



commencement



play guitar



ward off



rollback and press



push



single whip



raise hands step up



white cranes spreads its wings



brush knee twist step



brush knee twist step



brush knee twist step



needle at sea bottom



fan through back



turn and chop with fist



deflect parry punch



apparent closure / push



tiger & leopard spring to mountain



cross hands



conclusion

Longwater Tai Chi - Wu Style Short Form

Move I - Beginning Form

- 01 Close. Peng. Rotate elbows from pointing outwards to pointing down, in line with left and right channels, by raising wrists upward to shoulder height, palms down, arms parallel, in line with left and right channels.

Wrists rise to open kidneys. General rule - Peng has with it a strong sense of the knees and elbows bending and coming away from the back, ie: it is expressed from the spine to the elbow in particular. Chi must sink to the dantien. Shoulder blades wrap around and back expands until you feel the kidneys open. Energy rises as blood vessels expand. This is an energetic opening.

- 02 Open. Gi. Fingers extend forward. Shoulders move forward as the sacrum tips forward to point at your toes. Weight moves to the balls of the feet.

General rule - Gi is expressed from the spine to the fingertips with no lower body action. Energy moves to extremities as blood flows along arteries away from heart - good for coldness / arthritis. Energetic opening.

- 03 Close. Liu. Elbows move sideways keeping chest open, forearms fold back. Move along the left and right channels down the front of the body.

General rule - Liu is expressed by drawing energy back to the spine. Energy drawn into body as blood returns to heart via veins. Good for high blood pressure. This is an energetic closing.

- 03 Transition before open: Hands must come to side of body as quickly as possible to improve flushing of the kidneys.

- 04 Open. An. Palms press down sides of body toward floor until fully open, then fingers point to floor in neutral.

General rule - An causes the shoulder blades to draw in towards the spine, still opening the back but in a downwards direction. Energy moves down as blood vessels compress - good for stress and tension release, nourishes the kidneys and strengthens the legs. This is an energetic closing.

"I can do Tai Chi... I read a book about it once."



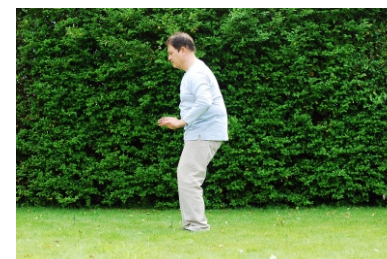
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Move 2 - Play Guitar

01 Close. Peng. Weight sinks to right foot, wrists rise sideways and up to shoulder level, elbows and palms point to the floor.

Shoulder must remain open, which causes arms to project forward as well as sideways.

02 Open. Gi. Fingers extend out.

03 Close. Bau (envelope). Arms wrap around from the spine, by twisting forearms and keeping elbow stationery - hands can finish quite high either side of face. Left knee raises in sync with kwa as leg shortens with foot leaving the floor and lining up with left channel, hands come round to line up with left and right channels.

Bau is a combination of liu and an.

04 Open. Double An. Left heel touches floor, heels of hands press down, fingertips point up level with nose, elbows extend out and down, heel of left foot presses down.

Whenever your hands rise, your chest sinks. The shoulders nest must remain soft and withdrawn at all times.

The right hand fingertips are generally just below the heel of the left hand at the pulse. In advanced practise the pulse is taken to gain a sense of your internal organs before making an energy adjustment to them. Also in ward off, needle, press postures.



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Move 3 - Grasp Birds Tail, Ward Off

01 Close. Liu. Weight stays on the right foot. Send left knee forward to turn body to the right corner; turning left foot on heel with waist, push left hand down outside of right hand until it reached right wrist.

Body turn is driven solely by the legs. The muscles of both legs twist to the right. Left foot turns in. Left hand folds to cross right, twisting inwards. Right hand stationery. Energetically both legs twist inwards.

02 Open. Horizontal/Wave Peng. Weight moves to the left foot, right hand extends until wrist meets left fingertips. Hands in line with forearms.

Body turn is driven solely by the legs. The muscles of both legs twist to the left, weight moves to the left as the body turns slight left. Right hand extends, twisting outwards. The back opens like a ships sails. Energetically both legs twist outwards.

