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Chen Style Xinjia Erlu Paochui (71 Form)

71 movements · A4 reference sheet · free

The sequence in order, with the points to check on each movement. This is a sheet to keep beside you i
confirm what comes next, and to remind yourself what to watch for. It is a reference, not a lesson; the r
themselves need a teacher or a demonstration.

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01 起势

Commencing Posture

Stand with the feet together and the breath sunk; lift the left leg and open half a step to the left, slightly w
shoulders, the toe turned out a little, the foot gripping the ground.
Raise both arms, then sink the elbows, loosen the shoulders, bend the knees and press the palms down. Tor
relaxed, waist settled; the shift agrees with the ward-off, hips tucked and the crotch travelling a downward
the elbows.

02 金刚捣碓

Buddha's Warrior Attendant Pounds the Mortar

Ward off with a stroke, stroke level with the foot brushing out, lift the palm in an empty stance, then raise
and stamp as the fist drops.
This differs from the same movement in the Laojia Erlu: the new frame adds a small open-and-close of 转腕
Sink the hips and drop the body before stamping, elbow and knee meeting as the knee lifts, all three arrivin
force comes back up from the ground through the chain to the fist.

03 懒扎衣

Lazily Tying the Robe

Part the palms and draw arcs, brush the foot out and close the arms, then settle into a horse stance with th
Ward-off, lead, shoulder strike and pluck each stay distinct; the knee lifts with elbow and knee meeting, the
and the closing arms arrive together, the push reaching the heel of the palm.

04 六封四闭

Six Sealing and Four Closing

Turn the body and follow with the hands, stroke down and press with the arms kept round, then press both
an empty stance.
The stroke arcs and the press keeps the arms rounded; the press-down arrives before the abdomen at the h
The name refers to sealing and closing the gates.

05 单鞭

Single Whip

Turn and push, then draw in; raise the hook, lift the knee and brush the foot out, settle into a horse stance
palm.
Hook hanging and fingers gathered without gripping; the step brushes the floor and the weight sinks; the p
the abdomen along the inner arm to the centre.

06 搬拦捶

Parry, Block and Punch

Turn the waist and carry the fist, step up and block with the palm, then punch from a horse or bow stance.
The new frame fires this faster and crisper than the old: parry, block and punch run as one, and the punch i
the face of the fist with the other hand guarding the centre.

07 护心拳

Protect-the-Heart Fist

Turn and draw the fists in, guarding the centre of the chest with both fists.
Both fists guard the centre with the elbows hanging; shoulders sink, waist settles, the stance steady.

08 斜行拗步

Oblique Step and Twisted Step

Circle the arms in a horse stance, lift the knee and cut the palm, turn and raise the hook, then push from a
Travel on the diagonal with the waist carrying upper and lower; the knee-lift cut is clean, the hook leads, a
travels a downward arc.

09 煞腰压肘拳

Press Elbow at the Waist

Sink the waist and sit into the hips, press down with the elbow and punch.
“煞腰” means settling the waist and sitting solid; the pressing elbow and the punch land together, the sinl
force through elbow and fist as one short whole.

10 井栏直入

Enter Straight Through the Well Curb

Enter straight in with fist or palm, as if passing straight through a well curb.
Step and strike arrive together with the axis upright; the entry is decisive, shoulders sunk and elbows drop
is 栏 — the circulating 井揽 is a miswriting.

11 风扫梅花

Wind Sweeps the Plum Blossoms

Turn the body and sweep across horizontally, like wind sweeping plum blossoms.
The waist carries the sweep and the force reaches the ends; the body turns roundly and the footwork stays

12 金刚捣碓

Buddha's Warrior Attendant Pounds the Mortar (2nd)

As movement 2 — the winding entry, the stamp and the fist drop.
Same method with a different entry; watch the direction of the turn and where the weight lands.

13 披身捶

Draping Body Fist

Fold the arm in and wind, then twist the waist and strike with the draped body.
The strike is the whole back and shoulder, not a local bump; the torso inclines but the axis stays intact.

14 撇身捶

Deflect Body Punch

Turn and swing the fist across, then push the palm from a bow stance.
The waist carries the fist and the force reaches the back of it; the body turns but the head does not tilt.

15 斩手

Cutting Hand

Step up and lift the fist, then cut down through a crossed step.
The cut lands crisp on the edge of the palm or fist; the crossed step is steady, shoulders sunk and elbows d

16 翻花舞袖

Turning Flowers, Waving Sleeves

Hop, turn the body over, then drop the step and plant the fist.
Hop, turn and plant run as one; land with bent knees to cushion, the shape like a sleeve flung and folded. T
returns twice more, at 39.

