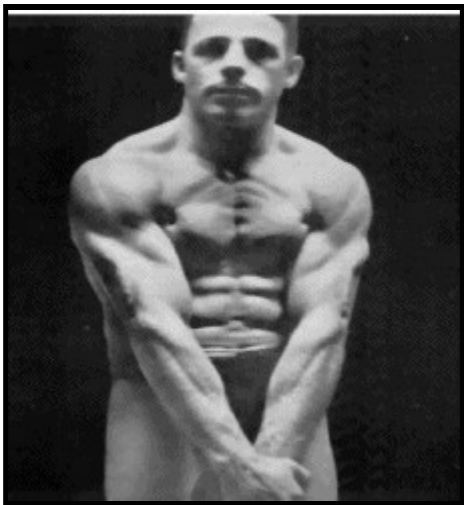


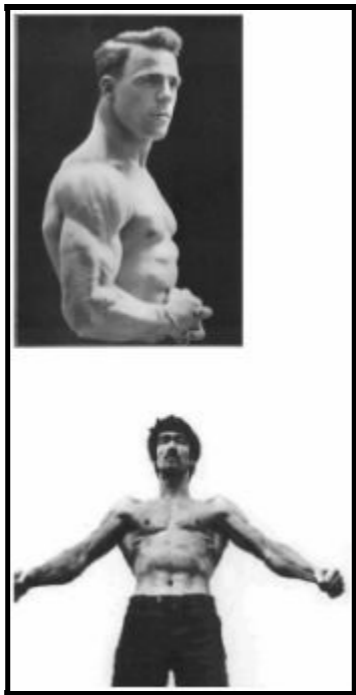




One leg weighted squats for legs

**Isometrics for muscles without weights**





Simply flexing the muscles for six seconds and then releasing builds strong muscle tissue.



Stand in a door way and push outward with arms for back muscles.



Use a pull up bar and push upward and downward with forearms against it.  
This builds shoulders and traps.



Push against door panel at different angles. This builds chest. Keep the butt isolated against other door ledge.



Use manual arm resistance pulling upward to build shoulders.



Push outward and pull with resisting arm to create isolation. Build shoulder cuffs.





Push inward and flex for chest and shoulder muscles.



Flex back muscles in this position slots



Push hands together at different angles for chest growth.



Flex biceps with arm resistance

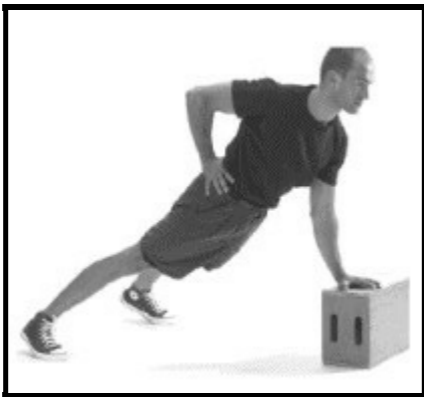


Flex triceps with arm resistance





Strengthen wrists, fore arms,  
shoulders and chest in one go.



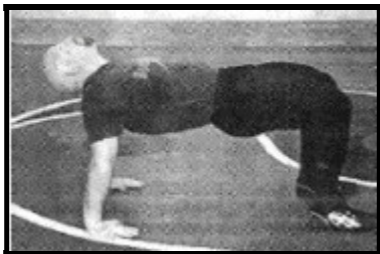
One arm supports build chest fast.



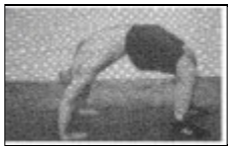
Yoga front dog position is great for shoulders and upper chest



Work your way up to one finger push ups



Backbridge for arms and back



Backbridge extension for full body muscle control

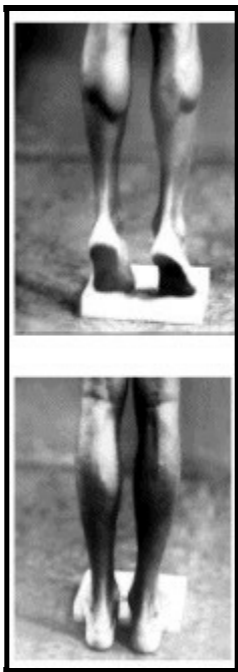




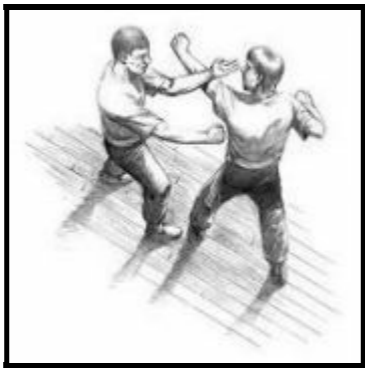
One leg crawlers for leg development.



Full squat hopper for legs



Toe ups on block or book for calves.



Find a partner and keep working hard on developing your fighting skills. Keep in

mind and adhere to Tai Chi Chuan principles.



## FINAL NOTES

## THE SECRETS OF THE EIGHTEEN LOCI

Ward off is in the two arms.

Roll back is in the palms.

Press is in the back of the hand.

Push is in the waist and feet.

Pull down is in the fingers and feet.

Split is in the two forearms.

Elbow stroke involves bending the limbs.

Shoulder stroke employs shoulder against chest.

Advancing is found in Cloud Hands.

Retreating is found in Repulse Monkey.

Gaze left is in the Three Forwards.

Look right is in the Seven Stars.

Stability involves waiting for an opportunity.

The bulls-eye is reached by attacking from the side.

Clumsiness results from double-weighted-ness.

Agility derives from single lightness.

