



Yang Style of T'ai Chi Ch'uan
Long Form, 108 Movements,
First Section



#	Direction Facing	Name of Movement	Comments
1.	S	Preparation	Standing Wu Chi, Pause, Compose oneself, Head up Arms at sides, Feet together, Relax
2.	S	Step Out, Opening Move	Step to the left side, 50R/50L, Stand tall Raise and lower the arms, Sink, Bend knees, Sung-Relax
3.	S	Ward-Off Left	Step to the left side, L arm Peng Ward-off (Peng) to the left side, 30R/70L
4.	W	Grasping the Sparrow's Tail	Step to the right side, Face W Ward-off (Peng) to the right side, 70R/30L Roll-back (Lu), 40R/60L Press (Ji), 70R/30L Push (An), 70R/30L
5.	E	Single Whip	Circle Arms 180° then back, beak R fist, Turn L palm out, Press palm L, 30R/70L
6.	SW	Raise Hands, Shoulder Stroke	Lift hands, 30R/70L, R hand high, Step with R foot Shoulder stroke (Kao), L palm to R shoulder, 70R/30L
7.	E	White Crane Spreads Its Wings	100R/0L, Face E, Right hand up high
8.	E	Brush Left Knee	Step L leg, Brush L knee, Palm strike R hand, 30R/70L
9.	E	Play the Pi Pa (Guitar, Lute)	100R/0L, Left arm high
10.	E	Brush Left Knee, Twist Step	Step left L, Brush L knee, Palm strike R hand, 30R/70L, #8
11.	E	Brush Right Knee, Twist Step	Pivot on L foot, Step R leg, Brush R Knee, Palm strike L hand, 70R/30L
12.	E	Brush Left Knee	Pivot on R foot, Step L leg, Brush L Knee, Palm strike R hand, 30R/70L, #8
13.	E	Play the Pi Pa	100R/0L, Left arm high, #9
14.	E	Brush Left Knee, Twist Step	Step L leg, Brush L knee, Palm strike R hand, 30R/70L, #8
15.	E	Step Forward, Deflect, Parry, Punch	Turn left, torso S, Pivot-Twist on L heel, 60R/40L Step forward with R leg, Back fist with R hand, Intercept-block with L hand, Twist R foot, Sink, Move R fist to R hip, 70R/30L Step forward with L foot, Punch with R arm, R fist strike, L hand to R forearm, 30R/70L
16.	E	Apparent Closing, Push	Pull arms in, cross block, Push out with both palms, 30R/70L
17.	S	Cross Hands	Hands circle down and up, cross hands at chest with R in front, 50R/50L, Face S



**Yang Style of T'ai Chi Ch'uan Long Form,
108 Movements, Second Section, Part I**



#	Direction Facing	Name of Movement	Comments
18.	S to NW	Embrace the Tiger, Return to the Mountain	Move arms S to NW, Brush R knee, L palm strike, R hand at waist, 70R/30L
19.	NW	Grasping the Sparrow's Tail	Ward-Off with R hand, #4 Roll Back, 40R/60L, #4 Press, 70R/30L, #4 Push, 70R/30L, #4
20.	E	Observe Fist Under Elbow	Circle arms 180° to SE then back, Twist L foot, Short step L foot twist, Step wide R leg to E, Turn E, Step E with L heel, 100R/0L, L hand high, R fist under L elbow
21.	E	Step Back, Repulse Monkey – Right	Face E, Move back W, Step back L leg, R palm forward, 20R/80L
22.	E	Step Back, Repulse Monkey – Left	Face E, Move back W, Step back R leg, L palm forward, 80R/20L
23.	E	Step Back, Repulse Monkey – Right	#21
24.	SW	Diagonal Slant Flying	Step to SW with R foot, R hand high and out, L hand back and low, 70R/30L
25.	SW	Raise Hands, Shoulder Stroke	Lift Hands, 30R/70L, R hand high, Step R foot, #6 Shoulder stroke (Kao), L palm at R shoulder, 70R/30L, #6
26.	E	White Crane Spreads Its Wings	100R/0L, Face E, R hand up high, #7
27.	E	Brush Left Knee	Step L leg, Brush L knee, Palm strike R hand, #8
28.	E	Needle at Sea Bottom	100R/0L, L toe stance, R hand down
29.	E	Fan Through the Back	30R/70L, L hand forward from shoulder, R back at face
30.	W	Turn, Chop with Fist	Turn 180°, Chop down with R fist, R fist to waist, L palm strike, 70R/30L
31.	W	Step Forward, Parry and Punch	#15
32.	W	Ward-Off Right	Step forward R leg, Ward-off (Peng) to R side, 70R/30L, #4
33.	W	Grasping the Sparrow's Tail	#4: Roll back, Press, Push
34.	E	Single Whip	Circle hands R to L then back, Step L leg, L Palm strike, 30R/70L, #5
35.	S	Wave Hands Like Clouds	Wide spread hands R high, Step E with R foot, Move hands L to R with R hand high, Step E Reverse hands move R to L, Step E Reverse hands move L to R, Step E Reverse hands move R to L; Palms face body,
36.	E	Single Whip	Hands L to R circle, beak R hand, L Palm strike, #5
37.	E	High Pat on Horse	Set L toe stance, 100R/0L, R hand at face palm down, R hand at waist palm up



