



CHINESE INTERNAL MARTIAL ARTS: XING-YI QUAN & BA GUA ZHANG

A COLLABORATIVE PROGRAM FOR
TRAINING AND CERTIFICATION OF
STUDENTS AND INSTRUCTORS



Zong Yin Tang Nei Jia Quan Wu Xue Guan

Chinese Internal Martial Arts

Xing-Yi Quan, Ba Gua Zhang, Tai Ji Quan, Qigong

Founder/Head Instructor: Paul J. Cote

Shuri-Te Bujutsu Kai

Shuri-Te Jujutsu & Shuri-Ryu Karatedo

Xing-Yi Quan & Ba Gua Zhang Division

Founder/Head Instructor: Troy J. Price

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Origins and Purpose: This document outlines a program for training and certification of students and instructors in the Chinese Internal Martial Arts of Xing-Yi Quan and Ba Gua Zhang via the Shuri-Te Bujutsu Kai. This program will focus only on the two arts of Xing-Yi Quan and Ba Gua Zhang. These arts can be cross-trained with other martial arts offered through the Shuri-Te Bujutsu Kai under Kyoshi Troy J. Price.

The xingyi and bagua curriculum, instructional outline, advancement criteria, background, and appendices for this program were developed by Kyoshi Paul J. Cote. Paul is a 7th Dan IWKA Isshin-Ryu karate instructor, and is also a YCGF-certified Master Instructor in the Chinese Internal Martial Arts and Qigong. Kyoshi Price invited Paul to serve formally with him as a Head Instructor in the Xing-Yi Quan and Ba Gua Zhang Division of the Shuri-Te Bujutsu Kai.

Paul is Founder and Head Instructor of his own internal martial arts school, Zong Yin Tang Nei Jia Quan Wu Xue Guan (Hall of the Lineage Seal for Internal Family Boxing Martial Arts Institute). Over the past several years, he developed curricula for all three internal martial arts (xingyi, bagua, taiji), and qigong. His program derives from initial study of Taiwan lineages under the late Master Robert W. Smith (from 1987-2011). He also continues (since 1997) in the Yin Cheng Gong Fa (YCGF) system under Master Zhang Yun, a lineage of the late Grandmaster Wang Peisheng (Figure 1).

Troy developed in the Shuri-Ryu Karate and Shuri-Te Jujutsu lineage of the late Hanshi Ridgely Abele (from 1982-2009). He also studied Shinto Yoshin Kai Jujutsu for several years after 1985 under Hanshi Steven Roensch. Presently, Troy brings in his signature Combative Flow System, which combines his mastery in the above arts with other multi-art influences. These include studies of the three internal martial arts and qigong under recognized masters, including Dr. Yang Jwing Ming, Park Boknam, and Kuntao/Silat Master, Professor Rick Hernandez (Figure 1).

Troy and Paul met in 2007 at a Shorin-Kan camp where they were training and teaching karate. They exchanged information and background and uncovered a common interest for training Chinese internal martial arts. Paul had 20 years of classical training and research by that time under Master Robert Smith, and 10 years also under Master Zhang Yun. Troy told of his background and pointed out that the founder of their karate system, the late O'Sensei Grandmaster Robert A. Trias, the Father of American Karate, had been taught xingyi quan (and Motobu Shuri-te) by Master Tung Gee Hsing while stationed in the Pacific early in the 1940's (see Figure 1). This experience, and studies in other Chinese, Okinawan, and Japanese arts (Figure 1), profoundly influenced his pioneering development of the Shuri-Ryu karate system in America in 1946. His organization grew to a membership of over 500,000 worldwide by 1989. Later in Troy's career under Hanshi Abele, he studied jujutsu and the Chinese internal arts indicated above to research his own martial

heritage and add to its development. In a continuing interest since 2009, Troy has had Paul teach xingyi and bagua at several events sponsored by the Shuri-Te Bujutsu Kai. Paul is currently a Member Shihan in the group's faculty.

The proposed Shuri-Te program for xingyi and bagua is not just for the sole development of 'internal' martial artists. Of course it can do that, but it plans to be more integrative and inclusive. Established or new internal martial artists, and newcomers to the martial arts, can enter here, but would also be encouraged to expand into training in other Shuri-Te arts. In fact, this program calls on established karate and jujutsu specialists (and others) to cross-train and expand their martial knowledge, skills, and certifications. In support of the program, Paul hopes to share the segment of his curriculum on xingyi and bagua from the Taiwan lineages of the late American Master, Robert W. Smith (Figure 1). Kyoshi Price will introduce additional components and requirements into the program when needed that are based on his experiences with these arts.

We note that certifications in Shuri-Te xingyi and bagua will involve Paul, but will remain an extension of the Shuri-Te Bujutsu Kai certification process under Kyoshi Price. These are separate from those that Troy oversees for his other bujutsu arts under the Kokusai Shurite Yudansha Kai. They are also separate from those in Paul's school, which have added requirements in taiji quan (YCGF Wu style), older YCGF xingyi and bagua styles, and his qigong and weapons.

Paul continues study of Beijing YCGF styles via Master Zhang. He added to his knowledge of Mr. Smith's Taiwan styles over the years under his supervision through interactions with contemporary teachers of these systems. While Chinese internal martial arts also feature classical weapons, the present Shuri-Te program will emphasize unarmed forms and applications. Paul will augment the Shuri-Te instruction with references to internal principles on xingyi and bagua learned under Master Zhang. He will also include an added set of eight basic bagua palms from Master Zhang. Paul will connect uniquely with those in jujutsu and karate through his background in Chinese chin na from Master Smith, and from his cross-training and experience in Okinawan karate since 1974 (see Figure 1).

