

TAIJI NOTEBOOK

your training companion to learn
Chen Taijiquan

Chen Style
Taijiquan

NETWORK



WWW.CTN.ACADEMY



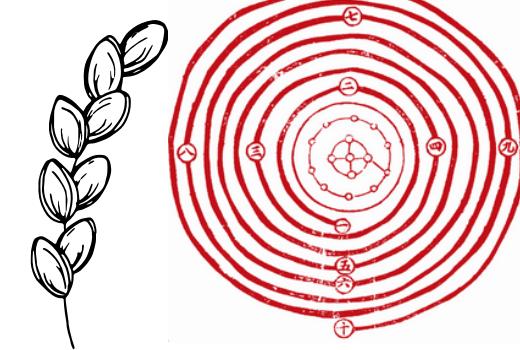
YOUR PATH - YOUR BOOK

THIS BOOK IS YOUR COMPANION ON YOUR TAIJI PATH! IT PROVIDES SOME BACKGROUND INFO AND HELPS YOU TO STRUCTURE SOME CONTENTS. YOU CAN ALSO USE IT TO WRITE DOWN AND DEEPEN ALL THE CONTENTS YOU HAVE LEARNED.

THE BOOK HAS BEEN DESIGNED TO BE CONTINUALLY EXPANDED. IT SHOULD BE FUN TO LEARN SO THE BOOK IS NOT ALWAYS 100% SERIOUS...

YOU CAN SIMPLY PRINT IT OUT AND THEN USE IT TO DRAW SKETCHES OF EXERCISES, POINTS, MUSCLES, LINES OF FORCE OR WHATEVER YOU WANT INTO THIS BOOK SO THAT OVER TIME IT BECOMES TRULY YOURS - YOUR OWN TAIJI BOOK. WE HAVE LEFT IT INCOMPLETE SO YOU CAN COMPLETE IT. THUS YOU WILL NEVER FORGET THE THNGS YOU PUT INTO THIS BOOK AND THEY WILL REALLY BECOME YOURS.

TRAIN DILIGENTLY, HAVE FUN AND ENJOY THE PROCESS!



HOW TO USE THIS BOOK

~~MAKE MISTAKES...~~

PRACTICE DILIGENTLY.

DRAW STUFF AND MAKE NOTES

TRAIN INTELLIGENTLY

TRAIN WITH YOUR HEART

TRUST YOUR GUT FEELING

TRAIN WITH FRIENDS

HAVE FUN!

LEARN GONGFU!



STARTING A TRAINING ROUTINE

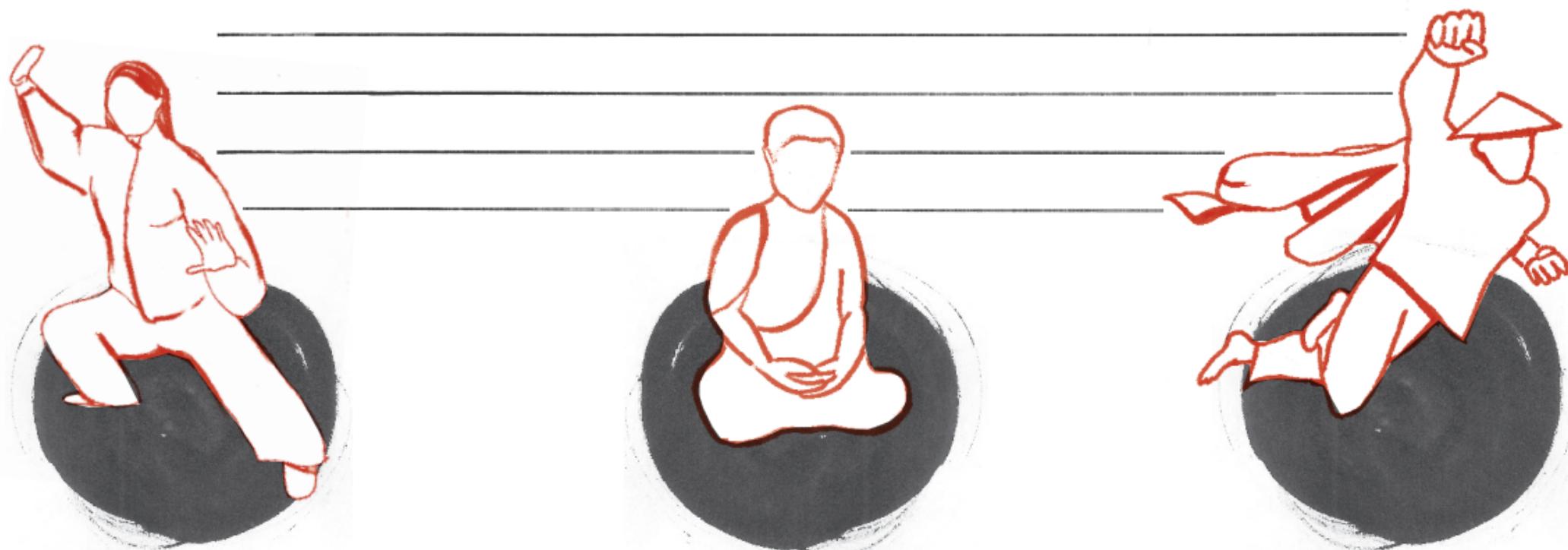


REFLECT ON YOUR GOALS & TRAINING MOTIVATION

TRY TO FIND YOUR LONGTERM GOALS AND ANCHOR THE GOOD MOMENTS YOU FIND IN YOUR TRAINING. THEY MIGHT HELP YOU ONE DAY...

WHY DO YOU WANT TO LEARN TAIJI GONGFU? WHAT ARE YOUR GOALS?

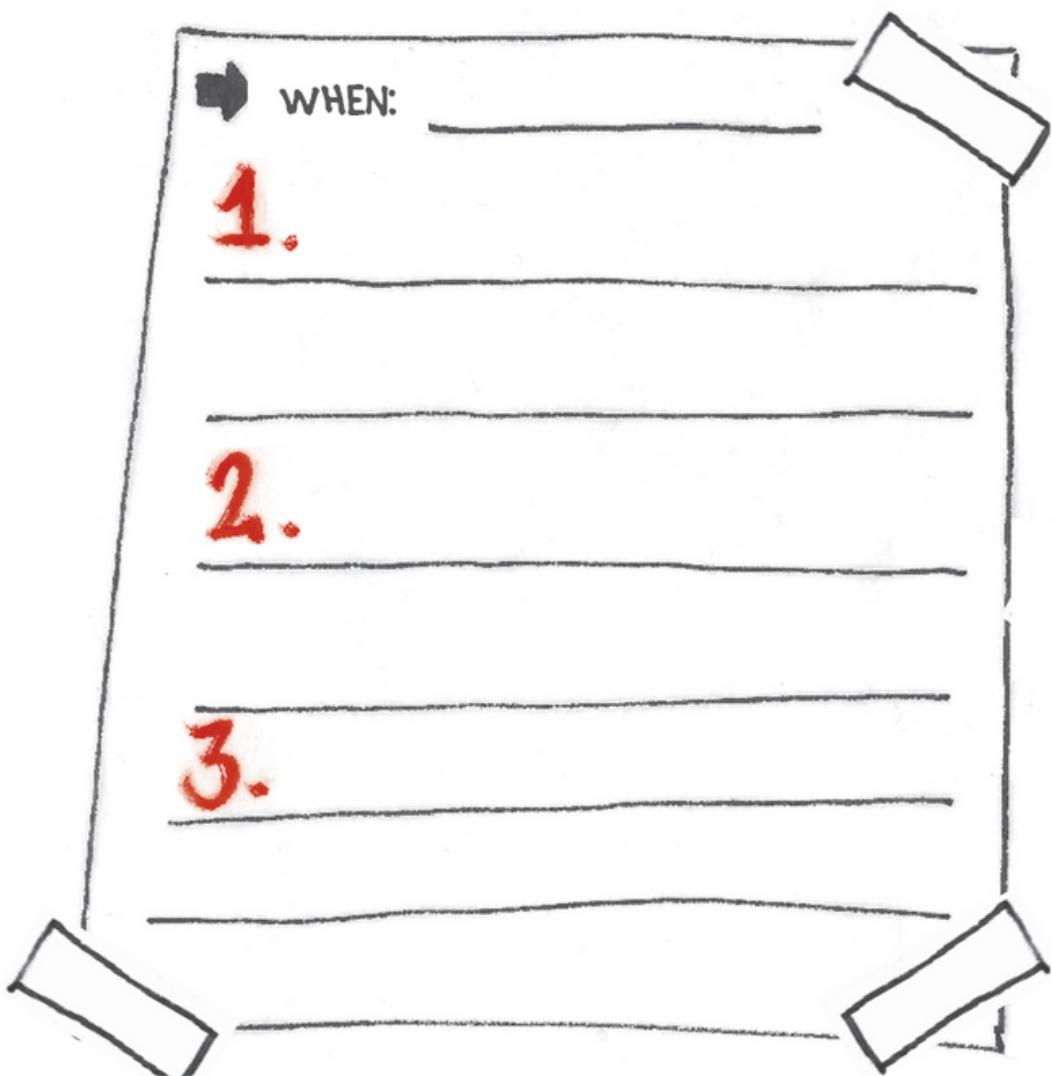
WHAT SUPERPOWER DO YOU WANT TO ACHIEVE FROM YOUR PRACTICE?