03 Close. Turn body to right wall, lifting right foot and put heel down forward and hip width from left foot. Fingers point up.

The muscles of both legs twist to the right, as the right leg rises and the body turns 90 degrees to the right. The right arm folds in. Plant the right leg. Energetically both legs twist inwards.

04 Open. Single Peng. Open body and left arm, expressing heel of left hand; right arm remains closed and hand does not move.

The leg muscles do not twist. The left hand and right leg extend (An), the left forearm twisting inwards to cause the palm to turn out slightly. Energetically both legs twist outwards.

How can we explain the energy of Ward Off? It is like water that supports a moving boat - even if the opponent uses a thousand pounds of force, we will float lightly and without difficulty.
- Songs of the Eight Ways

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Move 4/5 - Grasp Birds Tail, Roll Back & Press

01 Open. Horizontal Peng. Turn body to right back corner, right arm extends out and up, palm down. Left fingers slide from pulse to back of wrist keeping contact, right foot turns as much as hips, pointing in same direction as right hand.

The hands always stay central to the body. The feeling is an, with the elbows heavy and pulling downwards. Right foot turns with spine. Martiallly this is a chop or block.

02 Close. Liu. Turn body left to front right corner, right foot follows hips and spine, forearms fold in to solar plexus. Left fingertips still on top of right wrist (until forearms form a straight line seen from above and front).

The tail bone tucks and attempts to settle over the left foot. The hands as they move from out to in suck in energy.

How can we explain the energy of Roll Back? We draw the opponent towards us by allowing him to advance, ...continuing to draw him in until he overextends. When his force is spent ...we maintain our centre of gravity and can never be bested..

03 Close More. Turn body to right, right foot follows spine as weight moves to right leg, right hand turns palm up, left finger tips on inside of right wrist. Adjust left foot for comfort.

The right hand moves as if wiping the inside of a bowl while the left hand holds it steady. Energetically for left foot, press down ball of foot then turn on heel yin inside of leg pulls chi up. Body is very compressed, like a coiled spring.

04 Open. Gi. Expand the kwa bringing the body upright, hands extend out in line with forearms, which angle upwards.

Project from the back foot, pressing down on heel, as the body opens chi drops down yang outside of leg then rebounds up for gi.

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*How can we explain the energy of Press? Sometimes we use two sides to directly receive a single intention. Like a ball bouncing off a wall, ...meeting and combining in one movement, we indirectly receive the force of the reaction.
- Songs of the Eight Ways*

Move 6 - Grasp Birds Tail, Push

01 Close.An. Sit back on left foot, lower hands down front of body, turn body and right foot to the right. Tail bone sinks towards left heel.

02 Close. Turn right foot left by twisting muscles in leg, body turn is driven solely by the legs, and does not need to turn as far as toe. Right palm sweeps slightly out, up then in to centre line, palm facing left and fingertips point up.

Keep right knee pushing forward to maintain level hips. Close kwa but remain as vertical as possible. Do not turn body too much.

03 Close. Turn body slightly to left, weight to right foot, hands do not move, and left hand should end up on centreline. Adjust left foot so feet are parallel.

04 Open.An. Turn body to left (see below), push left palm out in straight line from centreline, right hand appears to move away from body to right corner.

Turn only enough to cause both arms to have a equal stretch, with elbows extended and shoulders dropped.

*How can we explain the energy of Push? When applied it is like water in motion, but within its softness there is great strength. The waves rise and fall, and finding a hole they will surely surge in.
- Songs of the Eight Ways*

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Move 7 - Single Whip

01 Close. Liu. Weight remains on right leg, rotate to the right, screw down. Arms fold in, elbows down, cranes beak forms with right hand (all fingers touching the thumb), left palm rotates and scoops with fingertips finishing on right wrist.

The first move requires the left knee to push out over the left foot, while the right elbow pushes out and down - this gives the move martial integrity. Note there is a slight turn left before turning right to connect with previous move.

02 Open. Left arm Peng. Cranes Beak Gi. Unscrew, turn body left, left leg and arm stay in position with body. Do not lengthen or shorten left leg. Keep the left leg shortened - unscrewing causes the left leg to raise.