Two personal notes on the origins and purpose of this program: first, Paul had only a one-time chance to meet the late Hanshi Abele (1950-2009). This was at Hanshi's 2009 Fall Symposium. Paul indicated to Hanshi Abele that he would try to bring more classical xingyi and bagua into the Shuri-Ryu/Shuri-Te system through Troy's group and influence. Hanshi Abele had done so much over the 30 years that he held his yearly symposium. It brought together so many experts in different martial arts teaching insights that could only emerge in such a synergistic setting. Paul was deeply humbled and privileged just to attend, and even moreso to have been invited by Troy and Hanshi Abele to teach classical xingyi and bagua at the event. Troy and Paul dedicate this program to the late Hanshi Abele for his vision and foresight that all martial arts and their practitioners are one family.

This program is also dedicated to the late martial arts pioneers in our lineages, Master Robert W. Smith and Grandmaster Robert A. Trias. We are deeply grateful in their being the first Americans to gain significant exposure to the internal martial arts of China. We are grateful that they included them into the mainstream of martial arts in America so that we could experience them and include them too.

Mr. Smith, who was already a Kodokan sandan in judo at the time, learned the internal systems from 1959-1962 while stationed in Taiwan by the CIA. He then practiced them diligently for several years on his return to the states while still in communication with his teachers in Taiwan. By 1967, he became the first American to author a book on Chinese internal arts (bagua), and he began to promote and teach them directly. He did so in a relatively low-key manner, choosing to remain freestanding from recognized martial arts organizations. His books influenced many to travel to the orient for their own look at these arts. They influenced Paul to take up these arts and research them through the lens afforded him by Mr. Smith. So Paul borrowed some time away from his karate responsibilities to do just that.

Please join us in these dedications.

The Shuri-Te xingyi and bagua program will bring in elements from martial systems fostered by two of the most famous American martial arts pioneers in history, Master Robert W. Smith and O'Sensei Grandmaster Robert A. Trias (Figure 1).

We cordially invite you to join in and be a part of our martial arts heritage.