WHAT DO YOU TAKE AWAY FROM YOUR TRAINING TODAY?

Write down three things that you consider to be particularly important, groundbreaking, innovative, moving or -----.

A large, stylized pencil icon with a jagged, wood-grain-like texture. Inside the pencil, there is a list template. At the top left is a small black arrow pointing left next to the word "WHEN:". Below this are three numbered lines for writing: "1.", "2.", and "3.", each preceded by a horizontal line for notes.



WHAT DO YOU TAKE AWAY FROM YOUR TRAINING TODAY?

WHEN: _____

1.

2.

3.

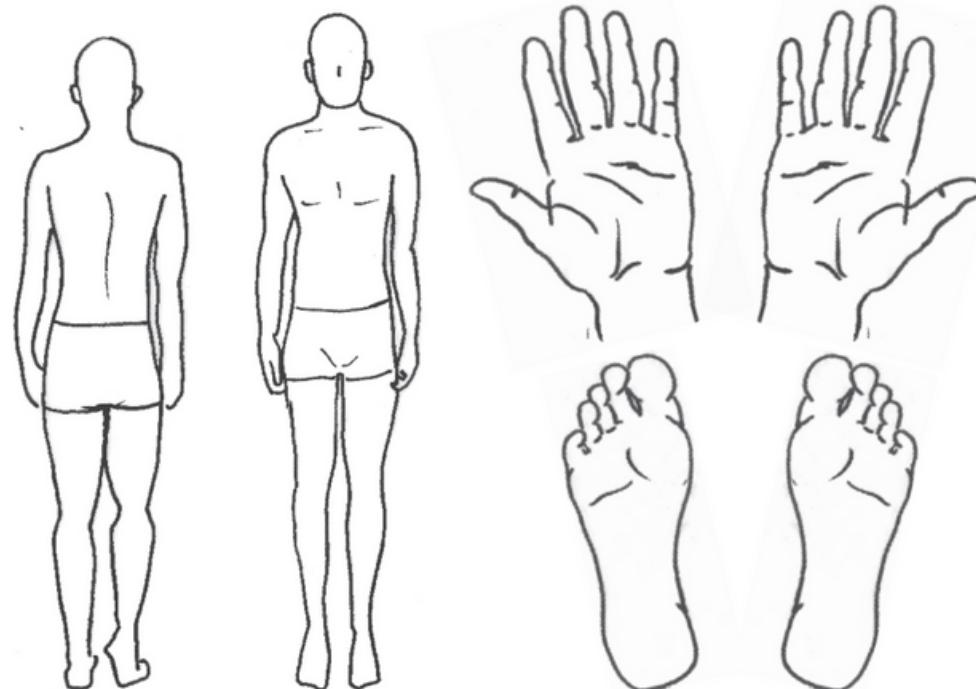
HOW DO YOU FEEL BEFORE AND AFTER TRAINING?

WHAT DIFFERENCES CAN YOU PERCEIVE?

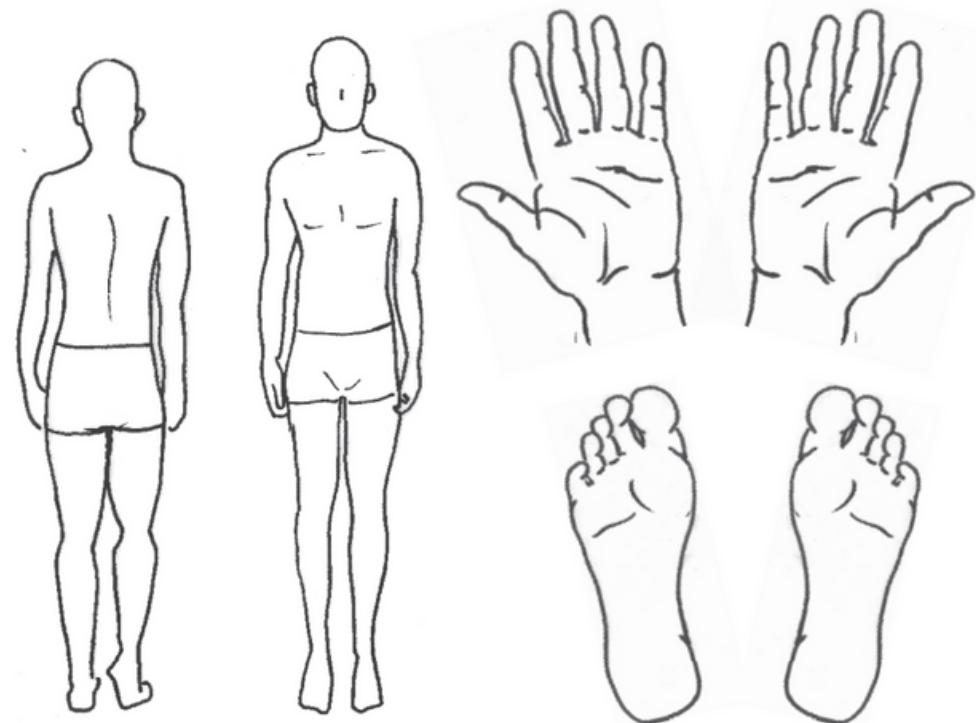
HOW IS YOUR MIND, HOW IS THE PRESSURE IN YOUR FEET, HOW DO
YOUR HANDS FEEL?

JUST DO A SHORT BODY SCAN BEFORE AND AFTER TRAINING AND NOTE
YOUR FEELINGS, WITHOUT JUDGEMENT!

