



Xin Qi Shen Dojo

WUJI.COM
8316 8th Ave NW
Seattle, WA 98117

SUMMER 2004
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2004 Fall Sessions

Beginning

Wednesdays 6-7pm
Starts October 6, 2004
(Enrollment limited)

- Zhan Zhuang
- Fa Song Gong
- Nei Gong Bang
- Basic Taiji & Bagua Drills

Roushou (Hand Drills)

Mondays 7-9pm
Starts October
(Open to active members, space available for 4)

Internal Arts Instructors Training

1st Saturday each month
1-3pm starting October
(Permission required, this will be a continuation of the spring sessions)

Continuing Sessions

Yang Taiji Quan: Tuesdays 6:00-9:00
Chen Taiji Quan: Saturdays 8:30-11:00
Sanshou/Tuishou: Wednesdays 7:00-9:00
Bagua Zhang: Thursdays 6:00-9:00
 All these sessions are closed. Students attending must know all the basic warm-ups, qi gong, and stepping patterns as well as the entire first section of the form. Bagua members must know all inner palms and 8 Changes. Wednesday evenings (7-9) is for those familiar with the partner Sanshou routine or the push hands walking patterns.

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中 正 安 舒

centered
zhong

upright
zheng

peaceful
an

comfortable
shu

Key words for practice

輕 灵 圓 活

light
qing

nimble
ling

rounded/smooth
yuan

lively
huo

September Club Fees Increase

The basic club fee will increase to \$80 monthly this September due to the annual rent increase. Each additional session will stay at \$10 monthly.

Last January, more new members joined than anticipated so classes this winter were quite crowded, or let's say 'cozy'. Being outside for the summer helps greatly with the large class sizes. This autumn, October, since there are quite a few people still interested in joining the dojo there will be only one beginning session. This session will focus on the basics of the club and the internal arts. It will include those interested in either Taiji or Bagua and be limited to 10. We will go through the progression of the basic forms: Fa Song Gong & Nei Gong Bang at the start. Eventually the Emei Qi Gong and Chan Si Gong before moving onto the various forms and particular styles.

Continuing sessions this autumn and winter will be refining solo forms and working on push hands.

The Eight Methods

By Li Tung Fung

1. *QI*

The Qi works internally as an energy source which circulates your blood. Qi emanates from an area called the Dantien, located about 1.5 inches below the navel. The Dantien is the source of energy from which all movement springs, and lies dormant within everybody until it's activated by constant practice. Since Spirit guides all our movement, spirit assists the movement of our Qi. Qi without spirit is inactive. Show the spirit in your eyes and in all your movements. Have the spirit of the dragon and you will move like the dragon.

2. *BONE*

The internal force (jing) is concealed within the bones and joints. It's the nature of this internal force to come forth suddenly when needed and then to subside. The internal work is more forceful if we move from our legs with the body coordinated. If in the beginning we practice the proper way to root ourselves, then in the advanced stage, our internal work will be very forceful.

3. *FEATURE*

From the time we learn our first movement, as well as the acquisition of each successive movement, it's very important to practice properly. Each movement should be clearly distinguished from the others. In the advanced stage the movements are smoothed into a circle and continuous so there is no separation.

4. *FOLLOW*

In pushing hands we use stick and follow. Without anticipating your partner's move you lightly stick with their every movement. Immediately yielding to oncoming force yet leaving no room for them to advance. In this manner we can thoroughly understand our partner's intentions -- how they wish to attack. Your touch should be so light they should never know what you are up to.

5. *RISE*

Your head is held as if suspended from above, yet relaxed. Remember, the principles of Taiji are the same as those which guide the Yi Qing. The two trigrams which compose a given hexagram in the Yi Qing are composed of three liens each. The top line is always represented as heaven, the bottom line is earth, and the middle line is man. Man must maintain his balance between heaven and earth. In Taiji your head

corresponds to the top line, always moving as if through the heavens. In this manner, the circulation of Qi moves from the base of the spine to the back of the head, then down the front of the body back to the Dantien, like a river returning to the sea.

6. *RETURN*

To maintain an even balance, a movement in one direction is directly related to its opposite. Return means balance between substantial and insubstantial movement. This is the balance of Yin/Yang. Our legs work like a bow, and our advance and retreat should be controlled from the waist by the spine. Our back and arms should be rounded. Inside and outside should be circulated with qi. To and Fro, advance and retreat train us to move in Yin/Yang. We should have both hard and soft, empty and solid at the same time. In maintaining the balance between Yin/Yang there is a constant shift in our movements.

7. *RESTRAIN*

The mind should be calm, maintaining an inner void. Don't mind how fierce your opponent is or whatever move is made. Calm your mind, don't allow yourself to be disturbed. Calmly watch your opponent with an inner void. This calmness gives you the idea you will need to meet the attack; any attack the instant it comes your way.

8. *CONCEAL*

The inner force is concealed until it is needed. After you have practiced enough, you will reach an advanced state: you will have an inner force concealed within your bones which the attacker cannot see, but you know is there. Conceal the inner force. Do not reveal it until it is needed. When needed, release it like an arrow, suddenly and with surprise.

身心合一

Body and Mind Harmonized as One

Li Tung Fung is considered the founder of Liu He Ba Fa Taiji Quan.

SIGNS OF OVER EXTENSION

Like a kid in a candy shop, some new members, finding the club want to study everything: Qi Gong, Applications, Chen, Yang, or Bagua; all at once.



Though the underlying principles are all the same, there is a uniqueness to each of the arts and perhaps a specialty to each. It's true that studying all the internal arts will make an internal martial artist more rounded . . . but everything must be given its proper time to bake and mature.

If you are learning two forms at the same time you only spend 1/2 your time practicing each, which slows your progress. Working on two or more at the same time will also slow down your skill development, trust me, I see this often.

