

Tai Chi Posture and Transition Differences Between the Traditional Yang Style 108 Form and the Simplified 24 Form



Jill Feltovich

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Preface

The information presented here comes primarily from a decade of knowledge gathered from lessons taken from my Sifu Grand Master Dr. Jesse Tsao. Much of the simplified 24 form information also comes from the instructional DVD by Grand Master Deyin Li called *Taichi Series*. Please note that this guide reflects my own experience learning these forms. Other teachers may have their own interpretation of how these two forms should be done.



Introduction

This guide describes 11 posture and transition differences between the traditional Yang style 108 form and the Simplified Yang style 24 form. It is meant for the tai chi practitioner who is already familiar with one of the routines and is interested in learning the other, or for those that did not know that there were differences between the two. This guide does not teach the forms in their entirety, it only describes the differences between the postures and transitions in each form, although in most chapters the entire posture is described. It is assumed that the practitioner is familiar with how to perform the postures from one or the other form.

The traditional Yang 108 form was developed by the Yang family beginning in the late 1800's and was finalized by Yang Cheng-Fu in ~1930. Depending on how you count the postures, this classic traditional form is also known as the 105 form, the 103 form, and the 85 form, among others, or simply as the long form. There are ~40 different individual postures in this form, with some postures being repeated many times resulting in ~108 total postures. For example Grasp the Sparrow's Tail is repeated 8 times. Other postures, like Boxing the Ears or Fist Under Elbow, are performed only once. Depending on the pace, it can take 20 minutes or longer to complete the entire routine. The length of the routine helps to develop outer strength, inner energy strength, and mindfulness. It is also used to train martial application techniques.

The 24 Step Yang Style Taijiquan Simplified Form was created and standardized by Tien Li in 1956, and promoted by the Chinese Sports Committee to encourage the practice of TaiChi to the general public. Deyin Li, one of China's most famous Tai chi Masters and who is the nephew of Tien Li, has continued to promote the form to provide the population with a tai chi routine intended to serve health benefits. It is a very popular form practiced all over the world. Made up of 24 Yang style postures, it is short, taking about 5 minutes to perform. Though it is a short form some of the postures can be quite challenging. The emphasis is on health and performance, and is generally not practiced with the martial aspect in mind. The 24 form has more symmetry than the 108 form. Grasp the Sparrow's Tail and Snake Creeps Down are done on the left and right sides. This helps give more balance for body conditioning. Sometimes dedicated practitioners will learn the traditional 108 form and then learn the entire form on the other side.

Depending on the intention and personal style of the practitioner, the forms can vary somewhat, and of course the forms can be modified to accommodate for physical limitations, but there are definite structural differences between the two forms that the practitioner should be aware of. This reference guide describes differences in 11 postures and transitions following the order as they occur in the 24 form.



Parting the Wild Horse's

24:

- From Parting the Wild Horse's Mane left (Fig 1.1a) bend the right knee and shift the weight back onto the right leg. As you shift backward keep the left heel on the ground and pull the toes back so that they come off the ground (Fig. 1.2a).
- Turn the torso and the left toes 45 degrees to the left and rotate the arms to a 'holding the ball' position with the left hand high and the right hand low (Fig. 1.3a).
- Shift weight onto the left leg (Fig. 1.4a).
- Pull up the right foot (Fig. 1.5a).
- Step into Parting the Wild Horse's Mane right (Fig 1.6a).

The same transition is done from Parting the Wild Horse's Mane right to Parting the Wild Horse's Mane left but with the leg and arm motions on the opposite side.



Fig. 1.1a



Fig. 1.2a



Fig. 1.3a



Fig. 1.4a



Fig. 1.5a



Fig. 1.6a

108:

- From Parting the Wild Horse's Mane left (Fig 1.1b), instead of shifting the weight backward, as in the 24 form, you will lower the weight further onto the left leg through the heel. This allows the left toes to lift off the ground slightly (Fig. 1.2b).
- Turn the torso and the toes of the left foot 45 degrees to the left, drilling down into the ground through the heel of the left foot. At the same time rotate the arms to protect high with the left hand and low with the right hand (Fig. 1.3b) and shift weight towards the left foot (Fig. 1.4b)
- Pull up the right foot (Fig.1.5b).
- Step forward into Parting the Wild Horse's Mane right (Fig. 1.6b).



