FORMS LIBRARY

Chen Style Xinjia Yilu (83 Form)

83 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.

THE SEQUENCE

01 预备式
02 金刚捣碓
03 懒扎衣
04 六封四闭
05 单鞭
06 第二金刚捣碓
07 白鹤亮翅
08 斜行拗步
09 初收
10 前蹚拗步
11 第二斜行拗步
12 再收
13 前蹚拗步
14 掩手肱捶
15 第三金刚捣碓
16 撇身捶
17 背折靠
18 青龙出水
19 双推手
20 三换掌
21 肘底捶
22 倒卷肱
23 退步压肘
24 中盘
25 白鹤亮翅
26 斜行拗步
43 小擒打
44 抱头推山
45 三换掌
46 六封四闭
47 单鞭
48 前招
49 后招
50 野马分鬃
51 六封四闭
52 单鞭
53 双震脚
54 玉女穿梭
55 懒扎衣
56 六封四闭
57 单鞭
58 运手
59 摆脚跌岔
60 左右金鸡独立
61 倒卷肱
62 退步压肘
63 中盘
64 白鹤亮翅
65 斜行拗步
66 闪通背
67 掩手肱捶
68 六封四闭

01 预备式

Preparation Posture

Stand with the feet together, the body upright and relaxed before anything moves.
Head upright with the crown lightly lifted; neither collapse nor thrust the chest, and let the weight sit betw

02 金刚捣碓

Buddha's Warrior Attendant Pounds the Mortar

Open the step and ward off with a stroke, turn the right hand into a fist with the left palm turning over, the
stamp as the fist drops into the palm.
This is where the new frame parts company with the old: the entry carries an extra small open-and-close, th
开合劲 of Xinjia. The stamp sinks rather than being forced, the force running foot, leg, waist.

03 懒扎衣

Lazily Tying the Robe

Turn the waist and part the hands, slide the left foot out along the ground, open the right hand and guard t
the left, then sit into the hips and look to the right palm.
The waist leads; the force passes waist, spine, shoulder, elbow, wrist to the fingertips. Do not lift the shoul
that is where the line breaks.

04 六封四闭

Six Sealing and Four Closing

Turn the waist and stroke down, join the hands to press, then draw the foot in and press down in an empty
Chest and waist fold to change direction; the stroke arcs, the press keeps both arms rounded, and the press
the heels of the palms as the breath settles.

05 单鞭

Single Whip

Carry left and lift the right, form the hook and slide the left foot out, then settle into a horse stance and pu
Hook hanging, waist settled and hips loose, breath in the lower abdomen; the palm is driven from the abdo
inner arm to the centre of the palm.

06 第二金刚捣碓

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

Carry on from the previous posture: turn, ward off, step up, then stamp and drive the fist down.
Same method as movement 2 with a different entry — watch the left-right symmetry and where the weight l

07 白鹤亮翅

White Crane Spreads Its Wings

Draw the foot in and turn the waist, then open both arms — upper hand warding off, lower hand pressing.
Breathe in as the arms open and out as they gather; the chest and waist fold through the change and the to
back.

08 斜行拗步

Oblique Step and Twisted Step

Turn the waist and press forward, lift the left foot and step diagonally, brush the knee and raise the hook, t
bow stance.
Step in on the twisted step and take the centre with the brush and push; the waist and hips wind to carry u
together.

09 初收

First Withdraw

Draw the foot in and gather the hands, bending the knees and lifting into a ward-off.
The gather is a reservoir — hands and feet drawing in like water returning, the breath settling to the abdom
collected for what follows.

10 前蹚拗步

Forward Twisted Step

Lift the left foot and brush it forward along the ground into a bow stance, pushing the palm.
The step brushes the floor and the weight is clearly divided; travelling, the legs must give both drive and st
前螳拗步 is a miswriting, not a variant.

11 第二斜行拗步

Oblique Step and Twisted Step (2nd)

As movement 8, with a different direction and entry.
Same requirements as movement 8.