Where the left leg is in the air when fully open depends on whether single whip is a throw (body still points halfway to corner leg has further to travel on close) or a slap (body points forward, leg is rooted sooner).

03 Close. Still rotating left sink until left heel touches floor; feet 45 degrees to the front. Weight on left leg as much as possible, keep right knee pointing out over right foot. Do not twist torso, face left toe as much as possible with left elbow over left

knee.

Screw down again on other side. The weight transfer in single whip is circular, rather than linear as in other moves. The weight spirals down the body as the left foot is grounded. The turn also opens the (pectoral) muscles of the right shoulders nest, keeping the crane's beak out.

04 Open. Expand. Turn body to front opening the kwa but not the knees, the weight moves to 50-50, left palm turns out to push (not wave). Rotate muscles of legs outward.

Unscrew. Turning back to centre opens the right spine to elbow, keeping the stretch on the crane's beak. This action opens up the area around the lungs.

The legs in this position create a stake and pillar the right leg through its strong rooting during the close and turn, feels like a stake rooted into the ground the left leg has equal weight but sits on the ground only, like a pillar.

The end of Single Whip can also be used to stabilise your chi, where the left and right hands pulse in and out of the belly creating pressure in the internal organs, linking via the tantien.

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Move 8 - Raise Hands Step Up (Shoulder Stroke)

01 Close. Weight to left foot, body turns to left corner. Left elbow sinks causing arm to bend, forearm twisting out to bring palm up. Right hand opens and presses down, in time with right leg which swivels on ball of foot until toe faces front corner.

Left hand twists out, right hand twists in like both hands wringing a towel. Right leg twists inwards in time to right hand.

02 Open. Gi/An. All joints open. Body turns to front. Left fingers project outwards while right hand does not move.

Right leg twists out, driving left hand forward. The right hand anchors the left shoulder strike and moves very little.

03 Close. Body turns slightly to the left, left hand folds to shoulder's nest with elbow well sunk, palm points at right hand. Right hand extends forward, rotating out and turns palm in, ending on centreline.

Right leg twists in to fold right arm.

04 Open. All joints open, back opens. Right continues to rotate clockwise until outside edge projects forward.

This is in effect a transition move.

05 Close. Wrap. Turn body right until facing front, draw right leg in until it lines up with right channel. Keep pelvis level. Right hand stays in centreline while left moves to centreline above right, by rotating elbow in a forward arc as heel of hand grows heavy and drops.

There is also a strong sense of wrapping during this move, as the back expands from the spine outwards. Bungee connection between left hand and right foot. Left hand twist out

Cont'd over...

*A playful mind
moves more Chi.*

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Move 8 - Raise Hands Step Up (Shoulder Stroke)

06 Open. Project right foot forward, heel touches floor. Outside edge of right hand projects forward.

Left hand twists in, palm slightly facing out to hold ball with right hand. This movement is for breaking bear hugs.

07 Close. Turn body to left corner by pushing right knee forward, causing weight to transfer to middle. Knees must keep over feet and in same direction as toes. Big fold at kwa and knees.

08 Open. Shoulder strike. Straighten left leg opening left kwa fully as you expand forwards and up, finishing on right leg. Expand all joints but keep knees still.

A strong sense of the spine opening up and down, causing the body to also expand vertically. The right elbow is low, and back leg pushes front shoulder, hip and left palm energetically.

09 Close. Left knee moves forward as much as possible without right knee moving, loading leg like spring, causing body to turn half way to the front - adjust left foot if necessary. Right arm unfolds from shoulder to elbow.

10 Open. Release twist in upper thigh/buttock to cause body to turn the rest of the way to front, right arm unfolds from elbow to wrist, then palm, then fingers.

Left leg draws up alongside right leg at end of open, ball of foot touching first.



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Information is not the same as wisdom.

Move 9 - White Crane Spreads Wings

01 Close. Long Vertical Peng. Press left hand down and right hand up. Left hand goes to side, right hand arcs forward and up along centreline. Do not raise shoulder, everything opens except right elbow, which turns to point forward. Weight to left leg whilst maintaining an illusion of being centred.