As you start out it's best to focus sincerely on one art for at least a year before dividing your time and energy between two. With the basics of one art under your belt there's less interference in learning the next art.

Here are also other drawbacks that I see often in learning two or more forms simultaneously.

First, the details and intricacies of the form aren't learned since there isn't enough time to focus on them.

Second, there develops a confusion between styles and forms on various movements, stances, weight shifting, and stepping patterns. This may not be of interest if you just plan to practice on your own, but if you plan to teach one day you won't be able to pass on to your students correct basics of the art. For instance Chen and Yang single whip are very different in execution.

Third, the most basic error is having difficulty remembering the forms or getting

confused as you get deeper and deeper into the forms and art.

Take an honest look at your practice, your interest, and your goals. What will develop the skill or expertise you want the quickest way? Are you hard-pressed to find time to practice all the forms you are learning?

One of the most important points to consider is are you stressed trying to keep up to the class or fit it all in? If so it's counter to the learning of relaxation and centeredness we're trying to accomplish. Are you over-extending yourself?

Though I've trained in several arts, the ones I currently teach weren't trained simultaneously. I trained in Aikido singularly for 3 years before venturing into Yang Taiji. From there I trained in Yang Taiji for 2 years before Bagua came along. Next Xing Yi was added to my Taiji training. It was several years before Chen Taiji came along. When each came along I was well studied (not necessarily skilled) in the basics of the previous art. And though each art shares similarities, I approached and learned each additional art as a separate study, putting the spot light and priority on mastering its forms and practice.



Roushou Teaching Certification

- Lion Plays With Ball
- Interlocking Rings
- Da Lu
- Linking Hand Drills
- Cloud Hands
- Cat Washes Face
- Palms Down
- Yueng Quan Hand Drills
- Brush Knee Drills
- Bagua Partner Set
- Riding Hands
- Bagua Tracing Drills
- Movements of Aiki

In addition to Yang & Chen Taiji, and Bagua teaching certifications I will also be issuing teaching certification strictly for the Roushou upon completion of the above drills.

Andy

Space Available

Looking for a roomy space to practice? Well look no more! Lower Woodland Park is a great place for summer practice. In addition, you can see what the other classes are up to.

Private Lessons

Need to catch up? Want some more detail? Have too many questions?

Joel Hartshorne, Tom Flener and David Wheeler all give private lessons.

Also, about 1/2 the members of the club have been studying for more than 10 years so ask around if you need extra help.

Meditation In Motion

Many are attracted to the internal arts since they are many times advertised as “Mediation In Movement” or “Walking Meditation”. There is also the promise of calmness and relaxation that goes along with this.

Though practitioners divide the art up into the categories of exercise, health, meditation, martial arts, and qi gong, correct practice doesn't permit us to focus on just one aspect. It's holistic if we practice correctly and sincerely.

As a beginner it may be hard to understand how learning and practicing the forms can be calming since you're busy trying to remember the movements, trying to coordinate hands and arms, and trying just to do it correctly. Unfortunately this is the beginning stage and introduction to the internal arts.

Once the postures and forms are memorized into muscle memory then the study and practice of the internal arts begins.

SET - FLUID - CHANGE

These are levels we progress through in all aspects of the arts, and, I dare say, all arts and sports.

Set is learning the basics. Movements and patterns are exact, detailed, and controlled.

Though our goal may be to become free, creative, and spontaneous we can't just transcend all the work required to get there.

Musicians, painters, dancers, athletes must all work intensely on the basics of their craft, learn and understand the tools required. Spend lots of time making mistakes and polishing their understanding of the core of the art. Learning and repeating the scales,

understand the different media and textures, drilling the simple movements, stretching and gaining strength for the activity. There are no shortcuts.

Aikijitsu Master Woodcock told me once that those who achieve a high level of skill are those who have an unusual drive and single-mindedness. They aren't usually the norm.

Let The Postures Arrive

The Forms Must Have Feature

Clearly Distinguish Each Movement

One of the elements of our form practice is that each posture have clarity, be precise, and close to perfection. This doesn't mean we should try to look like our teacher doing the postures but that we should try to perfect the postures as our own body expresses it.

Part of this perfection of form teaches us about correct body alignment, posture, balance, and structure. This set stage makes sure we learn how not to injure our knees, back, or shoulders. The discipline of moving into each posture carefully and slowly gives us the time to study how our body moves correctly, and when it does not, so we can correct it.

MOVING MEDITATION

Smooth, controlled movement forces the mind and attention to be focused and present. As our mind is channeled towards one thought it enables it to calm and relax. Many thoughts stir the mind like a wind blowing across a pond. As our attention is drawn toward one thing our mind becomes less scattered and begins to calm. As the mind calms, our energy settles we waste less energy and are able to store it. This is one aspect of our movement

meditation.

I've heard several versions of the following:

Love is in the details.

Expertise is in the details.

Skill is in the details.

All in all, it's the details that make any piece a masterpiece. Refine, refine, refine. Polish, polish, polish.

Now as we move between various arts with different outward expressions, it's the discipline of the expression that we learn from. Even though the underlying principles are one, our discipline, like any other field, is to sharpen our ability to distinguish the subtle differences and our ability to move from one to the other. Even though a Yang Taiji Single Whip is performed different than a Chen or a Wu, neither is superior to the other. The styles just demonstrate a 'flavor' of performing that particular movement and energetics.

Why is it the way it is? Because it is!

Why is that different? Because it is!

Compare the mountains and the rivers.
Which is better?

Do you have the ability to appreciate both instead of comparing? Do you have the ability to understand the energies, the qualities, or the benefit of both? Don't get caught up in analyzing or thinking.

The 3 P's:



Art requires discipline before freedom.