12 再收

Second Withdraw

As movement 9 — draw the foot in and gather again.
The second gather is a breathing station in the set; repetition is no excuse for letting it go careless.

13 前蹚拗步

Forward Twisted Step

As movement 10, third appearance.
Same requirements — step brushing the floor, weight clearly divided.

14 掩手肱捶

Concealed Hand Forearm Punch

Open both palms with outward reeling, gather the fist to store, then punch from a bow stance.
Store in the waist, release at the face of the fist: short and crisp, the other hand guarding chest and flank,
elastic snap rather than braced strength.

15 第三金刚捣碓

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

Same method as before, closing the run of three.
Stamp settled, fist and palm meeting; this is the section close shared by both the old and new frames.

16 撇身捶

Deflect Body and 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.

17 背折靠

Back-Folding Shoulder Strike

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

18 青龙出水

Green Dragon Emerges from the Water

Turn the waist and roll the arm, flick from a horse stance, then drive the fist.
A loose elastic snap from the waist and hips. The new frame presses this movement harder than the old — m
more reeling.

19 双推手

Double Push Hands

Draw the palms in with a turn, then push both palms forward from an empty stance.
Both palms push together, force to the heels; the empty stance keeps the weight on the back leg, chest rela
settled.

20 三换掌

Three Palm Changes

Three successive changes of palm — turn, check, push — the hands trading places each time.
This movement exists only in the new frame. The three checks run through without a break, the waist carryi
round and never stalled — the clearest example of its finer handwork.

21 肘底捶

Fist Under Elbow

Draw the foot in and gather, then from an empty stance hold the fist beneath the elbow and probe forward.
The fist hides under the elbow, withheld rather than shown; the empty stance drops the shoulders and settl

22 倒卷肱

Step Back and Roll Arms

Retreat step by step, rolling the arm back and pushing from an empty stance, alternating sides.
The ball of the foot lands first on each retreat; the push and the withdrawal move together, carried by the w

23 退步压肘

Step Back and Press the Elbow

Turn the waist and rotate the palm, then retreat and strike sideways with the elbow pressing.
The retreat and the push-pull of the palms are coordinated, the release quick and short; at the settle the pa
forearm apart.

24 中盘

Middle Plate

Turn and check the palm, turn it over and check again in the 三换掌 manner, then lift the hands in a horse st
The three checks run through without a break, the waist carrying the arms, round and never stalled.

25 白鹤亮翅

White Crane Spreads Its Wings

As movement 7.
Chest and waist fold through the change; the torso never leans back.

26 斜行拗步

Oblique Step and Twisted Step

As movement 8.
Waist and hips wind; brush and push take the centre.

27 闪通背

Flash Through the Back

Step up, then from a bow stance push one palm forward while the other braces behind.
The arms brace against each other front and back, force to the heels of the palms, the waist carrying it, the

28 掩手肱捶

Concealed Hand Forearm Punch

As movement 14.
Store in the waist, release with a short snap.

29 六封四闭

Six Sealing and Four Closing

As movement 4.
Stroke arcs, press rounds, press-down reaches the palms.

30 单鞭

Single Whip

As movement 5.
Hook hanging, breath in the abdomen, power from the abdomen to the palm.

31 运手

Cloud Hands

Both hands circle upright in turn while the feet step sideways.
The waist is the axis and the weight travels level. Xinjia’s 运手 reels more densely than the old frame’s, ar
the body.

32 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.

33 右擦脚

Right Slapping Foot

Cross both palms before the chest, kick the right foot forward and up, and slap the instep with the palms in
The palm strikes the top of the foot; do not force the leg high, and keep the support leg slightly bent and st

34 左擦脚

Left Slapping Foot

As movement 33, with the sides exchanged.
Same requirements — palm to instep, support leg stable.