Fig. 1.1b



Fig. 1.2b

This same transition is done from Parting the Wild Horse's Mane right to left using the opposite legs and arms.



Fig. 1.3b



Fig. 1.4b



Fig. 1.5b



Fig. 1.6b

White Crane Spreads its Wings

24:

The finished position is with the right palm facing toward the right temple (Fig. 2.1a).

108:

The finished position is with the right palm facing forward (Fig. 2.1b).



Fig. 2.1a



Fig. 2.1b

Brush Knee

24:

- From Brush Knee left (Fig 3.1a).
- Bend the right knee to shift weight from the left leg back onto the right leg. As you shift backward keep the left heel on the ground and pull the toes back (Fig. 3.2a).
- Turn the torso and the left toes 45 degrees to the left and rotate the right hand inward (Fig. 3.3a).
- Shift weight to the left leg (Fig. 3.4a).
- Pull the right leg up. At the same time the eyes follow the left hand as it sweeps back in a large circular motion up to the left ear level. At the same time the right hand lowers to left with the palm down (Fig. 3.5a).
- Turn the torso back to the traveling direction and step forward into right Brush Knee (Fig. 3.6a).



Fig. 3.1a



Fig. 3.2a



Fig. 3.3a



Fig. 3.4a



Fig. 3.5a

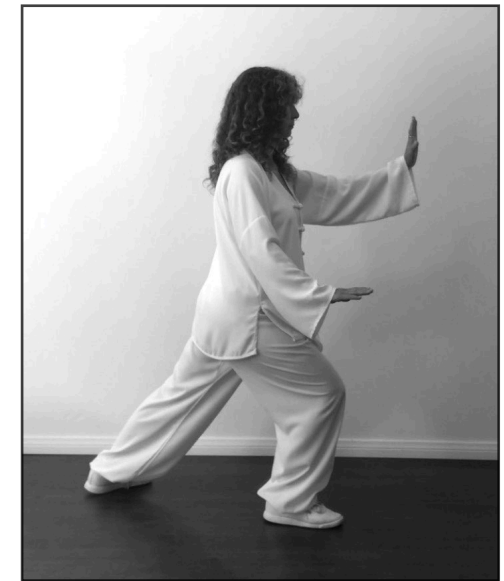


Fig. 3.6a

108:

- From Brush Knee left (Fig. 3.1b), lower weight further onto the front leg through the heel and lift the toes of the left foot (Fig. 3.2b).
- Turn 45 degrees to the left as the energy is drilled down into the ground through the heel of the left foot. At the same time the right palm rotates inward to deflect to the left protecting the head (Fig. 3.3b).
- Pull up the right foot. At the same time raise the left hand, coiling inward and rotating the palm to face forward, bringing it to near the left ear. The right hand lowers to left waist level palm facing down (Fig. 3.4b).
- Step into right Brush Knee (Fig. 3.5b).



Fig. 3.1b



Fig. 3.2b



Fig. 3.3b



Fig. 3.4b



Fig. 3.5b

Repulse Monkey

24:

- From Playing Guitar (Fig.4.1a) .
- Open the arms with both palms facing up and sink into the right leg (Fig. 4.2a).
- Step back narrowly with the left foot behind the right as if you were walking backwards on a straight line. At the same time bring the right hand near the right ear with the palm facing forward (Figs. 4.3a, 4.3a2).
- Shift the weight back onto the left foot and adjust the right foot by pivoting the heel outward while keeping the toes on the ground (Figs. 4.4a, 4.4a2). At the same time push the right hand forward at nose level and bring the left hand to left hip palm facing up (Figs. 4.5a, 4.5a2).
- Continue with Repulse Monkey to the other side the same way using the opposite arms and legs.