BEFORE

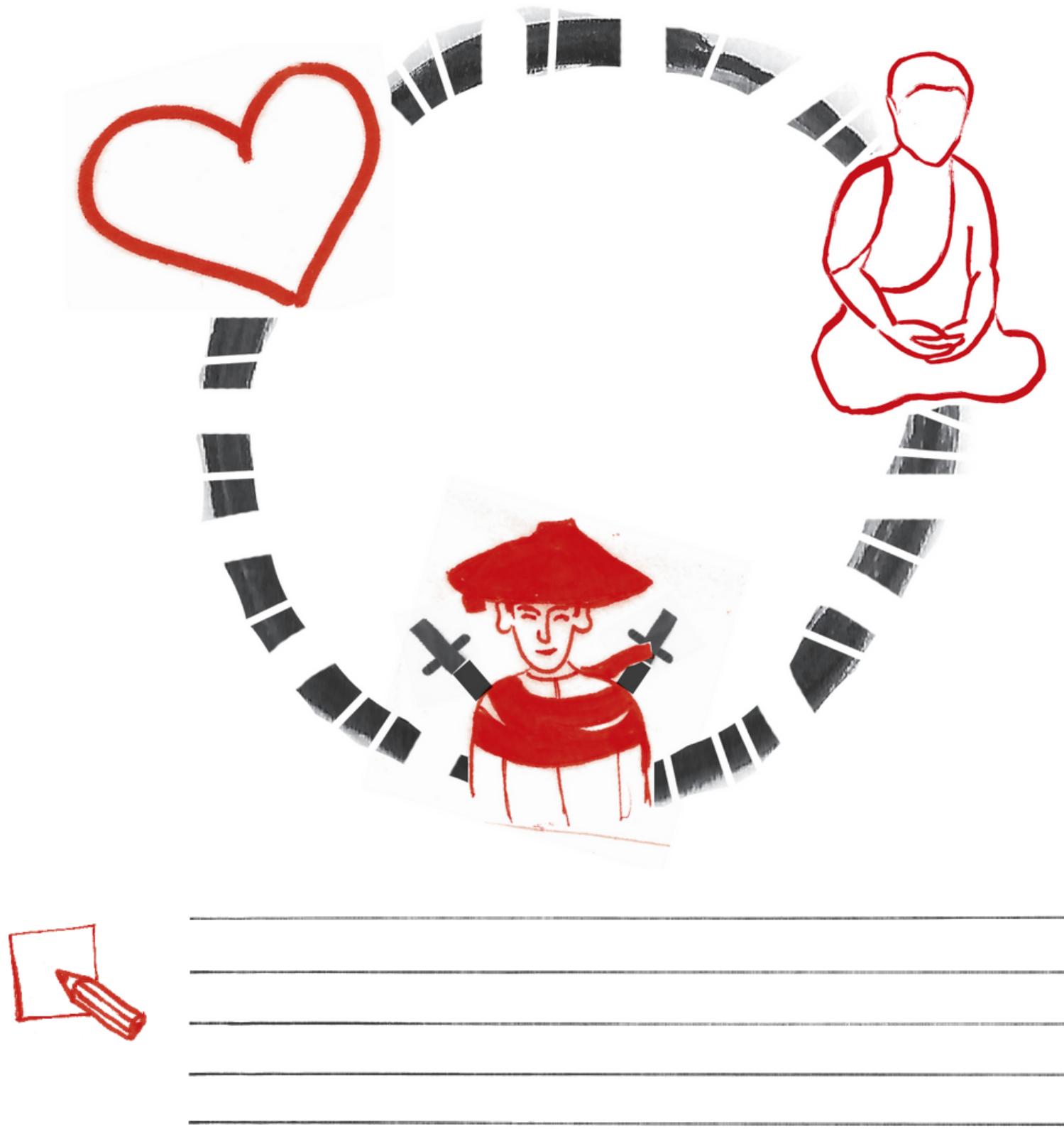


AFTER



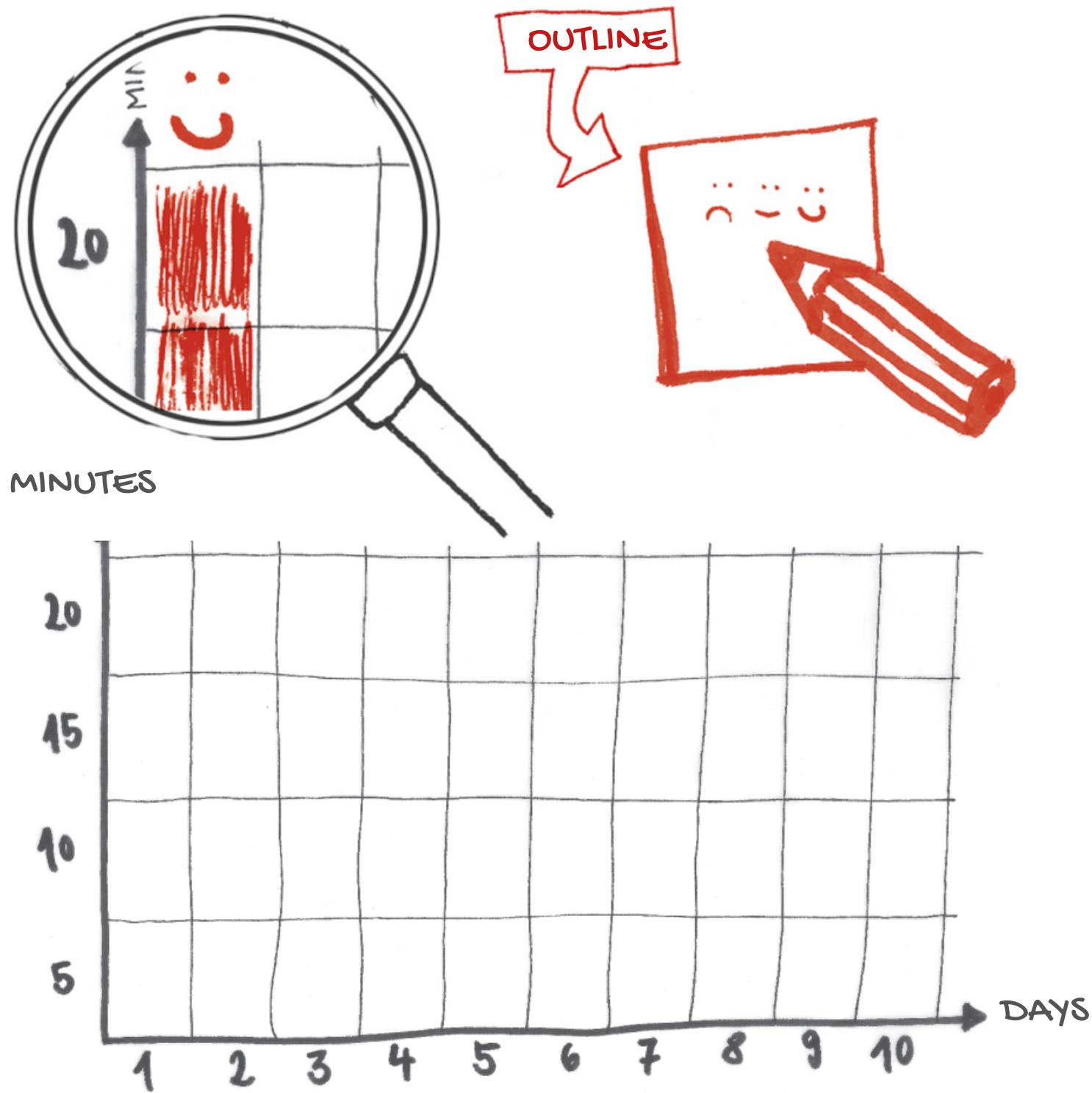
PILLARS OF TAIJI TRAINING

TAIJQUAN HAS MANY CONTENTS WHICH COVER A WIDE RANGE OF TRAINING ASPECTS, FOR EXAMPLE HEALTH ASPECTS, INTERNAL CULTIVATION AND MARTIAL PRACTICE. WHAT DO THEY MEAN TO YOU?



HOW'S THE TRAINING GOING?

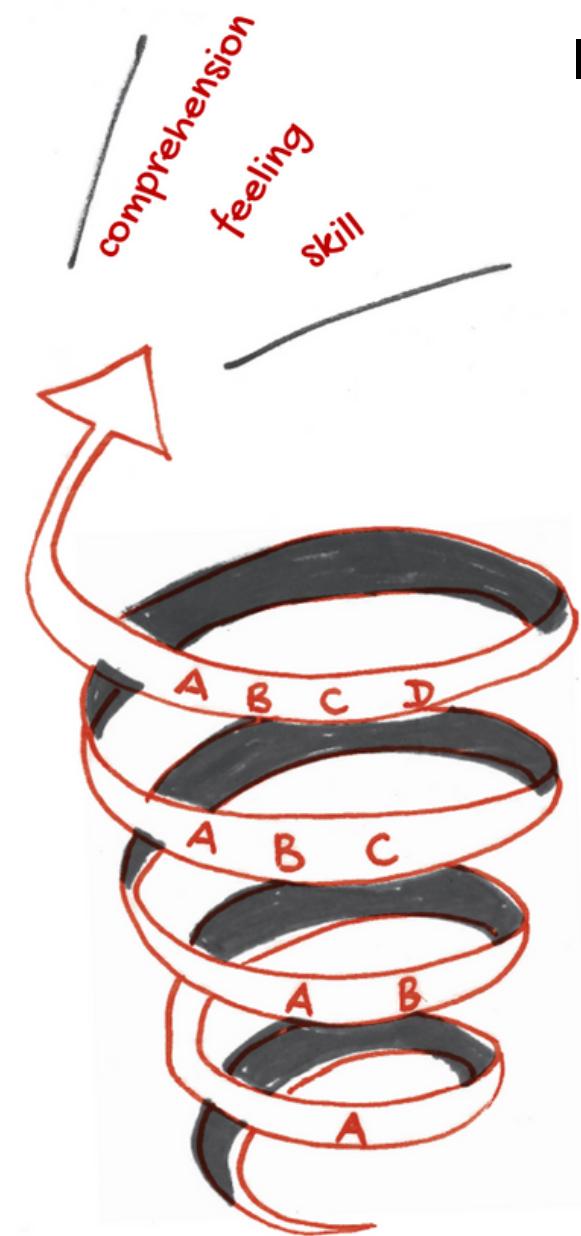
TAKE A LOOK AT YOUR TRAINING FOR TEN DAYS IN A ROW AND THINK ABOUT IT. COLOR THE BOXES ACCORDING TO THE LENGTH OF YOUR WORKOUT (IN MINUTES) AND INDICATE HOW SATISFIED YOU WERE WITH YOUR TRAINING. AFTER THE TEN DAYS THINK WHAT YOU WANT TO IMPROVE AND WHAT YOU WANT TO GET RID OF.



TRAINING TAIJI, LEARNING GONGFU

WHENEVER WE DO TAIJIQUAN WE LEARN SOME CONTENTS. IN THE BEGINNING WE SEPARATE THINGS INTO “TOP AND BOTTOM”, “INSIDE AND OUTSIDE” AND SO ON. AT HIGHER LEVELS, THE CONTENT WE LEARNED BEFORE DOES NOT BECOME OBSOLETE, BUT IS BEING PUT INTO A MORE COMPLEX CONTEXT AND IN RELATION TO OTHER CONTENT. IN THE CONNECTION WE RECOGNIZE THE PRINCIPLE. AT EACH LEARNING LEVEL, THE CONTENT IS UNDERSTOOD, IMITATED AND INTERNALIZED AND THUS INTEGRATED INTO THE EXISTING MENTAL STRUCTURE. THIS SYSTEM IS CONSTANTLY BECOMING MORE COMPREHENSIVE, FULLER, THE BODY MORE RESILIENT AND OUR CONSCIOUSNESS OPENS UP NEW AREAS.

WHEN WE LEARN NEW CONTENT, WE NEED TO COMPREHEND IT CONCEPTUALLY, FEEL IT AND THEN DEVELOP THE NEEDED SKILL.