35 左蹬一根

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; kick and hand-parting are simultaneous, the support leg slightly bent and the torso

36 前蹚拗步

Forward Twisted Step

As movement 10.
Step brushes the floor; weight clearly divided.

37 击地捶

Strike the Ground with the Fist

Hop and turn, then from a bow stance drive the fist down at a diagonal toward the ground.
Waist loose and hips tucked, force to the face of the fist; land with bent knees to cushion.

38 翻身二起脚

Turn Body, Double Jump Kick

Turn the body over, then leap and slap the foot in the air.
Jump and slap are joined; land with bent knees. The rise and fall are large — protect knees and ankles.

39 兽头势

Beast-Head Posture

Turn and draw the fists in, guarding the chest with both fists to form the “beast head”.
Both fists guard the centre with the elbows hanging; shoulders sink and the waist settles. Some transmissio
posture with 护心拳.

40 旋风脚

Whirlwind Kick

Turn and swing the arms, then leap and sweep the leg inward.
The turn and the sweep are coordinated; the inward sweep is slapped with the palm. Land cushioned and ke
steady.

41 右蹬一根

Right Heel Kick

As movement 35, with the sides exchanged.
Store, then release; kick and hand-parting together.

42 掩手肱捶

Concealed Hand Forearm Punch

As movement 14.
Store in the waist, release with a short snap.

43 小擒打

Small Catch and Strike

Turn the waist and take the arm, then punch from a horse or bow stance.
Seize first and strike second — the two stay distinct; the fist travels the centre line and force reaches the fa

44 抱头推山

Embrace the Head and Push the Mountain

Gather both hands before the head, then push both palms forward as if pushing a mountain.
Both palms push with force through palm and arm; the push is not oversized and is driven by waist and legs

45 三换掌

Three Palm Changes (2nd)

As movement 20 — the second appearance of the frame’s signature movement.
Same requirements: three checks running through, waist carrying, round and never stalled.

46 六封四闭

Six Sealing and Four Closing

As movement 4; some transmissions call this entry 大六封四闭.
Stroke arcs, press rounds, press-down settles the breath.

47 单鞭

Single Whip

As movement 5.
Hook hanging, breath in the abdomen, power to the palm.

48 前招

Forward Move

Turn the body and carry the hands, then set the palm in an empty stance.
The waist carries the arm; the empty stance stays steady and does not waver.

49 后招

Backward Move

Shift the step and turn again, setting the palm once more.
The live step and the palm set are simultaneous, and the direction change is clear.

50 野马分鬃

Part the Wild Horse's Mane

Gather the hands and draw the foot in, then from a bow stance separate the palms up and down.
Up and down pull against each other; the leading hand does not pass the toe, and the torso stays upright.

51 六封四闭

Six Sealing and Four Closing

As movement 4; also called 大六封四闭 in some transmissions.
Stroke arcs, press rounds, press-down settles the breath.

52 单鞭

Single Whip

As movement 5.
Hook hanging, breath in the abdomen, power to the palm.

53 双震脚

Double Stomp

Part the palms and hop back, crouch and press the palms down, then set both feet down in turn with a stam
After the hop both feet stamp down one after the other with the knees bending to absorb; the press-down a
arrive together.

54 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.

55 懒扎衣

Lazily Tying the Robe

As movement 3.
Waist leads, shoulder and elbow loose; the line runs to the fingertips.

56 六封四闭

Six Sealing and Four Closing

As movement 4.
Stroke arcs, press rounds, press-down settles the breath.

57 单鞭

Single Whip

As movement 5.
Hook hanging, breath in the abdomen, power to the palm.

58 运手

Cloud Hands

As movement 31.
Waist as axis, weight travelling level, hand leading the body.

59 摆脚跌岔

Sweep Foot and Drop into Split

Sweep the leg outward in an arc, slapping the instep with each palm in turn, then drop into a split — one le
knee bent.
The sweep describes a fan and the slap is simultaneous with it. The drop keeps the hips loose to cushion an
knee strike the floor. The largest rise and fall in the set — protect knees and ankles.