Fig. 4.1a



Fig. 4.2a



Fig. 4.3a

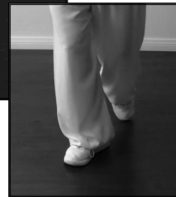


Fig. 4.3a2



Fig. 4.4a



Fig. 4.4a2



Fig. 4.5a



Fig. 4.5a2

108:

- From Fist Under Elbow (Fig. 4.1b), open arms wide with both palms facing up and sink into the right leg (Fig. 4.2b).
- Step back with the left foot keeping a shoulder width distance from the right foot. At the same time bring the right hand next to the right ear with the palm facing forward (Figs. 4.3b, 4.3b2).
- Shift the weight from the right leg onto the left leg. Adjust the right foot by pivoting the toes inward while keeping the heel on the ground (Figs. 4.4b, 4.4b2). At the same time push forward with the right hand and bring the left hand to left hip, palm facing up (Figs. 4.5b, 4.5b2).
- Continue with Repulse Monkey to the other side the same way using the opposite arms and legs.



Fig. 4.1b



Fig. 4.2b



Fig. 4.3b



Fig. 4.3b2



Fig. 4.4b



Fig. 4.4b2



Fig. 4.5b



Fig. 4.5b2

Grasp the Sparrow's Tail

24:

- Ward off right. The right arm is at chest level and parallel to the ground with the right palm facing inward. The left hand is at hip level palm facing down (Fig. 5.1a).
- Bring the left hand up and rotate both hands so that the palms face each other (Fig.5.2a).
- Shift weight back to the left leg while rolling back left, low, hands at hip level (Fig. 5.3a).
- Let the left arm continue to sweep back in an arc past 90 degrees to the left and curving up to ear level (Fig. 5.4a)
- Turn the torso back to the right bringing the heel of the left hand to meet the right wrist at chest level in front of you and press forward (Fig. 5.5a).
- Shift weight back to the left leg letting the toes of the right foot pull back off the ground. At the same time sink the elbows and pull back the hands (Fig. 5.6a).
- Shift weight to the right leg and push forward (Fig. 5.7a).



Fig. 5.1a



Fig. 5.2a



Fig. 5.3a



Fig. 5.4a



Fig. 5.5a



Fig. 5.6a



Fig. 5.7a

108:

- Ward off right with right arm at 45 degree angle. The left hand is supporting, but not touching, inside right forearm (Fig. 5.1b).
- Extend the arms slightly and rotate both hands so that the palms are facing each other. The right palm down and the left palm up (Fig. 5.2b).
- Shift weight back to the left leg while rolling back high, to the left, hands at about shoulder level, palms facing each other (Fig. 5.3b).
- Turn the torso back to the right and bring the left hand in so the left heel of the hand meets the right wrist in front of the chest and press forward (Fig. 5.4b).
- Shift weight back to the left leg and pull back the hands. The toes of the right foot remain on the ground (Fig. 5.5b).
- Shift weight to the right leg and push forward (Fig. 5.6b).



Fig. 5.1b



Fig. 5.2b



Fig. 5.3b



Fig. 5.4b



Fig. 5.5b



Fig. 5.6b

Single Whip

24:

The arm movement in this transition to Single Whip looks a little bit like Cloud Hands.

- From the push in Grasp the Sparrow's Tail (Fig. 6.1a), shift weight to the left leg, turn the torso and pivot the right toes in 90 degrees to the left. At the same time let the right hand circle low in front of you while the left hand wards off high to the left, palm facing out (Fig. 6.2a).
- Shift weight back to the right leg and ward off high 45 degrees to the right with the right hand palm facing inward, while bringing the left hand low (Fig. 6.3a).
- Pull the left foot in next to the right foot, keeping the weight on the right foot, and hook the right hand. At the same time bring the left hand up to shoulder height (Fig. 6.4a).
- Turn the torso to the left, step the left foot out to the side. Shift weight onto the left leg while rotating the left hand outward and push forward into Single Whip (Fig. 6.5a).



Fig. 6.1a



Fig. 6.2a



Fig. 6.3a



Fig. 6.4a



Fig. 6.5a

108:

- From the push in Grasp the Sparrow's Tail (Fig 6.1b), shift the weight to the left leg while turning the torso to the left and pivoting the right toes inward. The arms sweep out and to the left, both palms facing downward (Fig 6.2b).
- Shift weight back to the the right leg and bring your hands in slightly toward the chest (Fig. 6.3b).
- Turn 45 degrees to front right corner (Fig. 6.4b).
- Push the right hand out and make a hook and bring the left hand in front of the chest. Pull the left leg in (Fig. 6.5b).
- Turn the torso to the left and step out to the left side. Shift weight to the left leg while rotating the left hand out and push forward into Single Whip (Fig. 6.6b).