PROGRESS FROM A BASIC FRAME TO AN ADVANCED FRAME AND A GONGFU FRAME:

基础架 JICHIU JIA

提高架 TIGAO JIA

功夫架 GONGFU JIA

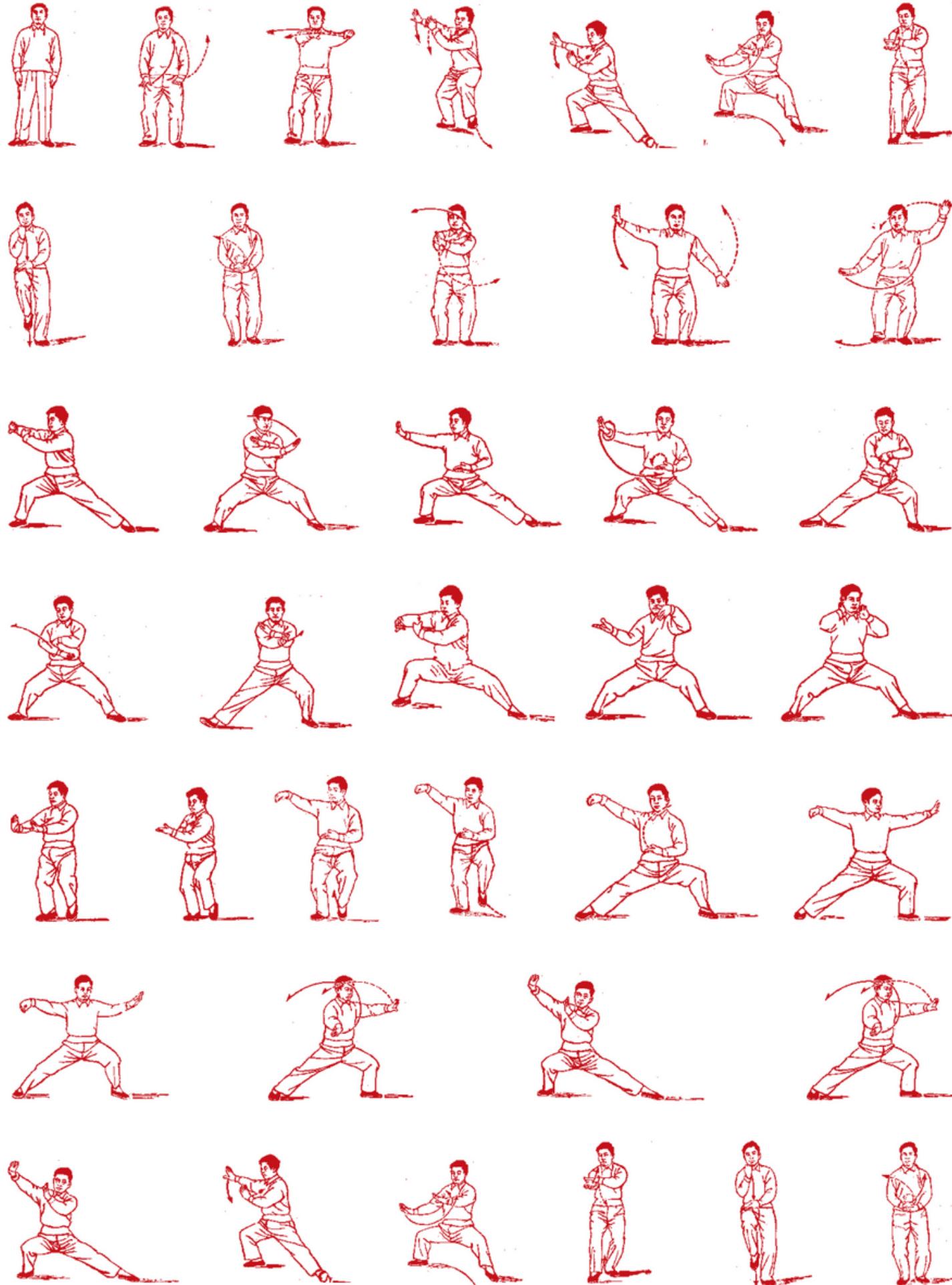
CONTENTS





CHENSHI TAIJIQUAN GONGFUJIA YILU SECTION 1

www.ctn.academy/blog/yilu-first-road-of-chen-taijiquan



Images from Chen Zhaokui in Shen Jiazhen & Gu Liuxin: »Chenshi Taijiquan« (1963)

NAMES OF THE CHEN TAIJIQUAN 89 FORM (GONGFUJIA)

1. 預備式 YU BEI SHI	14. 第二前膛拗步 DI ER GE QIAN TANG AO BU
PREPARATION	WADE FORWARD AND TWIST STEP, SECOND TIME
2. 起式 QI SHÌ	15. 掩手肱捶 YAN SHOU GONG CHUI
COMMENCING MOVE	COVER WITH YOUR HAND AND STRIKE WITH YOUR UPPER ARM (HIDDEN PUNCH)
3. 金剛搗碓 JINGANG DAO DUI	16. 十字手 SHIZI SHOU
BUDDHA'S WARRIOR POUNDS MORTAR	CROSS HANDS
4. 懶扎衣 LAN ZHA YI	17. 第三个金剛搗碓 DI SAN GE JINGANG DAO DUI
LAZILY TYING COAT	BUDDHA'S WARRIOR POUNDS MORTAR (END OF SECTION 2)
5. 六封四閉 LIU FENG SI BI	18. 庇身捶 (背折靠) BI SHEN CHUI (BEI ZHE KAO)
SIX TIMES SEALED, FOUR TIMES CLOSED	COVER THE BODY AND STRIKE (THE BACK FOLDS AND STRIKES)
6. 单鞭 DAN BIAN	19. 青龍出水 QING LONG CHU SHUI
SINGLE WHIP	THE BLUE-GREEN DRAGON SHOOTS OUT OF THE WATER
7. 第二个金剛搗碓 DI ER GE JINGANG DAO DUI	20. 双推掌 SHUANG TUI ZHANG
BUDDHA'S WARRIOR POUNDS MORTAR (END OF SECTION 1)	DOUBLE PALM PUSH
8. 白鶴亮翅 BAI HE LIANG CHI	21. 三換掌 SAN HUAN ZHANG
WHITE CRANE REVEALS ITS WINGS	THREE PALM CHANGES
9. 斜行 XIE XING	22. 肘底捶 ZHOU DI CHUI
OBLIQUE WALKING	PUNCH UNDER THE ELBOW
10. 初收 CHU SHOU	23. 倒卷肱 DAO JUAN GONG
FIRST GATHERING	TURN AROUND AND ROLL IN UPPER ARMS
11. 前膛拗步 QIAN TANG AO BU	24. 退步壓肘 TUI BU YA ZHOU
WADE FORWARD AND TWIST STEP	STEP BACK AND PRESS DOWN WITH YOUR ELBOW
12. 第二个斜行 DI ER GE XIE XING	25. 中盤 ZHONG PAN
SECOND OBLIQUE WALKING	MIDDLE WINDING
13. 再收 ZAI SHOU	26. 白鶴亮翅 BAI HE LIANG CHI
SECOND GATHERING	WHITE CRANE REVEALS ITS WINGS
	27. 斜行拗步 XIE XING AO BU
	OBLIQUE WALKING

28. 闪通背 SHAN TONG BEI	42. 右蹬一根 YOU DENG YI GEN
DODGE THROUGH THE BACK	RIGHT HEEL KICK
29. 掩手肱捶 YAN SHOU GONG CHUI	43. 海底翻花 HAI DI FAN HUA
COVER WITH YOUR HAND AND STRIKE WITH YOUR UPPER ARM	TURN THE FLOWER ON THE SEABED
30. 大六封四闭 DA LIU FENG SI BI	44. 掩手肱锤 YAN SHOU GONG CHUI
SIX TIMES SEALED, FOUR TIMES CLOSED (BIG)	COVER WITH YOUR HAND AND STRIKE WITH YOUR UPPER ARM (END OF SECTION 4)
31. 单鞭 DAN BIAN	45. 小擒打 XIAO QIN DA
SINGLE WHIP	SMALL CAPTURE AND PUNCH
32. 运手 YUN SHOU	46. 抱头推山 (金丝缠腕) BAO TOU TUI SHAN (JIN SI CHAN WAN)
CIRCLING HANDS	HOLD HEAD AND PUSH MOUNTAIN (WRAP THE GOLDEN SILK AROUND THE WRIST)
33. 高探马 GAO TANMA	47. 三换掌 SAN HUAN ZHANG
MOUNTED SCOUT (END OF SECTION 3)	THREE PALM CHANGES
34. 右擦脚 YOU CA JIAO	48. 六封四闭 LIU FENG SI BI
WIPE THE RIGHT FOOT	SIX TIMES SEALED, FOUR TIMES CLOSED
35. 左擦脚 ZUO CA JIAO	49. 单鞭 DAN BIAN
WIPE THE LEFT FOOT	SINGLE WHIP
36. 转身左蹬脚 ZHUAN SHEN ZUO DENG JIAO	50. 前招 QIAN ZHAO
TURN AND KICK WITH THE LEFT HEEL	FORWARD MANEUVER (LURE FORWARD)
37. 前膛拗步 QIAN TANG AO BU	51. 后招 HOU ZHAO
WADE FORWARD AND TWIST STEP	BACKWARD MANEUVER (LURE BACKWARD)
38. 击地锤 JI DI CHUI	52. 右野马分鬃 YOU YEMA FEN ZONG
PUNCH DOWN	PART THE WILD HORSE'S MANE RIGHT
39. 翻身二起脚 (神仙一把抓) FAN SHEN ER QI JIAO (SHENXIAN YI BA ZHUA)	53. 左野马分鬃 ZUO YEMA FEN ZONG
TURN BODY AND KICK WITH BOTH FEET (THE IMMORTAL TAKES HOLD)	PART THE WILD HORSE'S MANE LEFT
40. 护心锤 HU XIN CHUI	54. 大六封四闭 DA LIU FENG SI BI
PROTECT THE HEART AND STRIKE	SIX TIMES SEALED, FOUR TIMES CLOSED
41. 旋风脚 XUAN FENG JIAO	55. 单鞭 DAN BIAN
TORNADO KICK	SINGLE WHIP