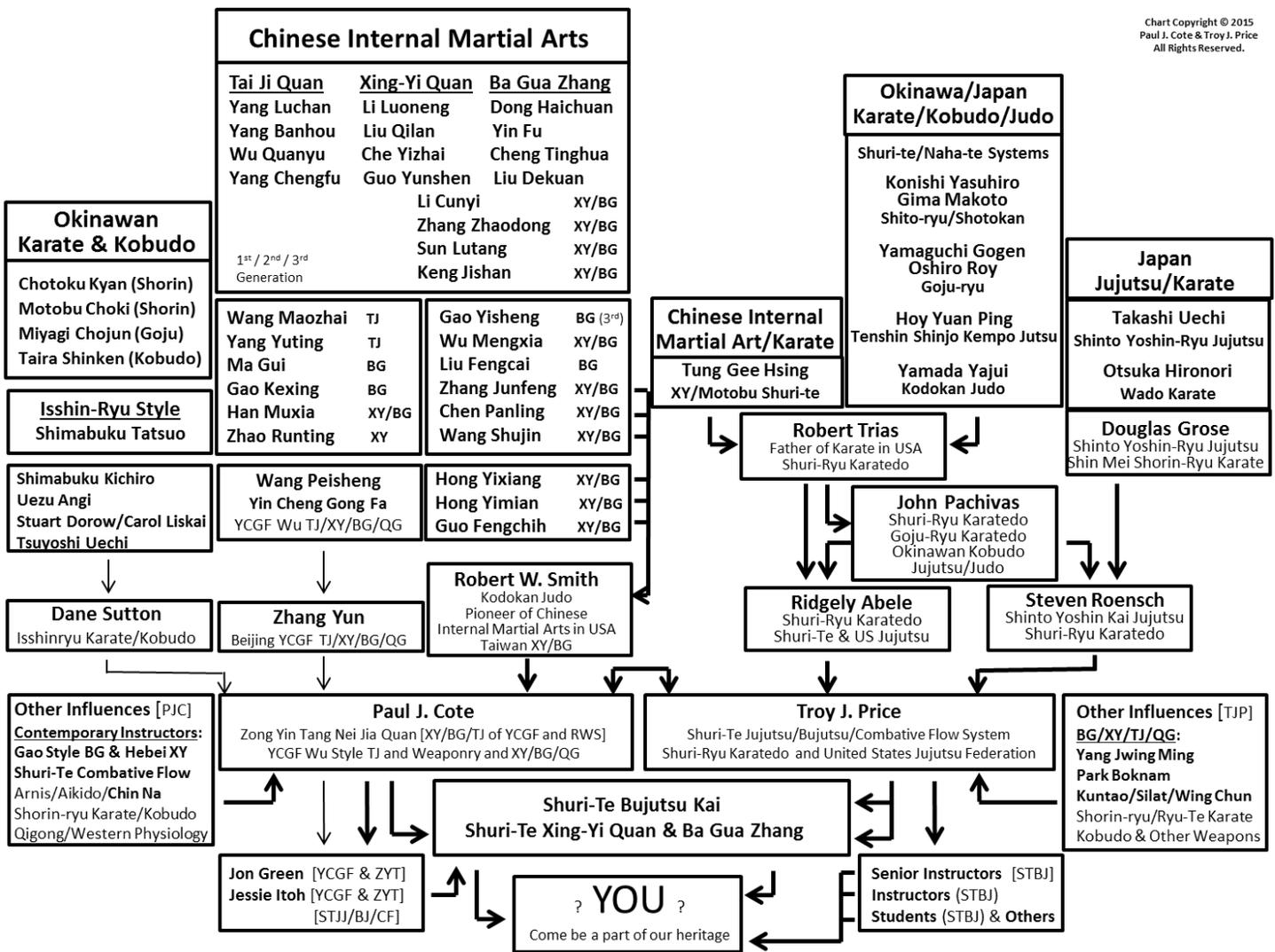


Figure 1 Legend: The new program is a collaboration between the Shuri-Te Bujutsu Kai (under Kyoshi Troy J. Price) and the Zong Yin Tang Nei Jia Quan Wu Xue Gun (under Kyoshi Paul J. Cote, who is also a Master Instructor of Chinese Internal Arts). The **right side of the chart** traces the lineage training of Troy back to the Founder of American Karate, O’Sensei Grandmaster Robert A. Trias. Troy’s main teacher and influence was Hanshi Ridgely Abele (from 1982-2009). Troy studied jujutsu for several years that was finding its way into Shuri-Ryu karate via Hanshi Steven Roensch beginning in 1985. Both of Troy’s teachers studied under another martial arts pioneer, Hanshi John Pachivas, who was perhaps the senior-most colleague of O’Sensei Trias over the years. Hanshi Abele studied directly under O’Sensei Trias to also become one of his inner circle seniors. Hanshi Roensch developed his Shuri-Ryu karate to a high level, and also maintained a long term study of Shinto Yoshin Kai Jujutsu under the late Master Douglas Grose. Further credentials for these American martial arts pioneers, and for the oriental Masters from whom they developed their training and schools, require no further description and can easily be researched further by the reader. The **left side of the chart** traces the lineage training of Paul, first, from 1987-2011, via American pioneer for internal arts in the United States, the late Master Robert W. Smith. It also traces back through Master Zhang Yun (1997-present), who is the current leader outside of China for the Yin Cheng Gong Fa (YCGF) lineage of the late great teacher (Da Shi), Grandmaster Wang Peisheng. The form systems to be taught in the Shuri-Te program will derive mainly from the Taiwan lineages of Master Smith (thick arrows), with Paul’s added research of Taiwan and Tianjin (Liu Fengcai) systems. Added theory and principles on xingyi and bagua will derive from the lineage of Master Zhang (thin arrows), with addition of one of his basic palm sets (note: study of additional YCGF curricula are required for separate certifications through Zong Yin Tang). In 1959, Mr. Smith met several expatriated mainland Masters in Taiwan who had taken up residence there and began teaching local residents (i.e., after the exodus of many from mainland China during the revolution of the 1940’s). In addition to his studies of xingyi and bagua from the Masters connected to him in the chart, he also took up study of Yang style taijiquan under 4th generation Master Zheng Manjing (a student of Yang Chengfu not listed in the chart). Mr. Smith taught this taiji to a number of his senior students. Paul studied this taiji for a time, but chose over the years to focus on the Taiwan xingyi and bagua. Paul later took up study of Wu style taijiquan under Master Zhang Yun. Master Zhang’s lineage, under the late GM Wang, was centered in Beijing before the mainland revolution, and re-grouped there under GM Wang after China stabilized in the 1970’s. Internal martial arts lineages of Master Smith and GM Wang Peisheng are traced for reference back to the earlier generation Masters and founders of these arts. In Paul’s school name, the kanji for ‘Zong Yin’ were chosen to honor the lineages of his two internal arts teachers. The famous names and exploits of the early Masters held in common to both of the lineages can be easily researched by the reader. Lastly, Paul also achieved senior instructor status (Kyoshi, 7th Dan, IWKA) in Isshin-Ryu Karate and Kobudo under Hanshi Dane Sutton, with whom he has studied and continues to work with since 1974. Hanshi Sutton studied throughout his career under recognized Okinawan Masters in the founder’s lineage (i.e., Master Shimabuku Tatsuo), and under two recognized American Masters who had also studied under the founder. Names of the karate men here and in prior generations can be easily researched.

Refer to Appendix 1 at the end of this document (page 20) for a brief description, background, and some martial principles on Xingyi and Bagua.

Internal Martial Arts - General Curriculum Features: Chinese internal martial arts are perhaps less popular in the west compared to other martial arts. But they do represent provocative delivery systems for those seeking initial study or complementary cross-training in classical martial arts. Taijiquan has been popular in the states now for many years, mainly as a health practice, but many pursue the martial aspects to some level as well. While xingyi and bagua are less common, they are studied here and worldwide mainly as martial arts (and for health). They have been emerging here and are being recognized as unique educational systems for understanding and training martial arts theory and technique (Appendix 1). Troy and Paul hope to achieve a continuing fusion of martial principles within the Shuri-Te program through classical xingyi and bagua (Appendix 2). They bring decades of experience and research into the practice and teaching of these arts. Relevant to this 'fusion', cross-training in Chinese internal arts in Paul's experience complemented his practice of karate and kobudo by giving him an expanded internal feel for these Okinawan arts. They helped shape Troy's arts as well. Internal arts provide an avenue to identify or develop added 'internal' elements within one's own art. Together, we portray such systems as the efficient and effective fighting arts that they represent. But one further goal is also their conservation and propagation for their historical and educational value.