**Yang Style of T'ai Chi Ch'uan Long Form,
108 Movements, Second Section, Part II**



#	Direction Facing	Name of Movement	Comments
38.	ESE	Kick with Right Toe	Step to NE with L foot, Circle hands, Separate Hands, Kick with R toe, 0R/100L
39.	ENE	Kick with Left Toe	Step to SE with R foot, Circle hands, Separate hands, Kick with L toe, 100R/0L
40.	W	Turn, Kick with Left Sole	Pivot on R foot 180° L, Separate hands, Kick with L sole, 100R/0L
41.	W	Brush Left Knee, Twist Step	Step L leg, Brush L knee, Palm strike R hand, #8
42.	W	Brush Right Knee	Step R leg, Brush R knee, Palm strike L hand, #11
43.	W	Step Up and Punch Downward	Step L leg, Sink Down, Punch low with R fist, 30R/70L
44.	E	Turn, Chop with Fist	Pivot 180° to R, R back fist down, L palm strike, #30
45.	E	Step Forward, Parry and Punch	Advance step R foot, Pivot on R foot, Parry, Step forward with L foot, Punch with R fist, 30R/70L, #15
46.	E	Kick with Right Sole	Circle hands, Separate hands, Kick with R sole
47.	N	Strike Tiger, Left Side	Step to N with L leg, Face NNE, Intercept with R hand, L fist high, R fist at chest, 20R/80L
48.	S	Strike Tiger, Right Side	Turn to R, Step to S with R leg, Intercept with L hand, R fist high, L fist at chest, 80R/20L
49.	E	Kick with Right Sole	Circle hands, Separate hands, Kick SE with R sole, 0R/100L, #46
50.	SE	Strike Opponent's Ears with Fists	Pivot on L foot, Raise R knee, Step with R foot, Box ears with both fists, 70R/30L
51.	E	Kick with Left Sole	Circle hands, Separate hands, Kick E with L sole, Arms wide, 100R/0L, #40
52.	E	Pivot Around, Kick with Right Sole	270° pivot on L foot, Circle hands, Separate hands, Kick with Right Sole, #49
53.	E	Step Forward, Deflect, Parry and Punch	#15
54.	E	Apparent Close	#16
55.	S	Cross Hands	#17