56. 双震脚 SHUANG ZHEN JIAO	STAMP WITH BOTH FEET	70. 斜行拗步 XIE XING AO BU	OBLIQUE WALKING
57. 玉女穿梭 YUN YU CHUANSUO	THE JADE MAIDEN WORKS THE SHUTTLE	71. 闪通背 SHAN TONG BEI	DODGE THROUGH THE BACK
58. 懒扎衣 LAN ZHA YI	LAZILY TYING COAT	72. 掩手肱锤 YAN SHOU GONG CHUI	COVER WITH YOUR HAND AND STRIKE WITH YOUR UPPER ARM
59. 六封四闭 LIU FENG SI BI	SIX TIMES SEALED, FOUR TIMES CLOSED	73. 大六封四闭 DA LIU FENG SI BI	SIX TIMES SEALED, FOUR TIMES CLOSED (BIG)
60. 单鞭 DAN BIAN	SINGLE WHIP	74. 单鞭 DAN BIAN	SINGLE WHIP
61. 运手 YUN SHOU	CIRCLING HANDS	75. 运手 YUN SHOU	CIRCLING HANDS
62. 双摆莲 SHUANG BAI LIAN	DOUBLE LOTUS KICK	76. 高探马 GAO TAN MA	MOUNTED SCOUT (END OF SECTION 6)
63. 跌叉 DIE CHA	FALL AND SPLIT	77. 十字单摆莲 SHIZI DAN BAI LIAN	CROSS HANDS, SINGLE LOTUS KICK
64. 右金鸡独立 YOU JINJI DULI	THE GOLDEN ROOSTER STANDS ON ONE LEG, RIGHT	78. 海底翻花 HAI DI FAN HUA	TURN THE FLOWER ON THE SEABED
65. 左金鸡独立 ZUO JINJI DULI	THE GOLDEN ROOSTER STANDS ON ONE LEG, LEFT (END OF SECTION 5)	79. 指裆锤 ZHI DANG CHUI	STRIKING THE CROTCH
66. 倒卷肱 DAO JUAN GONG	TURN AROUND AND ROLL IN YOUR UPPER ARMS	80. 白猿献果 BAI YUAN XIAN GUO	WHITE APE PRESENTS FRUIT
67. 退步压肘 TUI BU YA ZHOU	STEP BACK AND PRESS DOWN WITH YOUR ELBOW	81. 小六封四闭 XIAO LIU FENG SI BI	SIX TIMES SEALED, FOUR TIMES CLOSED (SMALL)
68. 中盘 ZHONG PAN	MIDDLE WINDING	82. 单鞭 DAN BIAN	SINGLE WHIP
69. 白鹤亮翅 BAI HE LIANG CHI	WHITE CRANE REVEALS ITS WINGS	83. 雀地龙 QUE DI LONG	THE DRAGON SINKS TO THE GROUND

84. 上步骑麟 (上步七星) SHANG BU QILIN (SHANG BU QI XING)

STEP FORWARD AND RIDE THE UNICORN (SEVEN STARS POSTURE)