Study Progression: This includes system forms and qigong, basic tactical applications, shifting/stepping flow drills, san shou concepts, and straight line, turning, and circling transitions. Study involves solo form practice and two-person paired practices. Over time, this greatly expands the practitioner's knowledge of the system and promotes the development of direct and emergent martial skills. Specific applications of such skills in self-protection are used to deflect, release, evade, seize, control, immobilize, push, and throw. With time and understanding of legal/ethical issues, practitioners train in combative applications. These use the above skills and added impacting with intention to first sense, then 'spot' (dian) and stun, and more. These can all be combined to injure or disable, but only as a very last resort. Most study will concentrate on unarmed methods. To get started and succeed, learn the solo forms first in the time it can be managed. Then practice them regularly for qigong and to develop 'familiarity'. This is a proven path to get started and gain interest in making progress in the other aspects of learning (i.e., drills for skills and applications).

Progress, Expectations, and Advancement: All who enter this internal arts program are expected to assimilate and test in the Level 1 material for **both** xing-yi quan and ba gua zhang. After this, one can move on to other levels in one chosen art, or in both arts, in sequence or in parallel (see later). Each program can represent a 'lifetime study'. The same could be said for any one form set! However, with regular practice, one can gain system competence to achieve advanced practitioner class level and rank with opportunities for instructor certification titles. Completing all 5 Levels of Xing-Yi (with Level 1 Bagua) OR the first 5 of 8 levels of Bagua (with Level 1 Xingyi), gets one eligible in the art for Martial Scholar 1 class level, 3rd Dan rank equivalent (San Duan), and Sensei instructor title (Shenshi). There are further ranks and instructor titles for xingyi and bagua alone (see later). More often, we award those for completing the full combination of xingyi (all 5 required levels) and bagua (all 8 required levels). Of course, this means added time in and an evaluation in context. Testing involves a short written exam, some knowledge of Chinese terms, and reasonable competency in the forms, two-person practices, and applications taught through the Levels indicated. Components in addition to those listed in this syllabus may be inserted by Kyoshi Price based on his experience and expectations. One should attend Head Instructor classes when offered locally to thoroughly understand the lessons in person. DVD material may be made available for some of the levels. One should practice solo forms carefully on your own to instill health (qigong) and familiarity **at least one hour a day on at least 2 days/week, preferably on 3 or 4 days/week**. Your solo practice outside of class will 'show and tell' the Head Instructors a lot about your progress. It also improves your feel for partner drills.

As a courtesy from us, if you are already Yudansha in the Shuri-Te Bujutsu Kai (or other arts), then please feel free to wear your black belt with your gi during formal sessions (i.e., even if you may be new or at 'kyu' rank in either internal art). We prefer completion of one level usually before going on to higher levels. Advancements may also take into account ranks and achievements in other arts within Shuri-Te (and other systems). The candidate must show interest in and commitment to complete our training with time, and to gain the interest of others in study/cross-training of internal martial arts. Being awarded class title and rank does not always assure instructor title. But with advancing rank, do seek out and train with others to interest them in our xingyi and bagua (and other Shuri-Te arts). Although often listed together with rank, advancement to the instructor titles is a separate track requiring systematic completion of material designated at each level, a test for competence, and a demonstrated ability to teach others under our guidelines.

The Curriculum for Xing-Yi Quan: The xing-yi quan that developed in Hebei province (Hebei xingyi, in mid- to late-1700's) is built upon the basic standing posture (san ti shi), the main actions of 'rise-drill and fall-overturn' (qi-zuan and luo-fan), some basic stepping patterns (ji bu, ban bu), and the 5 elements fists (wu xing quan). Continued study involves the 12 animal forms (shi er xing), and several linked forms and sets (wu xing lian huan, ba shi, shi er hong chui, za shi chui, ba shou). Some of the animal forms have several variations that range between 2 and 3 to 8 kinds of movements. In xingyi quan, it is more important to express an element's 'attribute' or an animal's 'inner character and spirit' (i.e., essence) rather than just mimicking obvious physical movements. For example, in tiger form (hu xing), one expresses the inner attributes of power and quickness that cannot be stopped, rather than developing the clawing action skills often seen in Shaolin tiger movements. Advanced footwork and turning are developed via practice of the 12 animals and mixed forms, and also practice of the 5 fists in a 9-gate pattern. Two person drills help with basic and advanced fighting applications. See Appendix 1 for added background. The Hebei xingyi in Taiwan was passed down to Mr. Smith from Masters Guo Fengchih, Wang Shujin, Chen Panling, and the Hong brothers (Figure 1). Other research by Paul is included.