**Yang Style of T'ai Chi Ch'uan Long Form,
108 Movements, Third Section, Part I**



#	Direction Facing	Name of Movement	Comments
56	S to NW	Embrace Tiger, Return to Mountain	#18
57.	NW	Grasping the Sparrow's Tail	#19
58.	NW to SE	Oblique Single Whip	#5, 30R/70L
59.	W	Parting the Wild Horse's Mane - Right	R leg forward, split, R hand high, 70R/30L
60.	W	Parting the Wild Horse's Mane - Left	L leg forward, split, L hand high, 30R/70L
61.	W	Parting the Wild Horse's Mane - Right	#59
62.	S	Ward-Off Left	#3
63.	W	Grasping the Sparrow's Tail	#4: Ward-Off Right, Roll Back, Press, Push
64.	E	Single Whip	#5
65.	SW	Fair Lady Works the Shuttles - Left	Pivot 120°, Turn to L side, L hand high block palm out, R palm strike, 40R/60L
66.	SE	Fair Lady Works the Shuttles - Right	Pivot 270°, Turn to R side, R hand high block palm out, L palm strike, 60R/40L
67.	NE	Fair Lady Works the Shuttles - Left	Pivot 90°, Turn to L side, L hand high block palm out, R palm strike, 40R/60L, #65
68.	NW	Fair Lady Works the Shuttles - Right	Pivot 270°, Turn to R side, R hand high block palm out, L palm strike, 60R/40L, #66
69.	S	Ward-Off Left	#3
70.	W	Grasping the Sparrow's Tail	#4: Ward-Off Right, Roll Back, Press, Push
71.	E	Single Whip	#5
72.	S	Wave Hands Like Clouds	#35 Step E -Move from W to E
73	E	Single Whip	#5
74.	E	Snake Creeps Down	Squat down on R leg, snake down L leg with L hand
75.	E	Golden Rooster Stands on Left Leg	R hand over raised R knee, L palm down at waist
76.	E	Golden Rooster Stands on Right Leg	L hand over raised L knee, R palm down at waist
77.	E	Step Back, Repulse Monkey - Right	#21, move E-W, step back with L leg, R palm forward
78.	E	Step Back, Repulse Monkey - Left	#22, move E-W, step back with R leg, L palm forward
79.	E-W	Step Back, Repulse Monkey - Right	#77
80.	SW	Diagonal Slant Flying	#24
81.	SW	Raise Hands, Shoulder Stroke	#25
82.	E	White Crane Spreads Its Wings	#26

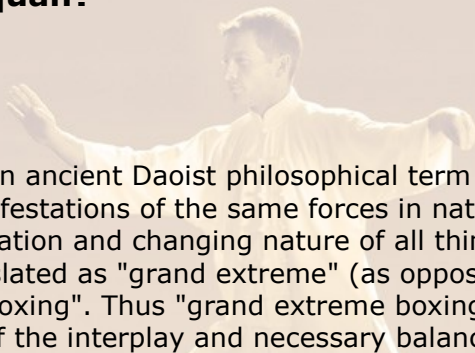


Yang Style of T'ai Chi Ch'uan Long Form,
108 Movements, Third Section, Part II



#	Direction Facing	Name of Movement	Comments
83.	E	Brush Left Knee and Push	#27
84.	E	Needle at Sea Bottom	#28
85.	E	Fan Through the Back	#29
86.	W	White Snake Darts Out Tongue	Pivot, Back fist, R palm strike upward, L palm up at waist, 70R/30L
87.	W	Step Forward, Parry and Punch	#31
88.	W	Ward-Off Right	#32
89.	W	Grasping the Sparrow's Tail	#33: Roll back, Press, Push
90.	E	Single Whip	#34
91.	N	Wave Hands Like Clouds	#35
92.	E	Single Whip	#36
93.	E	High Pat on Horse	#37
94.	E	Plain Crossed Hands with Spitting Tongue	Step out L leg, 30R/70L, L hand jab palm up, R palm in armpit
95.	W	Turn and Cross Kick	Pivot 180° to R, Cross Hands, Separate hands, Kick R heel, slap foot
96.	W	Step Up, Punch Downward	#43
97.	W	Ward-Off Right	#32
98.	W	Grasping the Sparrow's Tail	#33
99.	E	Single Whip	#34
100.	E	Snake Creeps Down	#74, Squat Down on R leg
101.	E	Step Up to Seven Stars	R leg steps forward, 10R/90L, Crossed fists in front
102.	E	Step Back to Tiger	R leg steps back, 90R/10L, R hand high, L hand at waist
103.	E	Lotus Kick	Pivot 360°, R leg Lotus Kick, Slap foot
104.	E	Draw the Bow and Shoot the Tiger	L to R waist pivot, 70R/30L, L fist straight forward, R fist at head
105.	E	Step Forward, Deflect, Parry and Punch	#15
106.	E	Apparent Close	#16
107.	S	Cross Hands	#17
108.	S	Conclusion	#1

What is Taijiquan?



The word *taiji* is an ancient Daoist philosophical term symbolizing the interaction of yin and yang, which are opposite manifestations of the same forces in nature. The dynamic interaction of yin and yang, underlying the relation and changing nature of all things, is epitomized in the famous "Taiji Diagram." *Taiji* is often translated as "grand extreme" (as opposed to *wuji*, which means "no extreme"), and *quan* means "fist" or "boxing". Thus "grand extreme boxing", or *Taijiquan*, is a pugilistic art rooted in the Daoist concepts of the interplay and necessary balance of yin and yang.