More important to have left hand on sideline than to have left shoulder open - but try to have both. Only raise right hand as high as you can keeping right shoulder down. Keep chest relaxed and down.

Left hand roots as right hand rises; both hands must be lively like cranes wings. Pull energy of right leg into tantien to empty it, keeping weight central, thus there is an energetic emptiness in the right leg.

Martially this is a throw, with left hand on inside thigh of opponent, right hand on side of head. Can also be used to separate arms of opponent.

02 Open. Weight to right leg, turn body a little to right, left hand stays still to stretch, muscles twist. Right hand rolls over to palm out and opens during turn, shoulder blades must be open.

Right hand and turn is driven by inward twisting of left leg. Big stretch between heel of left hand and right palm. Martial throw is complete.

Advanced - the first two moves in particular readily show how tai chi ultimately becomes spherical.

03 Close. An. Still turning right, squat, right hand goes down right channel, back must be straight but can be inclined forward up to 45 degrees. Arms stay open.

Advanced transmute An to liu, Gi or downward Peng as required.

04 Quick Open. Gi. Weight moves to centre, all joints open and immediately start to close, like cameleons tongue. Left arm comes forward but stay squatting, hands palm down at hip level.

As soon as gi is expressed at the lowest point, the elbows sink and slide back slightly, going to the next move.

Cont'd over...

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Move 9 - White Crane Spreads Wings

- 05 Close. Weight to left foot, turn slightly left, kwa, arms and hands close.
- 06 Raise Up / Open. Peng. Kwa opens and sacrum tucks to point at ball of left foot, body rises, elbows begin to move forwards and open, hands continue closing.
- 07 Quick Open. Gi. When body is upright, elbows and arms open, hands open and fingers extend as in 4.
- 08 Close. Weight comes back to middle facing straight ahead, elbows do not bend but hands turn back until fingers point up, joints close.

Hands energetically connect with ethereal sheath to send energy from occiput down spine to ground. Fingers can point back slightly to achieve this. The body will close more in the next move, so this close is small with only the joints.

Relax your eyes and all the muscles of your face; notice how your arms become more relaxed and heavy.

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Move 10 - Brush Knee and Twist Step

ONE

01 Close. Liu (Hold a ball). Weight to right foot, body turns to right, left hand to centreline palm down, right hand circles down to hip palm up.

Left hand is Liu. Right hand is Liu.

02 Open. (Swinging Scales) Turn body to left, left foot steps in arc to left, left hand sweeps down centreline to tantien, right hand arcs up to side of head.

Left hand is An. Right hand is Peng. Elbow is heavy and must not float, so Peng in right arm is from elbow to fingertips.

03 Close (Clearing the table / Brush Knee). Weight to left foot, body turns to the left, right foot steps in arc to left, left hand sweeps forward in arc to left side, right hand chops forward and down to shoulder height.

Lower hand expresses Gi, then Liu. Upper hand can express An with chopping motion from high position (beginners) or Gi with fingertips projecting forward from shoulder height (advanced).

04 Open. Double An. Left hand pushes palm down at side, right hand push palm out forward.

If using gi in upper hand continue at beginning of opening, with slight cut upwards, before finishing open with An (penetrate / separate / annihilate).

The final move has a very strong flavour of An in both hands. Closing all the way through the move to this point gives a strong martial feel, where the opponent is confused by continual sinking. The root of the forward hand is the downward hand.

Cont'd over...

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Move 10 - Brush Knee and Twist Step

TWO

- 01 Close. Body turns left, right hand folds in to right channel at heart height, palm down, left hand turns up to left channel at solar plexus, palm up.

Make this move very circular, with lower hand expressing Peng, upper hand Liu. Elbows well extended to hold a ball, with rising hand's elbow not floating.

- 02 Open. Right foot steps forward, right hand sweeps down centreline to dantien, left hand arcs up to side of head.
- 03 Close. Weight to right foot, body turns to right, right hand sweeps forward in arc to right side, left hand chops forward and down to shoulder height.
- 04 Open. Right hand pushes palm down at side, left hand pushes palm out forward.

THREE

Repeat (TWO) on opposite side.

An is easily confused with Gi and Liu - a push appears to be forward, but the yin side of the forearm is heavy and down.