Fig. 6.1b



Fig. 6.2b



Fig. 6.3b



Fig. 6.4b



Fig. 6.5b



Fig. 6.6b

Cloud Hands

24:

- From Single Whip (Fig. 7.1a), shift weight to the right leg and pivot the toes of the left foot in to face front while lowering the left hand (Fig. 7.2a).
- Turn the torso to the right and let the left hand continue to circle in front of your lower torso. Release the hook of the right hand (Fig. 7.3a).
- Lower the right hand and raise the left hand about face level (Fig. 7.4a).
- Continue with Cloud Hands (Fig.7.5a).



Fig. 7.1a



Fig. 7.2a



Fig. 7.3a



Fig. 7.4a



Fig. 7.5a

108:

- From Single Whip (Fig. 7.1b).
- Sink weight into the left heel and slightly towards the right leg. Turn the torso to the right with the left toes pivoting inward to face front. The left hand lowers slightly to begin a very small counter clockwise circle with the palm facing out (Fig. 7.2b).
- Shift back to the left leg. The left hand continues to arc up and to the left completing the small circle. (Fig. 7.3b).
- Bring the right foot in next to the left foot. At the same time the right hand sweeps low (Fig. 7.4b).
- Continue with cloud hands (Figs. 7.5b, 7.6b).
- It is important to note that the circular motion of the hand is driven by the body and not so much the hand itself.



Fig. 7.1b



Fig. 7.2b



Fig. 7.3b



Fig. 7.4b



Fig. 7.5b



Fig. 7.6b

High Pat on Horse

24:

- From Single Whip (Fig. 8.1a), sink onto the left leg. Take a half step up with the right foot and rotate both palms to face upward. (Fig. 8.2a).
- Shift weight back onto the right leg. At the same time the right hand pushes forward at nose level palm out, and the left hand pulls back to waist level with the palm facing up. The left foot rests lightly on the ground in front of you (Fig. 8.3a).



Fig. 8.1a



Fig. 8.2a



Fig. 8.3a

108:

- From Single Whip (Fig. 8.1b), bend the right knee and shift weight back to the right leg. At the same time rotate both palms to face up (Fig. 8.2b).
- Sink weight into the right leg and pull the left foot back a half step to rest lightly on the ground in front of you. At the same time the right blade hand pushes forward at nose level and the left hand pulls back to waist level palm facing up (Fig. 8.3b).



Fig. 8.1b



Fig. 8.2b



Fig. 8.3b

Deflect Parry Punch

24:

- From Fan Through Back (Fig. 9.1a) shift weight to the right leg and lift the toes of the left foot. Turn 180 degrees to the right. Shift weight back onto the left leg and bring the right foot in. The left arm is high protecting the head and the right hand lowers in front of the lower torso (Fig. 9.2a).
- Lower the left arm and bring the right fist up inside the left arm so that the forearms pass each other. At the same time step the right heel out with the toes pivoting to the right (Fig. 9.3a).
- Shift weight onto the right foot while deflecting down and out 45 degrees to the right with the right fist, palm side up. At the same time the left hand sweeps back 90 degrees to the left (Fig. 9.4a).
- Step the left foot forward. At the same time the left hand sweeps across to parry in front while the right fist pulls back to the right side (Fig. 9.5a).
- Shift weight forward onto the left leg and punch with the right fist as the left hand pulls back to cover the right forearm (Fig. 9.6a).



Fig. 9.1a



Fig. 9.2a



Fig. 9.3a



Fig. 9.4a



Fig. 9.5a



Fig. 9.6a

108:

- From Brush Knee left (Fig. 9.1b), sink into the left leg, turn the left toes out and and bring right hand down to hip level (Fig. 9.2b).
- Continue to circle the arms back and to the left creating a fist with the right hand and rotating the left hand inward so that the palm faces the right forearm. At the same time bring the right foot in next to the left foot (Fig. 9.3b).
- Step forward with the right heel, pivoting the toes to the right. At the same time begin to circle both arms up and around to the right (Fig. 9.4b).
- Shift weight to the right leg while deflecting down and out 45 degrees to the right with the right fist. The left hand closely follows the right covering the right forearm (Fig. 9.5b).
- Sink into the right leg and parry straight forward with the left hand while bringing the right fist back to the right side. At the same time begin to step forward with the left foot (Fig. 9.6b).
- Shift weight forward onto the left leg and punch with the right fist, the left hand covering the right forearm (Fig. 9.7b).