System Forms and Practices: (Abridged form outline only)

A) San Ti Shi (3 Essentials Posture)

- Structure (Variations)
- Opening/Closing Movements, and Basic Actions Qi-Zuan and Luo-Fan (Rise-Drill and Fall-Overturn)
- Basic Stepping (ban bu, jin bu, tui bu, ji bu, sheng bu, che bu, etc)
- Applications Concepts (meditative, 2-person drills, san shou, combative flow, change into wu xing)

B) Wu Xing Quan (5-Elements Fists)

- Pi Quan (Splitting), Peng Quan (Crushing), Zuan Quan (Drilling), Pao Quan (Pounding), Heng Quan (Crossing)
- For each fist: train the element's 'attribute', qigong, then solo & 2-person drills (san shou), and applications
- Element Correspondences/5 Element Theory : pi/metal, peng/wood, zuan/water, pao/fire, heng/earth
- Organ/Meridian Relation: pi/lungs, peng/liver, zuan/kidneys, pao/heart (pericardium), heng/spleen
- Structure and Basic Movement: 3-breath/5-breath holding postures, rooted stepping variations
- 'Ming jin' and 'An jin': major aspects of training principles and methods
- Applications Principles: meditative, 7-stars, 2-person drills, combative flow, changes in wu xing, san shou, 9-gate
- Applications Technical Methods: dian/vital point, da/hit-kick, shuai/throw-push, na/lock-seize; san shou
- 'Hua jin': body development and integration, going beyond technique, synthesis from all xingyi methods

C) Shi Er Xing (12-Styles/12-Animals: 2 to 3 or up to 8 kinds of movements each)

- Train each animal's inner character, essence, 'spirit' (mind-formed attributes)
- Train form sequences/variations, drills (san shou), and applications (principles below in relation to form methods)
- Long/Dragon (shrink, twist, spring or fly upward, brisk)
- Hu/Tiger (quick, powerful, fearless, unstoppable, pounce)
- Hou/Monkey (quick, nimble, skillful, climb mountain)
- Ma/Horse (quick, powerful, continuous strikes with churning or galloping footwork/fistwork)
- Tuo/Water Strider (stillness in readiness, float and swim smoothly, rotate and twist)
- Ji/Rooster(Chicken) (fighting nature, brave, not quitting, perseverance, valiant, competitive)
- Yao/Hawk (agile, nimble, hard, straight, pierce upward, dive downward, fly through forest, turn over in flight)
- Yan/Swallow (light, quick, agile, accurate to skim the water)
- She/Snake (vicious, hidden, move quietly, attack suddenly, side-to-side, unpredictable, accurate)
- Tai/Great Bird (strong, collides, rams forward, wings flap powerfully, destroys everything)
- Ying/Eagle (captures, dives suddenly/accurately, every attack skill in xing-yi leave no chance to run or fight back)
- Xiong/Bear (standing stable power, nothing unsettles, every defense skill in xing-yi leave no chance to overcome) (we note that eagle/bear ['ying-xiong'] is taught traditionally as a one form consisting of the two movements) (we note that several xingyi form 2-person drill methods are also used with bagua forms) (e.g., san shou, 9-gate)

D) Lian Huan Quan (Linking Continuous Fist)

- Form Sequence (flow and change)
- Combative Applications (principles and related technical methods)

E) Ancillary Form Sets : Ba Shi, Shi Er Hong Chui, Za Shi Chui, Ba Shou

F) Weapons Set (optional, not required): Xing-Yi Staff (a return to the 5-fists set for weapon translations)

Five Levels of Study for Learning and Training Xing-Yi Quan: (DVD material may be developed for various levels of study)

Level 1:

San Ti Shi and Five Fists 1: Getting Started (all entering participants must also take Level 1 Bagua with Level 1 Xingyi) Structure and frame, moving as frame (ming jin) vs moving in flow, basic tactical concepts, 5 Fists exercise set for reps

Level 2:

San Ti Shi and Five Fists 2: The Way to Relax; Martial Principles: Dian-Da-Shuai-Na (DDSN) (analogous to the 9-Moving Forces) Moving as flow (an jin, liu he), 'cross substantiality', soft practice, stepping in place, variable stepping, DDSN examples
4 Animals: dragon, tiger, monkey, horse (body methods & qigong); DDSN examples
Detailed stepping patterns, fist & arm movements, body methods, animal attributes (concepts) and applications

Level 3:

San Ti Shi and Five Fists 3: Form Variation in 5 Fists; 5 Elements Theory & Qigong; Bag Work and Other Training Props
Attribute: rise/drill/fall/overtake (split), back/forth/down (crush), down-up/up-down (drill), in-out (pound), out-in (cross)
Walking & turning, bag work and other props; '3-breath/5 breath' xingyi qigong, applications: DDSN examples
4 Animals: water strider, chicken, hawk, swallow (body methods & qigong); DDSN examples
Detailed stepping patterns, fist & arm movements, body methods, animal attributes (concepts) and applications
Xing-Yi forms with combined five fists and animals: Wu Xing Lian Huan and DDSN; examples for Yi Duan

Level 4:

San Ti Shi and Five Fists 4: Two-Person Forms; Creation and Destruction 2-Person Form & Advanced 5 Element Theory
San shou & 9-gate, 2-person form, flow applications (7 stars: fists/feet, elbows/knees, shoulders/hips, head)
4 Animals: snake, tai, eagle-bear (body methods & qigong); DDSN examples
Detailed stepping patterns, fist & arm movements, body methods, animal attributes (concepts) and applications
Xing-Yi forms with combined five fists and animals: Ba Shi and Shi Er Hong Chui and DDSN; examples for Ni Duan

Level 5:

San Ti Shi and Five Fists 5: Special Fist and Walking Forms; Xing-Yi Qigong; Confluence with Bagua Zhang
Combined use, emergent application, short strikes (hua jin), combative flow, 9-moving force summary/with Kyoshi Price
Xing-Yi forms with combined five fists and animals: Za Shi Chui and Ba Shou and DDSN; examples for San Duan
Optional: Short staff selected forms/apps for 5-elements; further research levels: SPAN 6,7,8 (see notes and later)

Guidelines for Basic Certifications, Ranks, and Titles in Xing-Yi (XY) Quan: (may include additional components from Kyoshi Price)

<u>Completion of:</u> (Class Level, Rank Level)	<u>Test in:</u> [for Karate Equiv]	<u>[Instructor Title]</u>
Level 1: Member Student 1 (Mid) (Xue Yuan, Zhong Ji)	1 yr [Yonkyu]	[None]+L1 Bagua (BG) [Enter Gate]
Level 2: Member Student 2 (Adv) (Xue Yuan, Shang Ji)	1-1.5 yr [Ikkyu]	[None]
Level 3: Member Scholar 1 (Xue Ren, Yi Duan)	1.5-2 yr [Shodan]	[MS 5-Element Instructor, L1-3XY]
Level 4: Member Scholar 2 (Xue Ren, Ni Duan)	2-3 yr [Nidan]	[MS 12-Animal Instructor, L1-4XY/L1BG]
Level 5: Martial Scholar 1 (Wu Xue Ren, San Duan)	3-4 yr min [Sandau]	[Instructor, L1-5XY/L1 BG: Shenshi]

NOTES: With dedicated study, in 3 to 4 years, you can gain competence and eligibility for the L1-5 certification listed. The 5-Element Instructor, and 5-Element + 12-Animal Instructor with L1 Bagua are Assistant Instructor Titles, and not Xing-Yi [Full] Instructor licenses. You must complete all 5 Levels of the Xing-yi program (w/ L1 Bagua) for Full Instructor certification at class level (Wu Xue Ren 1/Martial Scholar 1), rank level (San Duan/3rd Dan), and title (Shenshi) [including bagua L1]. Above is a useful guide if you do only xingyi (noting required L1 training in bagua). Higher rank and instructor titles are possible for xingyi alone (see below). More often, those are coupled with bagua training at its additional levels (see under Bagua Curriculum). You should achieve (or be seeking) credentials for bagua curriculum L5 if you seek dual progress in both arts to higher ranks and titles. That said, if you choose xingyi only, you will still have taken Level 1 bagua for basic understanding of that art, and studied some bagua confluence aspects at xingyi L5. Advancement in xingyi alone to higher rank (4th-6th Duan) and expert instructor level (Lianshi) is evaluated through your 5th to 8th years in xingyi. You will further research animal and advanced mixed forms and applications, and expand on specific xingyi 2-person work (SPAN levels). You will have taught others to Duan rank. Further consideration will be given for age/maturity, rank, and accomplishments you have made in other Shuri-Te arts (if not bagua), and also on what you then bring into the art of xingyi from your other arts. These last few guidelines apply to full-time study of the xingyi art without all of the bagua. Pursuit of bagua in parallel, or at a later time, is not excluded (see 'Managing Progress in Xing-Yi and Ba Gua').

The Curriculum for Ba Gua Zhang: The bagua zhang that developed in and around Beijing by the mid- to late 1800's included the Yin and Cheng styles. Both Yin Fu and Cheng Tinghua were the earliest students of baguazhang originator, Dong Haichuan (1797/1813-1882). Dong was born in the countryside where he trained in a Shaolin Lohan tradition, and perhaps in some other gong fu (e.g., Ba Fan Men, Liuhe Men, Mei Hua Zhuang, Chuojiào?). The exact methods and skills he acquired (or came to know) may have blended also from as yet obscure sources. He found his way to Beijing by the 1860's and attracted attention with his unique skills to secure a job as a palace guard. Secluded in this environment, he had time and inclination to further develop his new art that we now know today as baguazhang. Dong taught his methods to Yin Fu and Cheng Tinghua who both had prior background in Chinese martial arts and skills at the time (i.e., Lohan/YF, Shuai Jiao/CT). Dong had other disciples along the way. Most are listed on his famous landmark tombstone.

Dong had Daoist connections and knowledge (part of the mystery, we presume). For whatever rationale, and from wherever it derived, he made a unique contribution to the martial arts from his skill level. His signature influence on martial arts principle, qigong, training, and delivery of applications was in the method of 'walking and turning on a circle' and 'changing palms while walking and turning' (Appendix 1). Study in the Shuri-Te program will include walking and palm change forms on a circle and in other advanced circular walking patterns (i.e., circular bagua/xian tian bagua). For advanced circle walk training, palm change sets progress to figure-8 and '9-gate' stepping patterns. We also include palm change forms deconstructed into basics and also performed in straight-line sets (i.e., linear bagua/hou tian bagua).

Our focus is on the 'Cheng style' bagua arising from Dong's teachings to Cheng Tinghua (who was a city merchant). Cheng passed his methods on to his son and to new 3rd generation masters in and around Beijing (many of whom were already xingyi masters; Figure 1). Cheng apparently died early (ca. 1900), shot during an uprising against foreign troops as he tried to protect some civilians. So a question remains how much of the original material that he got from Dong Haichuan was actually passed on to his son and to others. That aside, many recognized 'Cheng style bagua systems' found their way to outlying areas of Beijing, and throughout much of China. They also spread to Taiwan and Hong Kong by the 1940's through several 4th and 5th generation Masters. Dong's earlier teachings to Yin Fu, a younger palace guard who inherited Dong's position, remained more secluded. Yin Fu style bagua later emerged from its palace lineage into the public domain via Yin Fu's inheritor, Ma Gui, and then through Ma's young student, Wang Peisheng (Figure 1).