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Move 11 - Needle at Sea Bottom

01 Close. Sit back, close everything, right hand rounds to centreline, palm facing left, front toe lifts. Left hand remains where it is in space, causing it to appear forward of body at end of close.

Sitting back is achieved by having a sense of the left toe lifting and the heel rolling under (without moving). The sacrum must be tucked. This is common to all moves where you sit back lifting the empty leg's toes.

02 Open. Rise up, extending body to top of head. Right hand raises upwards, left hand slides back to hip then pushes down, left leg draws back a little and toes touch floor. Look up slightly towards the rising hand.

Kwa opens fully, front ligament of spine lengthens and energy raises to top of head. Keep right shoulder down. Right hand is Gi. Near end of open press ball of left foot gently into ground to increase lengthening. Take note of any areas of tension etc. along spine.

03 Close. Kwa closes as deep as possible, right hand folds in towards chest then drops lower to match height of left hand, left hand sweeps forward on centreline, fingers pointing away.

Right hand is Liu, and moves off the centreline to the right channel as you

turn slightly right. Left hand is circular Pang ending in Gi (perineum strike). The right hand sucks in towards body as spine bows, lengthening back ligament, so centre of spine moves away from right hand. Take note of any areas of tension etc. along spine.

04 Open. Keeping legs still, open kwa fully, spine is erect and straight, left hand folds to chest, right hand extends forward and down.

Right hand is Gi, left hand is Liu. Right hand is released by spine releasing.

Cont'd over...

Practice this move as a separate spinal chi gung exercise.

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Move 11 - Needle at Sea Bottom

- 05 Close. Draw left hand down to right wrist and right hand up to meet it, keeping elbows extended from spine. Palms turn 45deg with right palm facing up. Step forward with left foot and move weight forward into it. Bend right leg to allow pelvis to remain level.

Left hand is Liu. Step is small, with lower leg swinging forward from knee, left heel replacing position of toe. Adjust elbows keeping hands high to pinpoint tightest area of the spine.

- 06 Open. Double Gi. Forearms straight from elbows to fingertips, extend forward and upwards. Rotate palms so thumbs are facing up.

Keep elbows extended to cause the tight area of the spine to be opened and thus relaxed. Alternative chi gung is to rest left hand fingertips on right pulse and during open feel your pulse and link into the organs and balance their energies accordingly.

Remember the 70% Rule - everybody imagines they can go further than their bodies actually can.

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*You become what you practice. Practice suffering and you will get suffering. Practice becoming healthy and you will become healthy. Practice love and compassion and you will become more loving and compassionate
- Liu Hung Chieh*

Move 12 - Fan Through Back

- 01 Close. Turn body right to face left corner, weight stays on left foot but foot turns on heel to the right. Right palm turns out away from body facing outwards. Left elbow remains heavy and in line with left knee, fingers pointing at corner.

Right forearm to fingertips is actually doing Peng, and so can end with palm facing down in front of face.

- 02 Still Closing. Hands separate, right hand lifts slightly, right leg steps straight back placing heel in line with left heel, so both feet are parallel facing left.

Drop right elbow to draw palm away from face, still doing Peng.

- 03 Still Closing. Body sinks down as right leg rotates outward so right knee finishes over the right foot with the weight still mostly on the left.

Advanced - this should be integrated into (2) so the right foot slides back and turns out at the same time.

- 04 Open. Kwa opens but legs stay squatting. Weight to middle as body turns to face the front, left palm presses out like single whip.

Another circular weight change like single whip. At the end of the move you should express complete spherical release from the central channel outwards - the palms should not feel like they are pushing.

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Move 13 - Turn and Chop with Fist

01 Close. Turn to the right corner, arms stay on left and right channels, palms facing and hands high. Weight goes onto right foot, left foot turns heel out (or toe in) to parallel with right foot, navel lines up with right knee. Elbows are projecting forward but still bent.

02 Open. An. Arms reach up and out then down, forearms are heavy.

Action imitates reaching behind opponent's neck and pulling down.

03 Close. Draw hands in slightly, by dropping elbows. Body is upright as weight moves in straight line to back leg.

There can be an element/feel of a slight turn to the right as weight is transferred. Roll back onto right heel.