Fig. 9.1b



Fig. 9.2b



Fig. 9.3b



Fig. 9.4b



Fig. 9.5b



Fig. 9.6b



Fig. 9.7b

Apparent Close

24:

- After the punch in Deflect Parry Punch (Fig. 10.1a), move the left hand under the right elbow with the palm facing down. Begin to shift the weight back to the right leg and rotate the left hand to palm up (Fig. 10.2a).
- Continue to shift weight back to the right foot as you uncross your arms and pull the hands back palms facing in. Let the toes of the left foot come up and back off the ground (Fig. 10.3a).
- Shift weight to the left leg, rotate palms out and push forward (Fig. 10.4a).



Fig. 10.1a



Fig. 10.2a



Fig. 10.3a

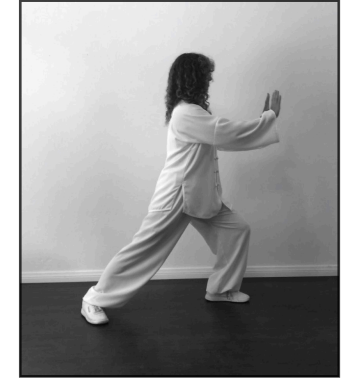


Fig. 10.4a

108:

- After the punch in Deflect Parry Punch (Fig. 10.1b), move the left hand under the right elbow with the palm facing down. Begin to shift the weight back to the right leg and rotate the left hand to palm up (Fig. 10.2b).
- Continue to shift weight back to the right foot, turning slightly to the right and uncrossing the arms. Pull back the hands palms facing in. Do not let the toes come up off the ground (Fig. 10.3b).
- Turn the torso back to the left and shift weight to the left leg while rotating palms out and pushing forward (Fig. 10.4b).



Fig. 10.1b



Fig. 10.2b



Fig. 10.3b



Fig. 10.4b

Cross Hands

24:

- After the push from Apparent Close (Fig. 11.1a), shift the weight back onto the right leg while pivoting the left toes in (Fig. 11.2a). Continue to turn to the front right corner, right hand sweeping across high to the right and at the same time turn the right toes out (Fig. 11.3a).
- Shift weight back towards the left leg and turn the right toes in (Fig. 11.4a).
- Sink weight to the left leg and bring the right foot in while circling the arms up to cross front of the chest. The right arm on the outside with the palms facing inward (Fig. 11.5a).



Fig. 11.1a



Fig. 11.2a



Fig. 11.3a



Fig. 11.4a



Fig. 11.5a

108:

- After the push from Apparent Close (Fig. 11.1b).
- Shift the weight back onto the right leg and pivot the left toes in. At the same time turn the torso and sweep the right hand across to the right front corner (Fig. 11.2b).
- Start to shift weight to the left leg and circle both arms low (Fig. 11.3b).
- Sink into the left leg and bring the right foot in to shoulder width from the left foot while continuing to circle the arms up in front of the chest with the right hand on the out side, both palms facing in (Fig. 11.4b).