85. 下步跨虎 XIA BU KUA HU

STEP BACK AND MOUNT THE TIGER

86. 转身双摆莲 ZHUAN SHEN SHUANG BAI LIAN

TURN AROUND, DOUBLE LOTUS KICK

87. 当头炮 DANG TOU PAO

HITTING THE HEAD

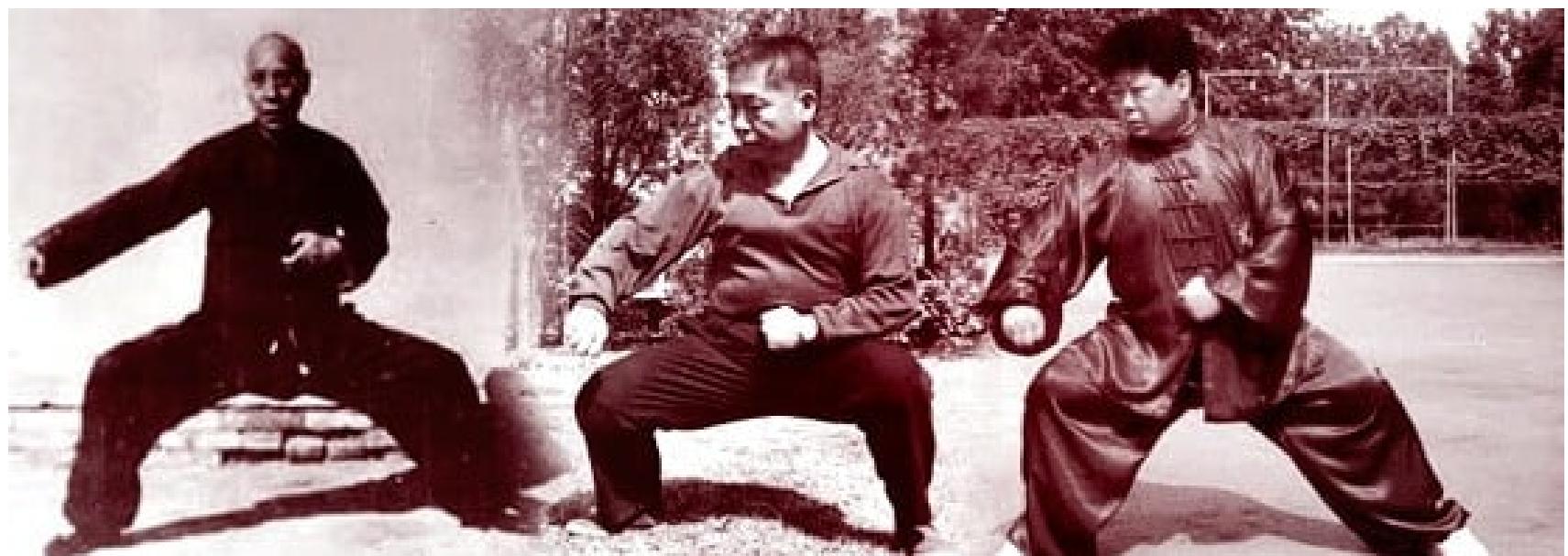
88. 金刚捣碓 JINGANG DAO DUI

BUDDHA'S WARRIOR POUNDS MORTAR

89. 收势 SHOU SHÌ

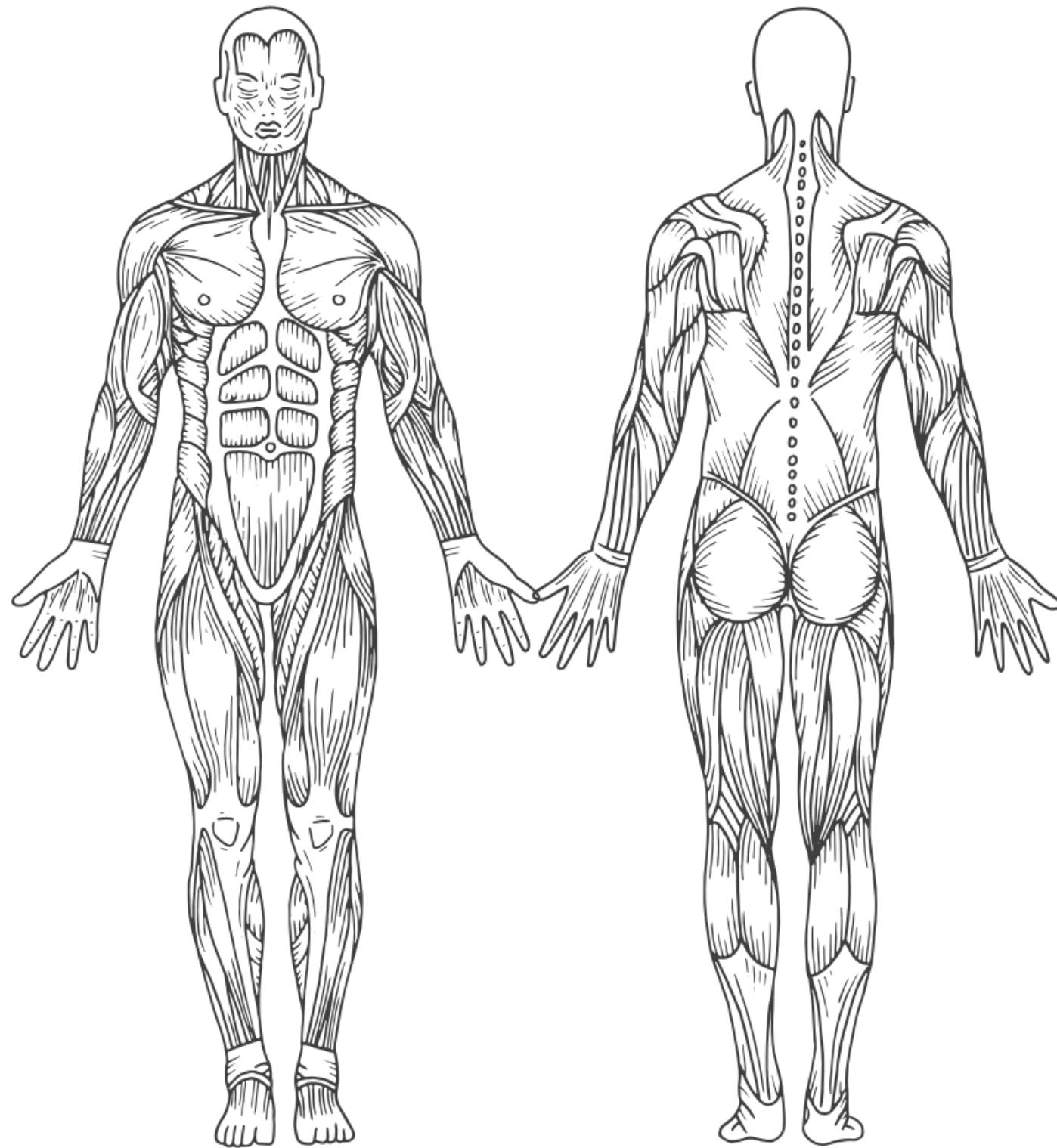
FINISH FORM (END OF SECTION 7)

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TAIJI BODY

WHAT POINTS AND DETAILS HAVE YOU LEARNED SO FAR? YOU CAN USE THE DRAWINGS TO RECORD WHAT YOU HAVE LEARNED!

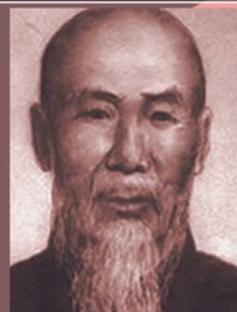
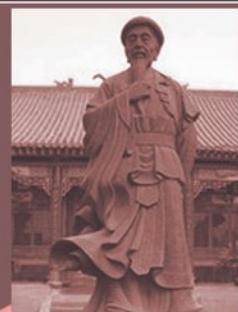


BACKGROUND



Short history of the CTNAcademy

德國陳氏太極拳網



OUR CHEN TRADITION

CHEN CHANGXING (14TH GENERATION OF THE CHEN FAMILY)

ALTHOUGH CHEN CHANGXING (CHIN. 陈长兴, 1771-1853) IS ONE OF THE MOST FAMOUS MARTIAL ARTISTS IN CHINA, LITTLE IS KNOWN ABOUT HIM AND HIS LIFE.

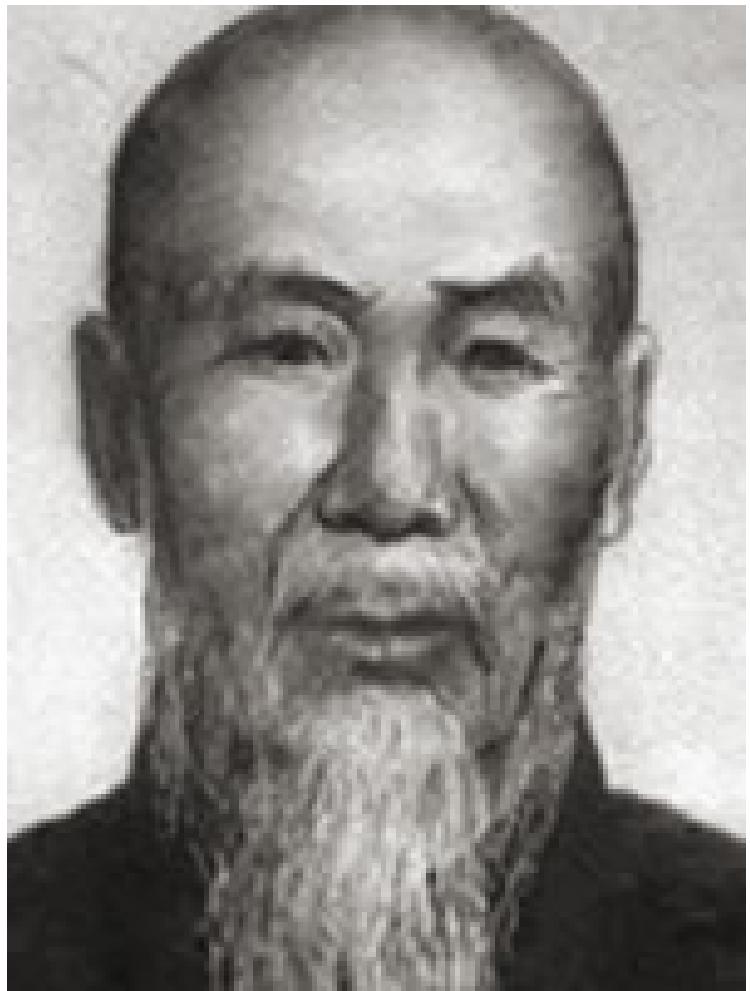
IN THE FAMILY ANNALS OF THE CHEN CLAN FROM CHENJIAGOU HE IS MENTIONED AS A MARTIAL ARTS TEACHER. IN ADDITION, HIS STUDENTS - ALSO

THOSE OUTSIDE THE FAMILY AS RENOWNED YANG LUCHAN, WHO IS CONSIDERED THE FOUNDER OF THE YANG STYLE - REFERRED TO HIM. THE MARTIAL ARTS TRADITION OF THE CHEN CLAN HAD ALREADY EXISTED FOR SEVERAL CENTURIES IN CHEN CHANGXING'S LIFETIME. HE HAD PROTECTED TRADE CARAVANS WHEN HE WAS YOUNGER AND LATER OPENED A MARTIAL ARTS SCHOOL IN HIS HOMETOWN. SEVERAL THEORETICAL TEXTS ON MARTIAL ARTS ARE ATTRIBUTED TO HIM, INCLUDING "IMPORTANT WORDS ABOUT MARTIAL APPLICATIONS" AND "TEN ESSENTIAL STATEMENTS ON TAIJIQUAN". CHEN

CHANGXING ALSO MERGED THE FORMS OF TAIJIQUAN FOUNDER CHEN WANGTING. PROBABLY MANY SHORTER ROUTINES EXISTED BEFORE AND CHEN CHANGXING ARRANGED THEM IN A SOMEWHAT NEW WAY. HE THUS DEVELOPED

THE TWO ROUTINES THAT WE STILL PRACTICE TODAY. CHEN YU SAYS: "THE FORMS BEFORE CHEN CHANGXING WERE VERY, VERY SHORT. CHEN CHANGXING HAS THEREFORE COMBINED THESE FORMS INTO TWO FORMS [...]. THE CONTENT AND THE PRINCIPLE OF THE FORMS, HOWEVER, HAVE REMAINED THE SAME."