04 Close More... then Open slightly. Body turns to front. Weight to left foot, right foot turns on heel with body, then a little past body to left; arms twist in, left hand to left channel at head height palm out, right hand down centreline, palm to right. Small open at end.

The small open at the end of the close allows you to rotate more to left by projecting right leg into ground only if you have the twist available in your legs. The right shoulder has a sense of rotating down then rising up, to shrug off a hand hold.

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All through this section the waist turns the legs - the back (left) leg then becomes rooted and...

Move 13 - Turn and Chop with Fist

05 Close. Body turns to right corner, right leg rises, right fist comes up centreline and is relaxed at the wrist, left hand pushes out and down centreline, finishing at same level as right.

Rotation / twisting / spiralling (depending on level of skill) of the arms in particular will apply a strong cutting action to the fist.

06 Open. Body turns to the right, right leg steps ahead, right fist extends up and out on centreline, left hand draws down and into tantien, palm down.

07 Close. Weight to right leg, adjust left foot parallel to right, right fist comes down centreline to tantien, left hand rises up centre of chest.

08 Open. Right fist draws back to hip, left hand pushes forward.

Through (7) and (8) the left forearm and hand have a sense of twisting out, then in, before the push.

... all through this section the legs and central channel turn the waist to activate the arms.

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Move 14 - Step Forward Parry and Punch

01 Close. Left hand circles back toward chest palm facing right, right fist rotates in clockwise circle starting at hip crest, left foot lifts and is drawn forward.

Keep the left elbow steady, drawing the palm back to the centreline.

02 Open. Left hand projects out, edge out, fingers at 45 degrees, right fist continues its wheel like motion up and forward. Left foot projects into ground on heel.

During (1) and (2) left hand moves like a wheel back, up and down in sync with right fist, which moves like a wheel forward, down and back and follows motion of hip joint in its opening and closing.

03 Open and Release. Body turns right, left hand extends away to full length, fingertips pointing away, right fist continues it's wheel like motion down and back.

Left forearm and hand actually spiral inwards and down then outwards and up, finishing at same height as starting position (3B). At end left hand and arm are completely released, in neutral. Right fist motion is more oval then first circle.

04 Close. Weight to left foot, body turns left, right fist draws forward, left hand draws back to inside of right elbow. Left forearm and hand fold in to centreline, circling up then down to same height as parry.

As fist moves forward it also rises above elbow height, loading.

05 Open. Right fist continues forward, left hand projects forward without moving much.

Punch is delivered by right elbow rising to cause fist to move forward, but the energy is that of the fist becoming heavy whilst your chi drops into the belly.

03B



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Move 15 - Seeming Closed Up (Apparently Closed)

- 01 Close. Right fist stays put, body turns right, left hand stays on centreline going to outside of right elbow, palm out.

The shoulders and back in general spread open, wrapping around the torso towards the front of the body, creating a very hollowed out chest. This allows the right arm in particular to appear to be in a closed position though the shoulder nest is actually still open. The effect is like a steel spring bent between the hands and then released during (2). Though you should aim to have the hands in the centre line of the body this is not necessarily practiced at the beginning - go only as far as you can to maintain structural integrity.

Internally begin an outward twisting of the arms. Condense the pelvis as well.

- 02 Open. Torso turns to front drawing left hand off right arm, touching all the way. Right fist opens, finishing with arms at shoulder height on left and right channels, palms up, elbows heavy and down.

Spring releasing breaks opponents grip on right hand. Internally and externally complete the outward twisting of the arms combined with the sweep off this can lock and break the opponents thumb.

- 03 Close-Open. Liu/Peng. Sit back bending elbows downward, palms come towards shoulder nests. A small opening then projects the fingertips upwards.

Keep hands and forearms in straight line with elbows projecting forward.

- 03 Close. Bush palms down left and right channels while stepping forward with right foot, until weight is on right foot and hands point forward, palms down.

When brushing down the channels the hands guide the energy down to the knees by the time you begin to move into the front foot. The body moves forward only to the point where the front knee is over the sweet spot of the middle of the foot. The weight over the foot at this stage should be springy, with the foot's umbrella offering full and comfortable support.