17 掩手肱拳

Concealed Hand Forearm Fist

Stamp and wind the arm, then punch from a bow stance.
The core release of the whole set, and it comes back five more times. Sink the hips and drop before stampir
then punch short and crisp to the face of the fist, the other hand guarding chest and flank — a loose elastic
braced strength.

18 飞步腰拦肘

Flying Step, Waist-Blocking Elbow

Enter on a flying step, then block with the elbow at the waist.
The flying step is the point of the movement: the leap stays light and the landing roots. The blocking elbow
waist with force at the point of the elbow, the step and the elbow arriving together.

19 云手（前三）

Cloud Hands (First Three)

Both hands circle upright in turn while the feet step sideways, the first three passes.
The waist is the axis and the weight travels level; the eyes follow the upper hand.

20 高探马

High Pat on Horse

Turn the waist and part the hands, then probe forward from an empty stance.
The front foot touches lightly and the probing palm stays no higher than the eyes.

21 云手（后三）

Cloud Hands (Last Three)

As movement 19, the last three passes.
Same requirements, with attention to the direction change between the two 云手 halves.

22 高探马

High Pat on Horse

As movement 20.
Light toe touch, palm no higher than the eyes.

23 连珠炮

Continuous Cannon Fists

The first of three successive cannon punches, the fists firing like a string of beads.
The volley stays whole; the waist carries the arms and each release is short.

24 连珠炮

Continuous Cannon Fists

The second of the three.
Same release, continuing the volley without a break.

25 连珠炮

Continuous Cannon Fists

The third of the three, closing the volley.
Same release; the last shot still lands whole.

26 倒骑龙

Ride the Dragon Backward

Retreat — or travel backwards — while striking with fist or palm, the body turning as if riding a dragon and
Retreat that still advances, striking on the turn; the footwork stays lively and the weight changes clearly.

27 白蛇吐信

White Snake Spits Out Its Tongue

The first of three — the palm shoots out quick and clean, like a snake’s tongue.
The thrust is quick and clear, carried by the waist.

28 白蛇吐信

White Snake Spits Out Its Tongue

The second of the three.
Same thrust, continuing without a break.

29 白蛇吐信

White Snake Spits Out Its Tongue

The third of the three.
Same thrust, closing the run.

30 海底翻花

Turning Flowers at the Sea Bottom

Bend the knees and wind the arms, then lift the knee and snap the arms over.
The snap comes from the waist and hips as the knee lifts, force running into both arms; upper and lower clo
single-leg balance holds. It returns at 47 and 54.

31 掩手肱拳

Concealed Hand Forearm Fist

As movement 17.
Stamp, wind, release — short and crisp, the other hand guarding.

32 转身六合

Turn Body, Six Harmonies

Turn and gather, bringing the six harmonies — the three internal and the three external — back into one wh
The turn completes the gathering; the power returns to one piece, shoulders sunk and waist settled, the ce

33 左裹鞭炮

Left Wrapping Firecrackers

The first of two: the left arm wraps and strikes like a firecracker.
The wrapping is released from the spine, force reaching the ends in one short whole.

34 左裹鞭炮

Left Wrapping Firecrackers

The second of the two.
Same wrapping, continuing the pair without a break.

35 右裹鞭炮

Right Wrapping Firecrackers

The first of two on the right, the same method mirrored.
Same requirements as the left, in the opposite direction.

36 右裹鞭炮

Right Wrapping Firecrackers

The second of the two on the right.
Same requirements, closing the pair.

37 兽头势

Beast-Head Posture

Both fists guard the chest with the elbows hanging, forming the “beast head”.
Both fists guard the centre with the presence of a beast; shoulders sink, waist settles, the stance steady.

38 披架子

Splitting the Frame

Both arms split and chop outward and down as if splitting a frame.
The waist carries the arms, the chop travelling a vertical circle, released short with force reaching the ends

39 翻花舞袖

Turning Flowers, Waving Sleeves (2nd)

As movement 16 — the second appearance.
Same requirements: hop, turn and plant as one, landing cushioned.

40 掩手肱拳

Concealed Hand Forearm Fist

As movement 17.
Stamp, wind, release — short and crisp.

41 伏虎

Subdue the Tiger

Turn and draw the fists in, one above the other, in the shape of subduing a tiger.
The two fists oppose vertically, the waist releases, the eyes on the front fist; the body wraps while the stru

42 抹眉肱

Forearm Across the Brow

The forearm wipes across horizontally at brow height.
The wipe is carried by the waist with force through the forearm; shoulders sink and elbows drop.

43 右黄龙三搅水

Right Yellow Dragon Stirs Water Thrice

The arms stir in three continuous turns on the right, like a dragon stirring water.
Three turns on the waist axis without a break, force running from the spine to the ends of the arms.