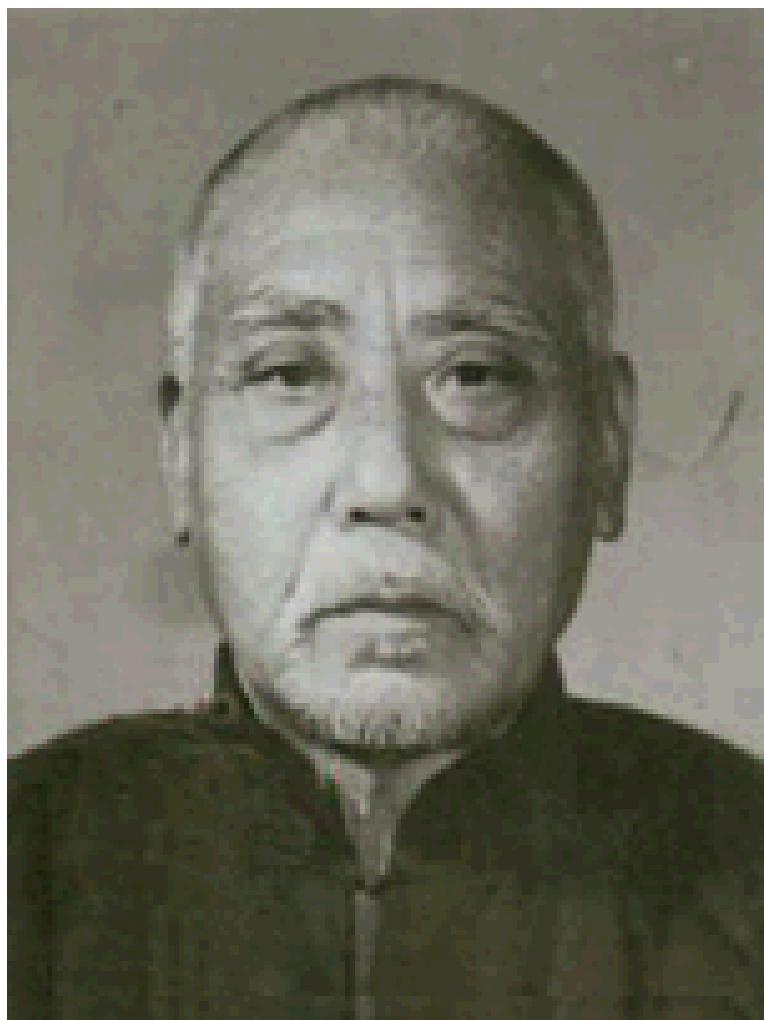
CHEN CHANGXING WAS THE GREAT-GRANDFATHER OF CHEN FAKE.



CHEN FAKE (17TH GENERATION CHEN FAMILY)

CHEN FAKE (CHINESE 陈发科, 1887-1957), ALSO KNOWN AS CHEN FUSHENG, IS CONSIDERED TO BE ONE OF THE MOST OUTSTANDING REPRESENTATIVES OF THE CHEN CLAN TAIJIQUAN IN THE 20TH CENTURY. EVEN TODAY HE IS BEING REFERRED TO AS "THE NUMBER ONE OF TAIJIQUAN". HE IS HIGHLY REGARDED AS A ROLE MODEL BECAUSE OF HIS EMBODIMENT OF WUDE, THE UNITY OF MARTIAL ARTS AND VIRTUE. ACCORDING TO CHEN YU, CHEN FAKE PERFECTED THE GONGFU FRAME IN THE LAST YEARS OF HIS LIFE AND THEN ONLY PASSED IT ON TO HIS SON CHEN ZHAOKUI. SHORTLY BEFORE HIS DEATH HE ASKED CHEN ZHAOKUI TO COME OVER AND HE TOLD HIM: "THESE METHODS WERE PREVIOUSLY ONLY TAUGHT IN SECRET AND NEVER SO FINELY AND PRECISELY OUTSIDE OF OUR FAMILY." THE 83 FORM WE TEACH GOES BACK TO THIS TRADITION AND ALLOWS US TO DIRECTLY EXPERIENCE THE MARTIAL ARTS PRACTICES AND METHODS OF THE PREVIOUS CENTURIES. THANKS TO HIS GREAT SKILL, CHEN FAKE MADE THE ORIGINAL TAIJIQUAN OF HIS FAMILY KNOWN TO A GREATER PUBLIC IN BEIJING.

AMONG HIS STUDENTS WERE SUCH PROMINENT PERSONALITIES AS CHEN ZHAOKUI, CHEN ZHAOXU, FENG ZHIQIANG, GU LIUXIN, HONG JUNSHENG, LEI MUNI, TIAN XIUCHEN AND MANY OTHERS, WHO LATER BECAME FAMOUS FOR THEIR TAIJIQUAN SKILLS.



CHEN ZHAOKUI
(18TH GENERATION CHEN FAMILY)

CHEN ZHAOKUI (CHINESE 陈照奎, 1928-1981) LEARNED THE TAIJIQUAN OF HIS FATHER, CHEN FAKE, AND WAS THE MOST IMPORTANT REPRESENTATIVE OF THE BIG FRAME IN THE 18TH GENERATION OF THE CHEN FAMILY. AS EARLY AS 1932, AT THE AGE OF FOUR, HE FOLLOWED HIS FATHER TO BEIJING AND TAUGHT THERE, BUT ALSO IN OTHER PARTS OF CHINA. HE EMPHASIZED THAT SINCE CHEN CHANGXING HIS METHOD HAD NEVER BEEN PASSED ON OUTSIDE THE FAMILY IN THIS DETAILED AND PRECISE WAY. HIS SON CHEN YU ACCOMPANIED HIM ON HIS TRAVELS AND STUDIED INTENSIVELY WITH HIM UNTIL HIS DEATH. CHEN ZHAOKUI RETURNED THREE TIMES IN 1973, 1974 AND 1978 TO HIS BIRTHPLACE OF CHENJIAGOU IN HENAN PROVINCE. AT THE INVITATION OF THE VILLAGE ELDERS, HE WAS ASKED TO TEACH TAIJIQUAN TO THE NEXT GENERATION. IN THE VILLAGE THE METHOD OF CHEN FAKE HAD NEVER BEEN EXPERIENCED IN THIS WAY AND THEREFORE THEY CALLED IT "NEW FRAME". ALTHOUGH THE CHOREOGRAPHY IS STILL BEING PRACTICED THERE, THE METHOD OF TEACHING THE ROUTINES HAS BEEN LARGELY FORGOTTEN.

CHEN ZHAOKUI'S GROUP OF STUDENTS INCLUDES MANY INTERNATIONALLY KNOWN PERSONALITIES. IN CHENJIAGOU, FOR EXAMPLE, CHEN XIAOWANG, CHEN ZHENGLEI, ZHU TIANCAI, WANG XIAN, CHEN DEWANG, CHEN SUYING, CHEN GUIZHEN AND CHEN CHUNAI LEARNED FROM HIM. IN ZHENGZHOU IT WAS ZHANG MAOZHEN, ZHANG QILIN, ZHANG ZHIJUN AND HAI YUQING, IN SHANGHAI WAN WENDE, DU WENCAI, ZHANG CAIGEN AND OTHERS. CHEN ZHAOKUI ATTACHED GREAT IMPORTANCE TO THE MARTIAL APPLICATIONS AND OF TAIJIQUAN AND IT'S PRACTICAL USAGE.



CHEN YU
(19TH GENERATION CHEN FAMILY)

CHEN YU (CHIN. 陈瑜, BORN 1962) WAS BORN IN BEIJING IN THE XUANWU DISTRICT AND IS AN OUTSTANDING REPRESENTATIVE OF THE 19TH GENERATION OF THE CHEN CLAN. HIS FAMILY IS FROM CHENJIAGOU, HENAN PROVINCE. HE TEACHES TAIJIQUAN IN THE OLD FAMILY TRADITION AND ATTACHES GREAT IMPORTANCE TO THE CORRECT EXECUTION OF THE FORMS. HE ADVISES CONSCIENTIOUS AND INTENSE TRAINING TO DEVELOP COMBATIVE, MENTAL AND HEALTH BENEFITS IN THE PRACTICE. IN CHINESE MARTIAL ARTS CIRCLES HE IS HIGHLY VALUED FOR HIS IMPRESSIVE SKILLS AND HIS VERY SPECIAL EXECUTION OF THE CHEN CLAN TAIJIQUAN. HE LIVES IN BEIJING WITH HIS WIFE ZHANG YUJIE AND SON CHEN SHIWU. HE IS THE ONLY CHILD OF CHEN ZHAOKUI AND THE GRANDSON OF THE LEGENDARY CHEN FAKE, WHO INTRODUCED THE TAIJIQUAN OF THE FOUNDING FAMILY IN BEIJING. AT A YOUNG AGE HE BEGAN TO ASSIST HIS FATHER IN TEACHING. CHEN YU'S POWERFUL FORMS AND PARTNER EXERCISES HAVE BEEN PRECISELY WORKED OUT AND ENABLE RAPID PROGRESS WITH INTENSIVE TRAINING. HIS METHOD IS EXTRAORDINARY AND REQUIRES PERSISTENCE, WHICH IS WHY IT HAS BEEN GIVEN THE NAME "TAIJI GONGFU", OR THE "GONGFU FRAME OF CHEN-CLAN TAIJIQUAN".