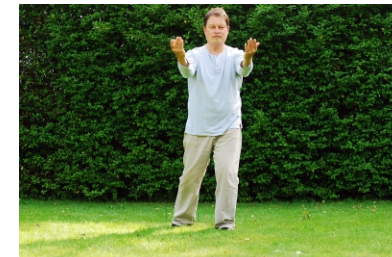
- 04 Open. Gi. Project fingers out but keep hands low and body inclined forward. Straight back leg slightly to help fingers forward.

The final opening comes from the Kwa opening only enough to lengthen the long ligament on the inside on the spine, causing all the vertebrae to lengthen simultaneously. Energy can now be discharged from the tips of the fingers and feet.

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Move 16 - Tiger and Leopard Spring to Mountain

01 Close / Rise up. Peng. Raise wrists to shoulder height. Keep legs still.

Legs remain closed, kwa opens as torso rises.

02 Close. Liu. Fold in arms keeping fingertips in same position in space, palms facing ahead.

Legs remain closed, kwa closes inclining torso. When fingers do not move you encourage all the chi in the body to the fingertips.

03 Open. An. Face palms forward in push position, keeping fingertips at same place in space.

Open legs and kwa. Heel of palms and underside of forearms are heavy.

04 Close. Without shortening the arms, bring palms down towards side of hip, and press down.

Keep arms open while closing the kwa, inclining back, legs do not move and stay open. The feeling is off a spring being loaded and when the palms press down the spine opens though the body remains tucked.

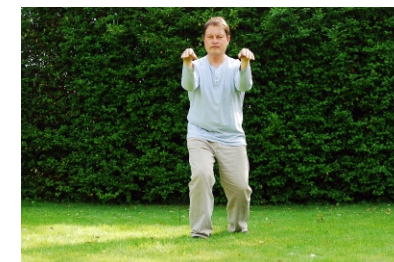
Denial ain't just a river in Egypt...

05 Close / Rise up. Tuck with the tail bone heavy, knees remain bent, raise wrists to side.

Legs close, kwa opens as torso rises. The hands float up from releasing the kwa spring.

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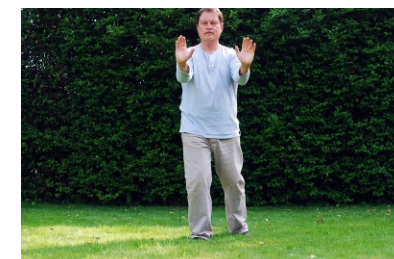
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Move 16 - Tiger and Leopard Spring to Mountain

06 Open. Gi. Extend fingers, lengthen throughout body.

07 Close. Turn left foot 90 degrees to face front, turn body 90 degrees while turning on heel of right foot until comfortable. Weight slides to left leg. For first half of turn back leg must have feet, knees and hip in alignment with knee over foot, front leg has knee pointing in same direction as foot but doesn't require alignment. As weight passes halfway, still closing, the front leg comes into full alignment and takes over from back leg.

The back foot rotates on heel (beginners), toes (advance) or combination of both.

08 Open. Gi. Extend fingers, lengthen throughout body.

In general this move is very good for the psoas muscle group, and can relieve constipation.

Don't waste time chastising yourself for getting something wrong - it only delays your ability

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Move 17 - Cross Hands

- 01 Close. Draw right foot along side left, wrap arms forward in a circle until right hand crosses left hand at wrists, palms in, weight sinks to middle.
- 02 Open. Press edge of hands away keeping the arms in a circle.

01



01



02



Move 18 - Closing Form

- 01 Close. Hands separate, arms parallel, palms down.
- 02 Open. Fingers extend forward.
- 03 Close. Elbows drop, forearms fold back.
- 04 Open. Palms press down sides of body toward floor till fully open, then fingers point to floor.

The finishing move is similar to the beginning form.

True "opening" and "closing" happens internally, within the body's cavities. Where there is an external manifestation of this you have "bend" and "stretch", where the tissue of the

01



02



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04



Form demonstrated by Patrick Foley.

All photography kindly supplied by Dean Marshall.

Longwater Tai Chi - Wu Style Short Form