Emptiness means not attacking.

Fullness means attacking.

## **SONG OF VICTORY**

**By William B.**

Advance and retreat with full and empty keeping  
the weight hidden in one foot at a time.  
double-weighted means your energy is trapped,  
you will be easy topple and are top heavy,  
when the weight remains low under the foot,  
the hand upon impact will become heavy as a hammer,  
move gracefully through the eight trigrams,  
remember your circle of infinite moves,  
strike primarily with foot and palm,  
find temple, neck, groin, knee, and kidney,  
use piercing palm to the neck and eyes,

use flat palm against the bone,  
pull when he pushes, push when he pulls,  
pull down when he wards off,  
roll back when he presses and strikes,  
sink deep into the foot when he tries to throw you  
or uses grappling,  
the eight trigrams of bagua already exist  
inside the Tai Chi, the five fist of xingyi  
already exist inside the Tai Chi,  
there is nothing left,  
there is no angle we can't circle,  
there is no strike we can't cover and bend,  
there is no movement we have not seen,  
our stability is from patience,  
our agility is in cloud hands,  
our power is in the four directions,  
our techniques hidden in the four corners,  
the eight trigram moves are our defense against  
our inner circle,  
we breathe deep into the belly and relax it,  
we breathe out and become heavy in the foot,  
we command our breath in when light and move,  
we command it out when we stabilize, root and attack,  
we find the angles and circles,  
we meet our targets hard because we are soft,  
we are a swift movement away from victory.

## REMINDER

Most experienced Taiji players understand the basic tenants of the taiji classics such as: **A.** Avoiding double weighted ness on offense issuing or defensive positioning, **B.** Using mind/spirit intention YI/SHEN and not LI or force while



issuing. C. The correct alignment of the body from the Head to the Foot. Important points are a raised head and straightened spine, rounded shoulders, relaxed hips and legs etc.

**The theory of central unified weight states:** when the body and mind are fully relaxed the body is able to concentrate (**whole body weight**) via (**gravity and spirit**) into a focused point under the foot. This can be done with two feet but our theory states: **The weight/force is greater using single weighting versus double weighting. This force is also greater when the two feet are in a relatively close position.** (Not further than shoulder width apart) The reason is that the mass of the body when the legs are closer unifies and drives the weight into the soles of your feet.

## **THE MIND**

The mind is the most important component in making everything possible. It allows you to relax and rely on skill and conscious energy to handle your opponents. There are a few mental exercises that you can practice to enhance your fighting and push hands game.

1. When practicing your Tai chi forms, while you roll back on the back foot, imagine your opponent is coming in at full speed, the more aggressive he comes in at you the more relaxed you become. Now if he finds your center when you roll back you will visualize displacing your center slightly and turning your axis to the left or right.

2. While you are working on your pushing forms, roll forward with your weight on the front leg and visualize that your mind is in your foot. As you exhale, your energy is coming through your wrists & palms of hands. Very little force is needed.

3. Stand up erect in the Wuji position. Now empty your mind and let the weight drop to your feet. (Arms to your side with your hands open and fingers relaxed.) Make sure your shoulders are relaxed, stomach out, (gravity is pulling your arms down,) slightly flex the sphincter & bend the knees slightly; relax the bottom trunk. All the weight should drop to your feet. Stay in this position and raise your arms with your fingers spread. (Alternate positions) Now place all the weight on your right foot, leaving your left foot empty. Then change the weighted-ness to your left foot. Now alternate back and forth. Turn your trunk to the right with your feet facing forward. (Now to the left) Alternate the weight in your feet as you turn your trunk to the right and then to the left. You should be turning only your axis and maintaining the **C.U.W.T** during your exercises.



As you continue to stand erect in your posture training your spine will start to straighten up and your posture should improve immensely. Let us look at some pictures for the sake of exercises and drills.



Author in Wangjing China behind my apartment building. This is a great standing drill to practice planting the right and left feet. Practice standing on both legs to help you develop inert balance control.



Swing leg horizontally and keep one planted. **The Heisman Drill** can help you improve your horizontal rooting.



**The Running Man drill** is used to help develop straight forward pushes against opponents. Swing leg front to back and keep one leg planted. Make sure to work both legs.





**Pretzel stepping** in a zig zag fashion helps you to develop balance in awkward situations while moving.





Single leg balance bends help develop strength in the knee and twitch muscles in the shin and ankle. This also helps develop single-leg balance control and works the thighs.



The Pop Sickle Drill popularized by the late Chen Manching. Is wonderful for developing a deep root for using the **Central Unified Weight Theory**. Balance weight on one leg with the knee slightly bent.

Use the other leg to push down using the inside of the knee to create deep downward pressure on the leg holding the weight. Alternate legs using this drill.

In this pic the weight is on my left leg and the right is hugging it, pushing it downward.



In this picture the weight is on my left.  
**THE POP SICKLE DRILL**

2

2. While you are working on your pushing forms, roll forward with your weight on the front leg and visualize that your mind is in your foot. As you exhale, your energy is coming through your wrists & palms of hands. Very little force is needed. 89

A

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ADVANCE STEP TO LOW PUNCH REPEATED GRASP SPARROWS  
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Advance Step, Deflect, Parry and Punch – While advancing the palm of your arm comes forward to strike, block/deflect, or stiff-arm. Finally a punch is delivered to the opponent's solar plexus or chest. 42

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author 3

Author in Wangjing China behind my apartment building. This is a great standing drill to practice planting the right and left feet. Practice standing on both legs to help you develop inert balance control. 90

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By William B. 87

by William Beattie of Fightmonks.com 2

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*This book is dedicated to the people that work hard and stay humble...*