It is helpful to think of yin and yang as complimentary opposites - each fundamentally relies upon, and gives birth to, the other. So, for example, a fundamental theory of Taijiquan is that hardness comes from softness and quickness comes from slowness. In Taiji practice emphasis is placed on relaxing the body and calming and focusing the mind. Taiji form movement is performed slowly, accentuating the intention, mechanics, accuracy, and precision of the motion. By practicing in accordance with Taiji principles of softness and slowness, the practitioner will paradoxically begin to experience a quality of hardness and strength and efficiency of movement that are significantly different from that of ordinary natural ability. From the perspective of Western neural science and kinesiology for how improvements in power, quickness, and agility are made possible by the seemingly contradictory Taiji training principles of softness and slowness.

The martial arts of China are typically categorized as either "internal" or "external." Taijiquan downplays brute strength and natural ability and emphasizes learned motor skills, nurturing, and the accumulation of hardness through softness, and thus it is considered an internal martial art. Other popular internal martial arts include *Yiquan*, *Xinyiquan*, and *Baguazhuang*. Classification of a particular art as internal or external is useful in describing beginning training practices to novices, but it is ultimately an oversimplification of the martial arts. In their complete form many, if not most, external or "hard" styles also eventually seek to develop and incorporate an internal or "soft" aspect in their practice. Similarly, all practices of the internal martial arts are intended to develop *gong*, the physical aspect of which includes improvements in strength or power. In the classical literature, Taijiquan is referred to as the "science of power." And so it can be seen that the practices of internal and external martial arts eventually merge toward common ground (if not unification).

While Taijiquan was originally created as a martial art, it is also, importantly, a holistic art that develops and informs one's life. Physical, mental, and spiritual components are all integral to its practice, and this must be thoroughly understood to grasp the complexity of Taijiquan, to achieve high levels of skill, and to obtain the full benefits of practice. The balance of yin and yang, which is a central theory of the art, explains the linking of spiritual (yin and internal) and martial (yang and external) aspects. The classical literature and poetry of Taijiquan emphasize the importance of this dual cultivation of the martial and spiritual. For example, Chapter 19 of *The Yang Family Forty Chapters* explains,

Without self-cultivation, there would be no means of realizing the Tao. . .The spiritual is cultivated internally and the martial externally. . .Those whose practice is successful both internally and externally reach the highest level of attainment. Those who master the martial arts through the spiritual aspect of internal cultivation, or those who master the spiritual aspect through the martial arts attain the middle level. However, those who know only internal cultivation but not the martial arts, or those who know only the martial arts without internal cultivation represent the lowest level of attainment.

The holistic nature of the art is perhaps best summarized in the classical Song of Real Meaning, where the highest goal and purpose of Taiji is distilled into a single sentence:

With your whole being, develop your life.

Taiji as a living and growing art. It is not static or restricted to traditions and understandings of past generations, but continues to be enriched by thoughtful insights of each successive generation. Further, as with all art forms, Taiji is ultimately a deeply personal experience and expression of one's feelings, outlook, and understanding of life. One's inner spirit is not only nurtured and molded by Taiji practice, but also is inherently reflected in practice. The practitioner's spirit and competence is mirrored first in the mechanical movements of the form and later, as one assimilates the lessons from practice, in one's entire relation and interaction with the world.

Song of the Thirteen Postures

The thirteen principal postures are not to be underestimated. The source of meaning is in the waist.

You must pay attention to the turning transformations of empty and full, and the chi moving throughout your body without the slightest hindrance.

In the midst of stillness one comes in contact with movement, moving as though remaining still. According with one's opponent, the transformations appear wondrous.

For each and every posture, concentrate your mind and consider the meaning of the applications.

You will not get it without consciously expending a great deal of time and effort.

Moment by moment, keep the mind/heart on the waist.

With the lower abdomen completely loosened, the chi will ascend on its own.

The coccyx is centrally aligned, and the spirit threads to the crown of the head. The whole body is light and nimble when the head is suspended at the crown.

Carefully concentrate upon your study.

The bending, extending, opening and closing: let them come on their own.

Entering the gate and being led to the path, this must come from oral guidance.

To ceaselessly exert oneself in the method is self-cultivation.

If you ask, what are the criteria of essence and application?

Intention and chi are the authority, the bones and tissues the subjects.

If you want to find out where, in the end, the purpose lies,

it is to increase longevity and extend one's years, a springtime of youth.

This song, oh, this song, has one hundred forty words.

Every word is true and concise, there are no omissions.

If inquiry proceeds without regards to this,

one's efforts will be wasted, and this will only cause one to sigh with regret.