60 左右金鸡独立

Golden Rooster Stands on One Leg

Raise the knee and lift the palm, once on each side.
Knee and lifting palm rise together; the support leg stays slightly bent and stable, the torso vertical.

61 倒卷肱

Step Back and Roll Arms

As movement 22.
Ball of the foot first, push and withdrawal together.

62 退步压肘

Step Back and Press the Elbow

As movement 23.
Retreat and palms coordinated; quick, short release.

63 中盘

Middle Plate

As movement 24.
Three checks through, waist carrying, never stalled.

64 白鹤亮翅

White Crane Spreads Its Wings

As movement 7.
Chest and waist fold; the torso never leans back.

65 斜行拗步

Oblique Step and Twisted Step

As movement 8.
Waist and hips wind; brush and push take the centre.

66 闪通背

Flash Through the Back

As movement 27.
Arms brace front and back; force to the heels of the palms.

67 掩手肱捶

Concealed Hand Forearm Punch

As movement 14.
Store in the waist, release with a short snap.

68 六封四闭

Six Sealing and Four Closing

As movement 4; also called 大六封四闭.
Stroke arcs, press rounds, press-down settles the breath.

69 单鞭

Single Whip

As movement 5.
Hook hanging, breath in the abdomen, power to the palm.

70 运手
Cloud Hands

As movement 31.
Waist as axis, weight travelling level.

71 高探马
High Pat on Horse

As movement 32.
Light toe touch, palm no higher than the eyes.

72 十字摆莲
Cross Sweep Lotus

Cross the hands, then balance on one leg, sweep the leg and slap the foot.
The turn and the slap are simultaneous and the landing is even.

73 指裆捶
Point-to-Groin Punch

Step forward and punch, the fist driving down toward the groin.
Waist loose and hips tucked, force to the face of the fist.

74 白猿献果
White Ape Presents Fruit

Raise the knee and drive both fists upward.
Knee and upward drive are simultaneous; the support leg is steady and the fists travel the centre line.

75 六封四闭
Six Sealing and Four Closing

As movement 4; this one is also called 小六封四闭.
Stroke arcs, press rounds, press-down settles the breath.

76 单鞭
Single Whip

As movement 5.
Hook hanging, breath in the abdomen, power to the palm.

77 雀地龙
Sparrow to the Ground

Turn the waist and close the arms, then thread the fist through from a low crouch, the body kept as close to
can manage.
The crouch stays flat and low without losing spring; the threading fist runs straight along the leg and the k
inward. Anyone short of the flexibility can work at half depth.

78 上步七星
Step Up to the Seven Stars

Step up and cross both fists before the chest to form the “seven stars”.
The empty stance is steady with the weight on the back leg, and the crossed guard is rounded.

79 退步跨虎
Step Back and Ride the Tiger

Step back and brace the two palms diagonally, one above the other.
The retreat and the parting of the hands are simultaneous. The Laojia Yilu name for the corresponding post
this frame uses 退步跨虎, and the two names are not interchangeable.

80 转身双摆莲

Turn Body, Double Sweep Lotus

Turn the body through a full circle and sweep the leg outward in a fan, both palms slapping the instep in tu
Turn and sweep are coordinated; land evenly and keep the torso upright.

81 当头炮

Cannon Punch Overhead

Draw the foot and the fists in, then drive both fists forward and up from a horse or bow stance.
Both fists drive together as one short whole-body force; shoulders sink, the waist settles, the stance steady

82 金刚捣碓

Buddha's Warrior Attendant Pounds the Mortar (4th)

Same method as before — the fourth and last mortar pound.
Stamp settled, fist and palm meeting; finish contained, the breath not scattered.

83 收势

Closing Posture

Draw both palms in, then close the feet and return to standing, the breath settling into the lower abdomen.
Close slowly with long breaths; once standing, keep the posture upright rather than collapsing the moment