Fig. 11.1b



Fig. 11.2b



11.3b



Fig. 11.4b

The Gist Of It

Posture

24

108

Part the Wild Horse's Mane	Transition. Most of the weight shifts to back leg. Pull toes of front foot all the way back off the ground.	Transition. Weight shifts back just enough to pivot toes of the front foot outward.
White Crane Spreads its Wings	Finish. Right palm faces toward right temple.	Finish. Right palm faces forward.
Brush Knee	Transition. Most of the weight shifts to back leg. Pull toes of front foot all the way back off the ground.	Transition. Weight shifts back just enough to pivot toes of the front foot outward.
Repulse Monkey	Step Back Narrowly. Pivot heel of front foot outward.	Step back wide. Pivot toes of the front foot inward.
Grasp the Sparrow's Tail	Ward off- Forward arm at chest level parallel to ground. Other hand at hip level palm down. Roll back- low. Pull back after press- front toes pull all the way up and back off the ground.	Ward off- Right arm 45 angle, palm in. Left hand chest level palm facing front arm in a support position. Roll back- High. Pull back after press- front foot stays flat against the ground.
Single Whip	Transition. Right hand sweeps low. Left hand sweeps low. The transition looks like one set of cloud hands.	Transition. High roll back left. High roll back right. The transition has a horizontal oval shape.
Cloud Hands	Left hand sweeps low to start cloud hands.	Left hand makes a small counter clockwise circular motion. Right hand sweeps low to start cloud hands.
High Pat on Horse	Half step up with right foot.	No step up. Just weight shift to back leg.
Deflect Parry Punch	Hands separate during deflect with left hand sweeping wide to the left.	Hands move together. Left hand closely follows right when deflecting with right fist.
Apparent Close	Shift weight straight back with the left toes pulling all the way back and up off the ground.	Shift weight back while turning slightly to the right. Left foot stays flat against the ground.
Cross Hands	Left toes pivot in. Right toes pivot out. Right toes pivot back in.	Left toes pivot in.

Simplified 24 Form Postures

1. Opening Form
2. Part the Wild Horse's Mane Left, Right, Left
3. White Crane Spreads Its Wings
4. Brush Knee Right, Left, Right
5. Play the Guitar
6. Repulse Monkey Left, Right, Left, Right
7. Grasp the Sparrow's Tail Left
8. Grasp the Sparrow's Tail Right
9. Single Whip
10. Cloud Hands
11. Single Whip
12. High Pat on Horse
13. Right Heel Kick
14. Box the Ears
15. Turn Left Heel kick
16. Snake Creeps Down Left to Golden Rooster Stands on Left Leg
17. Snake Creeps Down Right to Golden Rooster Stands on Right Leg
18. Fair Lady Works the Shuttles Right and Left
19. Needle at the Bottom of the Ocean
20. Fan Through the Back
21. Turn Deflect, Parry, Punch
22. Withdraw and Push (Apparent Close)
23. Cross hands
24. Closing

Traditional Yang 108 Form Postures

First section

1. Opening
2. Ward Off, Right
3. Ward Off, Left
4. Grasp the Sparrow's Tail (Ward Off, Right; Roll Back; Press; Push)
5. Single Whip
6. Lift Hands, Shoulder Strike
7. White Crane Spreads its Wings
8. Brush Knee, Left
9. Play the Lute
10. Brush Knee, Left
11. Brush Knee, Right
12. Brush Knee, Left
13. Play the Lute
14. Brush Knee, Left
15. Step Up, Deflect, Parry and Punch
16. Apparent Close
17. Cross Hands

Second section

18. Carry Tiger to Mountain
19. Grasp the Sparrow's Tail (Ward Off, Right; Roll Back; Press; Push)
20. Fist Under Elbow
21. Repulse Monkey, Right
22. Repulse Monkey, Left
23. Repulse Monkey - Right
24. Diagonal Flying
25. Lift Hands, Shoulder Strike
26. White Crane Spreads its Wings
27. Brush Knee, Left
28. Needle at Sea Bottom
29. Fan through Back
30. Turn, Back Fist, Parry, Side Punch

31. Deflect, Parry and Punch
32. Ward Off, Left
33. Grasp the Sparrow's Tail (Ward Off, Right; Roll Back; Press; Push)
34. Single Whip
35. Cloud Hands
36. Single Whip
37. High Pat on Horse
38. Right Toe Kick
39. Left Toe Kick
40. Turn, Left Heel Kick
41. Brush Knee, Left and Step
42. Brush Knee, Right and Step
43. Right Punch Downward
44. Turn, Back Fist, Parry, Side Punch
45. Deflect, Parry and Punch
46. Right Heal Kick
47. Taming the Tiger, Left
48. Taming the Tiger, Right
49. Right Heal Kick
50. Box Ears with Fists
51. Left Heal Kick
52. Pivot Around, Right Heal Kick
53. Deflect, Parry and Punch
54. Apparent Close
55. Cross Hands

Third section

56. Carry Tiger to Mountain
57. Grasp the Sparrow's Tail (Ward Off, Right; Roll Back; Press; Push)
58. Single Whip
59. Part the Wild Horse's Mane, Right
60. Part the Wild Horse's Mane, Left