Cheng style bagua zhang sets in Taiwan were passed down to Mr. Smith from Masters Guo Fengchih, Wang Shujin, and Chen Panling. He also received considerable personal instruction from the Hong brothers, and from their teacher, Zhang Junfeng, in the Cheng style Gao Yisheng system (see below). Paul learned everything that Mr. Smith offered publically and privately in this system. He then continued research of Gao Yisheng's bagua under Mr. Smith from several contemporary teachers in Taiwan Gao lineages, and in the Tianjin Gao lineage of Liu Fengcai (Figure 1). Another addition during this time was a Cheng style 'ding shi' palm set that Paul learned from Master Zhang Yun (see below).

A note on form designations: Cheng bagua form designations can vary. The same form name may be assigned to palm changes that look the same or different. Similar appearing palm changes in the different sets may be named differently. Forms may be assigned different reference trigrams at a theoretical level. The reason for these apparent discrepancies is not known. When they arose might be a factor (i.e., near the origins versus more recently). But it does make for useful comparisons among different bagua form sets from different schools and teachers (e.g., see bagua Level 6).

System Forms and Practices: (Abridged form descriptions with form listings)

A) Eight Circular Bagua Changes from Master Guo Fengchih : This set of 8 changes is a great way to get started and get an authoritative sampling of what circular (xian tian, pre-heaven) bagua is all about. It is an eclectic mix of 'mother palm' walking postures (ba mu zhang) and mixed 'big palm' changes (ba da zhang). Mr. Smith learned these changes from one of his closest teachers, 5th generation xingyi and bagua Master Guo Fengchih (Paul Guo), a police officer in Taipei. This short set contains most all of the relevant ideas and concepts that are needed to 'get' circular bagua for its combined qigong and martial applications. It is compressed but it can be 'opened up' and varied to uncover pieces that are seen in other Cheng style sets. The **set of palm changes** in one useful order of practice is: **1) single palm change, 2) double palm change, 3) snake palm change, 4) dragon palm change (upholding palm), 5) phoenix palm change, 6) monkey palm change, 7) lion palm change, 8) hawk/bear palm change** [#8 combines the 2 animals]. This set is studied at bagua L1 and L2 and is of core importance for learning bagua at the start and pulling things together later.

B) Eight Pre-Heaven ‘Ding Shi’ Palms from Master Zhang Yun (ba mu zhang-mother palms): This short set derives from 4th generation Grandmaster Wang Peisheng’s line of Cheng style bagua. It was taught to Paul by Master Zhang Yun. It is included later in the program (bagua L6) to advance a more comprehensive understanding of the evolution, theory, and qigong of xian tian bagua circling sets. It also lays a foundation for study of more advanced bagua circle walking and palm changing (bian shi), which develop emergent skill patterns for martial applications (i.e., bagua L7/L8). So this set is both basic and advanced. Recall that some ‘ding shi’ elements and theory were also covered in L1/L2 in Master Smith’s set from Master Guo Fengchih (in A). The set of ding shi circle walking palms [and trigram assignments] from Master Zhang include: **1) heaven and earth palm [heaven/sky], 2) four dragons drink water palm [earth], 3) lion opens mouth palm [water], 4) embrace moon palm [fire], 5) tiger presses down palm [thunder], 6) dragon flies up palm [wind], 7) monkey offers fruit palm [mountain], 8) unicorn turns back palm (fish palm) [lake/marsh].**

C) Eight Circular Bagua Changes from Master Wang Shujin (per Master Zhang Zhaodong) (ba da zhang–big palm changes): This set of 8 circular (xian tian) bagua palm changes was best exemplified by mainland 4th generation xingyi and bagua Master Wang Shujin. He was a student of famed 3rd generation mainland xingyi and bagua Master Zhang Zhaodong (Figure 1). Wang later taught in Japan in the 1960-70’s where he thoroughly impressed even the Japanese! Wang studied some taijiquan from 4th generation internal arts Master Chen Panling, who also trained in this bagua set. The set was passed on to Mr. Smith initially via Wang Shujin and Chen Panling. It is a highly structured system of ‘big palm’ changes (ba da zhang) covered in bagua L6 where there is great use in comparing this set with Cheng big palm sets of Guo (in A) and Gao (in D, below). The set of palm changes includes: **1) single palm change, 2) double palm change, 3) hawk palm change, 4) dragon palm change (a reverse single palm change to the outside), 5) snake palm change, 6) roc bird palm change, 7) monkey palm change, 8) whirlwind palm change.** This set is performed in this order of changes to remain in line with the 8-trigram theory and to balance the qigong with the physical and tactical movement lessons.

D) Featured System: Gao Yisheng Style Bagua System via Zhang Junfeng, Hong Yixiang/Hong Yimian, and Mr. Smith (with continuing research by Paul Cote): This large system of bagua methods was assembled by Gao Yisheng, a 3rd generation bagua master, who propagated the system in Tianjin, China up through the mid-20th century. Gao’s system gained notoriety and prominence in mainland China, spreading also to Taiwan and Hong Kong in the late 1940’s, and then to the West during the 1960-1980’s. Our Gao bagua derives from an early disciple of Gao Yisheng, 4th generation mainland xingyi and bagua Master Zhang Junfeng of the Yi Zong school, which he brought to Taiwan in the early 1950’s. His art was passed down in the next generation to Masters Hong Yixiang and Hong Yimian (whose family lived in Taiwan), and then to their students, who included Master Robert Smith (1959-1962).