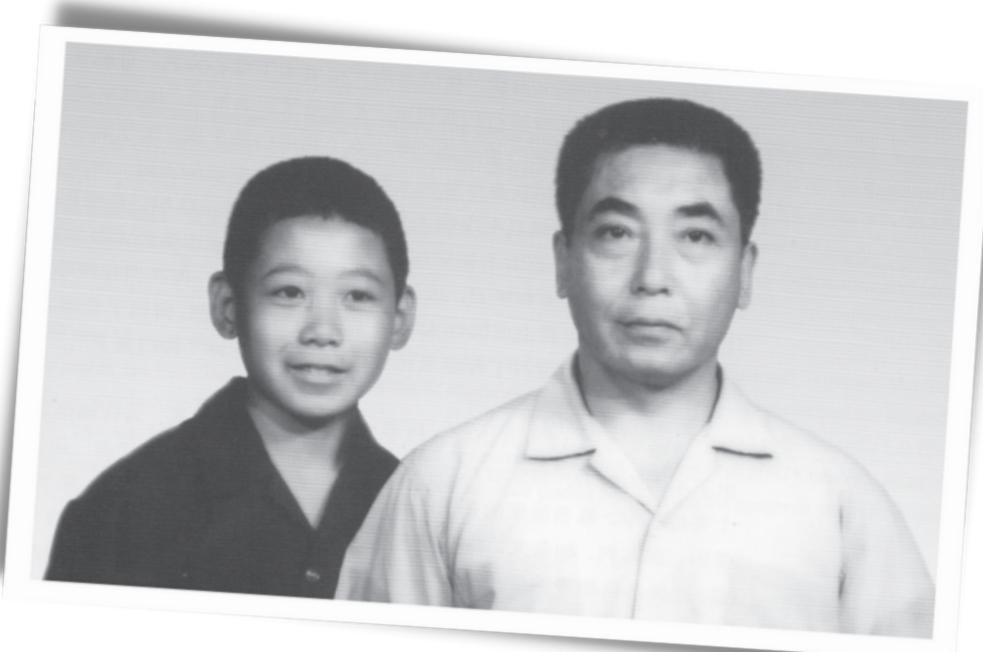
BASIC REQUIREMENTS

ACCORDING TO CHEN

ZHAOKUI, CHEN YU'S FATHER

THE BASIC REQUIREMENTS FOR THE EXTERNAL FORM OF TAIJIQUAN TRAINING:

1. THE UPRIGHT POSTURE IS THE MOST IMPORTANT REQUIREMENT; IT INVOLVES KNEES BEING SLIGHTLY BENT BUT NOT OVER TOES, CROTCH ROUNDED, HIPS SUNK, CHEST RESTRAINED, TORSO UPRIGHT, TOP OF THE HEAD SUSPENDED, SHOULDERS SINKING, ELBOWS HANGING, QI SINKS, THE FIVE FINGERS GRIP LIGHTLY, THE CENTER IS STABLE AND ONE IS UPRIGHT IN ALL EIGHT DIRECTIONS
2. THE START, THE END POINT AND THE COURSE OF EACH MOVEMENT MUST BE CLEAR
3. THE HAND POSITION AND METHOD: ABOVE ALL, CO- AND COUNTER-ROTATING SILK BOBBINS
THE ARMS AND THE CHANGE OF DIRECTION OF THE MOVEMENTS
4. STEP TYPES AND METHODS: ESPECIALLY THE SILK COILING IN THE LEGS AND FEET AND ANY UP AND DOWN MOVEMENTS
5. THE OPENING AND CLOSING OF THE CHEST AND WAIST
6. ROTATING THE CENTER: INVOLVES MOVING THE CROTCH AREA AROUND THE BACK IN AN ARC AND WEIGHTING THE CENTER LEFT OR RIGHT [...] AND TILTING AND LOWERING THE BUTTOCKS TO FOLLOW THE CENTER
7. THE DIRECTION OF THE EYES AND THEIR EXPRESSION
8. THE COORDINATION OF THE BREATH WITH THE BOXING POSITIONS



GLOSSARY OF CHINESE TERMS (I)

AN 按: LITERALLY "TO PRESS", A CENTRAL TAIJI DYNAMIC WITH THE WHOLE BODY MECHANISM PRESSING DOWNWARDS, WHICH CAN BE OFTEN SEEN AS A TECHNIQUE WITH THE PALMS TURNED OUTWARDS

BAFA 八法: THE "EIGHT METHODS" DESIGNATE THE EIGHT TAIJQUAN BASIC FORCES PENG 捵, LÜ 握, JI 挤, AN 按, CAI 揣, LIE 拢, ZHOU 肘, KAO 靠

BAO FALI 爆发力: THE EXPLOSIVE FORCE

CAI 揣: ONE OF THE EIGHT BASIC POWERS, "TO PLUCK"

CHABU 叉步: (REAR) "CROSS" OR "FORK" STEP, ALSO LITERALLY "INSERT STEP"; THE CHARACTER ALREADY SHOWS THE POSITION OF THE LEGS

DANSHI 单势: "SINGLE POSITION TRAINING", REPETITIVE EXERCISE OF ANY FORM MOVEMENTS TO STUDY AND REFINE INDIVIDUAL MOVEMENTS

DASHOU 打手: "HITTING HANDS", ONE OF THE OLD NAMES FOR THE "PUSHING HANDS" EXERCISES

DONGZHUANG 动桩: "MOVING PILLAR", COMPARED TO THE "STANDING PILLAR" (SEE ZHANZHUANG BELOW), THESE EXERCISES ARE NOT ONLY PERFORMED WHILE STANDING, BUT MOSTLY WITH STEPS

FALI 发力 AND FAJIN 发劲: THE EXPLOSIVE EXPRESSION OF A WHOLE BODY MOVEMENT

GAIBU 盖步: CROSS STEP TO THE FRONT, LIT. "COVER STEP"

GONGFU 功夫: EMPHASIZES THE SKILL THAT COMES THROUGH CONSTANT WORK, IT GROWS OVER THE YEARS; OFTEN APPLIED TO MARTIAL ARTS, BUT ACTUALLY A MUCH BROADER TERM THAT INCLUDES OTHER ACTIVITIES

GOUQUAN 勾拳: THE HOOK, LITERALLY "THE HOOKED FIST"; E.G. THE LEFT FIST IN THE LAST POSITION OF FORM MOVEMENT "PUNCH DOWN"

GOUSHOU 勾手: THE HOOK HAND; E.G. IN THE FORM MOVEMENTS "THE SINGLE WHIP" (RIGHT) OR "OBLIQUE WALKING" (LEFT)

JI 挤: ONE OF THE EIGHT BASIC FORCES, "TO SQUEEZE"

JIBENGONG 基本功: BASIC EXERCISES

JIN 劲: FORCE, STRENGTH; THE TERM FOR ALL TAIJI TECHNIQUES, I.E. LEARNED, DIRECTED, DYNAMIC MOVEMENTS (E.G. IN THE WORD "FA-JIN")

KAO 靠: ONE OF THE EIGHT BASIC POWERS, "SHOULDER STRIKE"



GLOSSARY OF CHINESE TERMS (II)

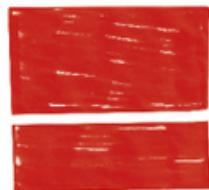
- LI 力: POWER, STRENGTH; COMPARED TO JIN IT IS MORE OF A BASIC TERM FOR "POWER" AND CAN ALSO INCLUDE COARSER VARIETIES, WHEREAS JIN ACTUALLY MEANS FORCES WHICH HAVE BEEN TRAINED
- LIE 拢: "TO SEPARATE", ONE OF THE EIGHT BASIC FORCES
- LÜ 握: ONE OF THE EIGHT BASIC POWERS, "TO DISPERSE" OR "TO PULL"
- PENG 捵: THE "PRIMARY FORCE" OF TAIJIQUAN, EXPANSION INTO ALL EIGHT DIRECTIONS, ALSO SOMETIMES "TO SWELL", SOMETIMES RENDERED WITH OTHER CHINESE CHARACTERS
- QI 气: BREATH, ENERGY, VITALITY; A COMPLEX WORD WITH NUMEROUS MEANINGS, ROUGHLY SPEAKING A MOVEMENT THAT IS SMALL AND CAN BE PERCEIVED MOSTLY INTERNALLY (LIKE THE BREATH) OR THE MEDIATOR BETWEEN INTENTION AND PHYSICAL EXPRESSION
- QUAN 拳: THE FIST, AS IN THE WORD "TAIJI-QUAN"
- SHENFA 身法: BODY MECHANICS, LIT. "BODY METHOD", THE INTERACTION OF ALL LIMBS WITH THE TORSO
- SHI 势: THE WORD FOR "STANCE, POSITION" IN TAIJIQUAN, WHICH CAN BE FOUND IN PRACTICALLY EVERY FORM MOVEMENT; MORE CORRECTLY TRANSLATED AS "POWER" OR "DYNAMICS"
- TRISHOU 推手: "PUSHING HANDS"
- YANSHEN 眼神: THE EYE METHODS (YANFA) AND THE INTENTION IN THE EYES
- YI 意: THE INTENTION, IDEA, INTENTION; NEEDED TO GUIDE MOVEMENTS
- ZHANZHUANG 站桩: THE "STANDING PILLAR" OR "STANDING LIKE A PILLAR", AN ANCIENT CHINESE PRACTICE THAT SPANS MANY MARTIAL ARTS, SEE ALSO DONGZHUANG ABOVE
- ZHOU 肘: ONE OF THE EIGHT BASIC POWERS, "ELBOW STRIKE"



WORKSHOP NOTES







圖才三