61. Part the Wild Horses Mane, Right
62. Ward-Off, Left
63. Grasp the Sparrow's Tail (Ward Off, Right; Roll Back; Press; Push)
64. Single Whip
65. Fair Lady Works the Shuttles, Left
66. Fair Lady Works the Shuttles, Right
67. Fair Lady Works the Shuttles, Left
68. Fair Lady Works the Shuttles, Right
69. Ward-Off, Left
70. Grasp the Sparrow's Tail (Ward Off, Right; Roll Back; Press; Push)
71. Single Whip
72. Cloud Hands
73. Single Whip
74. Snake Creeps Down
75. Golden Rooster Stands on One Leg, Left
76. Golden Rooster Stands on One Leg, Right
77. Repulse Monkey, Right
78. Repulse Monkey, Left
79. Repulse Monkey, Right
80. Diagonal Flying
81. Lift Hands, Shoulder Strike
82. White Crane Spreads its Wings
83. Brush Knee, Left
84. Needle at Sea Bottom
85. Fan Through the Back
86. White Snake Puts Out Tongue, Parry, Side Punch
87. Deflect, Parry and Punch
88. Ward-Off, Left
89. Grasp the Sparrow's Tail (Ward Off, Right; Roll Back; Press; Push)
90. Single Whip

91. Cloud Hands
92. Single Whip
93. High Pat On Horse
94. Palm Thrust
95. Turn and Cross Kick
96. Punch downward
97. Ward-Off, Left
98. Grasp the Sparrow's Tail (Ward Off, Right; Roll Back; Press; Push)
99. Single Whip
100. Snake Creeps Down
101. Seven Stars
102. Ride the Tiger
103. Turn Body Sweep Lotus Leg
104. Bend Bow and Shoot Tiger
105. Block, Parry and Punch
106. Apparent Close
107. Cross Hands
108. Close

Authors note

This is my first Tai Chi book! There seemed to be an interest in a book on this subject from my group of Yang-style students. There are a bazillion Tai Chi books in the world but I could never find one on this particular subject. So I wrote one! It was waaayyyy harder than I thought it would be! I took all of the pictures with my iPhone camera. There was a lot of setting up the camera and doing the posture and then checking it out only to find that there was something wrong with it and had to be redone. I think this happened around 5000 times. There was the happy surprise that happened during Apparent Close tho, so it wasn't all bad. Alas, I am told the pictures are not of the quality it takes to make a hard copy and so it is an ebook. But ebooks are convenient and I have learned to like them even tho they don't smell like a book should. The writing of the descriptions was fairly straightforward. I hope it is as clear to the reader as it was in my head when I wrote it. I want to say thank you to my husband Sam Dummer and daughter Isabel for the love and support. Thank you to every single one of the people I have ever practiced with and learned from, past and present, and to all of those I have had the pleasure of teaching. Thank you to my friend Michael Foss for first teaching me the 24 form and giving me the gift of the Taichi Series DVD. Thank you to my friends Karl Newmeyer, Master Skip Leonard, Siobhan Stuart and Lincoln Leach for proofreading, editing, and for a seemingly endless supply of encouragement and support. Thank you Erin Dummer for technical support. And of course, thank you Master Jesse Tsao for your inspiration and knowledge of all things Taichi.

About The Author

Jill Feltovich was born in 1960 in Cincinnati, Ohio. Her family moved to Southern California when she was three and she has lived there ever since. In her youth Jill was a medal winning competitive gymnast, and was also an assistant gymnastics coach. In 1992 she graduated from U.C. Riverside with a B.S. degree in geology. She later became interested in the martial arts and achieved 2nd Dan ranking in Taekwondo. She won a first place in poomse (2003) and a second place in kyuroogi (2001) at the Jimmy Kim Invitational Taekwondo Championships.

In 2010 she began practicing Taichi. She is an indoor disciple of Grand Master Dr. Jesse Tsao, and holds a teaching certificate through Tai Chi Health Ways. She is knowledgeable in Chen style and Yang style tai chi and various weapons forms including bang, cane, sword, staff and fan. She is now dedicated to learning and teaching Tai Chi.

Jill lives with her husband and daughter, three cats, two dogs, and a small flock of chickens, in Escondido, California.

Contact information:

jfeltovich1@cox.net

<https://taichibodyandmind.com>