44 左黄龙三搅水

Left Yellow Dragon Stirs Water Thrice

As movement 43 on the left.
Same requirements: three turns, one continuous thread.

45 左蹬一跟

Left Heel Kick

Raise the knee, then drive the left foot out to the side with the toes drawn back, force reaching the heel.
Store before releasing; the kick and the parting of the hands are simultaneous, the support leg slightly ben
leaning back.

46 右蹬一跟

Right Heel Kick

As movement 45, with the sides exchanged.
Same requirements: store, then release; support leg stable.

47 海底翻花

Turning Flowers at the Sea Bottom (2nd)

As movement 30 — the second appearance.
The snap still comes from waist and hips as the knee lifts; the balance holds.

48 掩手肱拳

Concealed Hand Forearm Fist

As movement 17.
Stamp, wind, release.

49 扫蹚腿

Sweeping Leg

Sink low and sweep the leg along the ground through a full turn, one leg bent and the other extended; also
The sweep stays low and close to the floor, the waist turning the leg, the hands guarding; reduce the range
short, and protect knee and ankle.

50 掩手肱拳

Concealed Hand Forearm Fist

As movement 17.
Stamp, wind, release.

51 左冲

Left Thrust

Thrust to the left.
The waist turns and the force reaches the ends, the power whole.

52 右冲

Right Thrust

As movement 51 to the right; the two are counted separately here, where the Laojia Erlu runs them as one e
Left and right release in succession without a break.

53 倒插

Reverse Insert

Retreat and insert the fist or palm downward.
The release happens while travelling backwards and the body stays organised — a common place to lose the

54 海底翻花

Turning Flowers at the Sea Bottom (3rd)

As movement 30 — the third and last appearance.
Same snap from waist and hips; the balance holds.

55 掩手肱拳

Concealed Hand Forearm Fist

As movement 17 — the last of the six.
Stamp, wind, release; the last one still lands whole.

56 夺二肱

Seize Double Forearms

The first of two: both forearms strike in succession, seizing as they go.
The two forearms follow each other, force from the waist through the chain.

57 夺二肱

Seize Double Forearms

The second of the two.
Same release, closing the pair.

58 连环炮

Chain Cannon Fists

Cannon punches released in a chain, the whole of the 炮捶 character gathered into one movement.
Store and release change into each other, the power whole like a cannon; shoulders sunk, waist settled, for
the fists.

59 玉女穿梭

Fair Lady Works at the Shuttles

Turn continuously and, at the four cardinal and four corner directions, ward off with one arm and push with
The waist carries each step; one ward and one push, the torso upright and the directions clearly marked.

60 回头当门炮

Turn Back, Cannon at the Door

Turn back and fire the “cannon at the door” — both fists driving forward.
The turn and the punch are simultaneous, force to the face of the fists, shoulders sunk and the stance stead

61 玉女穿梭

Fair Lady Works at the Shuttles (2nd)

As movement 59, the second pass.
Same requirements: waist-led steps, one ward and one push.

62 回头当门炮

Turn Back, Cannon at the Door (2nd)

As movement 60, the second pass.
Same requirements: turn and punch together.

63 撇身捶

Deflect Body Punch

As movement 14.
Waist carries the fist across; the head stays level.

64 拗拦肘

Twisted Blocking Elbow

Block with the elbow out of a twisted, turned body.
The waist carries the elbow with force at the point of it; the turn and the block are simultaneous.

65 顺拦肘

Smooth Blocking Elbow

The following block with the elbow, its direction running with the previous movement.
Follow the incoming force and block with it, shoulders sunk and elbows dropped; the join with movement 6

66 穿心肘

Piercing-Heart Elbow

The elbow drives forward toward the centre of the opponent’s chest.
The elbow leads and the body carries it; the release is short with force at the point of the elbow.

67 窝底炮

Cannon from the Nest

Store low at the “nest” and fire the cannon from there.
Store low and release high, the force rising from the ground to the face of the fist.

68 井栏直入

Enter Straight Through the Well Curb (2nd)

As movement 10, the second appearance.
Step and strike together, the axis upright.

69 风扫梅花

Wind Sweeps the Plum Blossoms (2nd)

As movement 11, the second appearance.
Waist-led sweep, force to the ends.

70 金刚捣碓

Buddha's Warrior Attendant Pounds the Mortar (3rd)

As movement 2 — the third and last mortar pound, closing the set.
Stamp settled, fist and palm meeting; finish contained, the breath not scattered.

71 收势

Closing Posture

Open both palms outward, ward up, press down, then draw the left foot back and return to standing.
Close slowly with long breaths; once standing, hold the posture rather than collapsing the moment the form