The system taught at L1-L5 features 24 basics (ji ben gong, tian gan), which can also serve as a ‘primer’ for xingyi. These are variably (arbitrarily) categorized by us as having 18 shou fa (hand/elbow [arm]), 4 bu fa (foot/leg/stepping), and 2 shen fa (torso/head) basics (see list below). There are limitless combinations possible once one varies the shou fa, bu fa, and shen fa to create new ways to move and new combinations. Our training also includes 64 straight line forms (hou tian, post-heaven linear bagua; 8 sets, 8 tactics each) (see list below) (L2-L5). We train an orthodox 64 set from Mr. Smith via Hong Yixiang. We make selected comparisons from brother Hong Yimian, and from Liu Fengcai’s Tianjin lineage. Training also involves a classical Cheng style xian tian (pre-heaven) circle walking set with single palm change (in/out), 8 big palm changes (ba da zhang) (L2-L5), and black dragon weaves tail (taught later, L7) (see list below). Each basic, linear, and circular form can have individual variations and many of the forms can combine.

In summary, the 24 basics are martial techniques analogous to ‘kihon’ in karate. The 64 hou tian methods elaborate practical attributes that are used directly or compressed, and varied, and then blended with the Gao circle changes for understanding fighting applications (L2-L5). The 24 basic and 64 straight line forms appear to have roots in martial methods evident in China before the emergence of circular bagua sets with Dong Haichuan and his transmission to Cheng Tinghua. Each hou tian form is a short sequence of discrete movements, including its ‘attribute’, and any movements shared with the remaining forms in the set. The hou tian attributes evolve to transcend the form, but not the principle, once the student begins to learn these methods as san shou (loose hand methods) (L4-L7). San shou is an advanced two-person practice, and is a prelude to understanding the use of all bagua forms in fighting, including circular changes. In Gao bagua, increasingly intricate sets of solo and two-person drills hone the corresponding fighting applications to highly refined levels (L6-L8).

Gao Yisheng Bagua 24 Basics [L1/L2]: Tian Gan & Ji Ben Gong (Ji Ben Shou Fa): many combos for shoufa, bufa, shenfa*

1 Spear Down-Pierce	Hand 1	13 Cross-Pull (w & w/o Step)	Hand 10
2 Punch Vertical-Pierce	Hand 2	14 Push-Pull (lunge)	Leg/Foot 1
3 Spear Up-Pierce and Overturn	Hand 3	15 Cross-Toe In-Pull-Turn-Push	Leg/Foot 2
4 Turning Strike to Side-Pull In	Hand 4	16 Big Chopping Down	Elbow 4
5 Cross-Backfist/Uppercut	Elbow 1	17 Uppercut/Corkscrew Punch	Elbow 5
6 Lateral Hand Sword/Chop	Hand 5	18 Sway-Deflect-Reverse Strike	Elbow 6
7 Deflect Up-Diagonal Chop	Hand 6	19 Folding Elbow	Elbow 7
8 Double Chop	Elbow 2	20 Pecking	Elbow 8
9 Deflect Up-Slap Down/Diagonal	Hand 7	21 Squatting Attack	Leg/Foot 3
10 Filing Forearm	Elbow 3	22 Scooping Foot	Leg/Foot 4
11 Direct Clamp	Hand 8	23 Neck Rotation	Torso/Head 1
12 Indirect Clamp	Hand 9	24 Hip/Pelvic Rotations	Torso/Head 2

Gao Yisheng Bagua 64 Straight Line (Linear) Forms [8 sets of 8 Hou Tian Actions (Post-Heaven Trigrams)] [L2-L5]:*

Basic/Throwing/Pushing (Heaven) [L2]

- 1 Kai (Open)
- 2 Peng (Uphold)
- 3 Dun (Yank Down)
- 4 Tan (Search/Inquire/Ask)
- 5 Li (Stand Erect)
- 6 Tiao (Carry/Uplift)
- 7 Gai (Cover)
- 8 Chan (Entwine)

Hitting/Ripping (Water) [L2]

- 9 Chui/Jie Le/Chieh (Intercept Ribs/Cut)
- 10 Cang Hua (Hide/Conceal Flower)
- 11 Kan (Chop/Hack Inside)
- 12 Xiao (Slice/Peel/Cut Outside)
- 13 Er (Two Immortals Preach the Dao)
- 14 Hu (Fierce Tiger Pounces on Shoulder)
- 15 Duo (Phoenix Robs the Nest)
- 16 Huan (Link/Encircle/Bracelet/Adv/Retr)

Skillful/Clever Hands (Mountain) [L3]

- 17 Chuan (Pierce Ribs/Chuan Le)
- 18 Ban (Move Horizontal)(Heng Ban/Lever)
- 19 Jie (Intercept Hand) (Jie Shou)
- 20 Lan (Block Hand) (Lan Shou)
- 21 Ting/Ning (Stop/Twist Body) (Ting Shen)
- 22 Fan (Overturning Hand) (Fan Shou)
- 23 Zou (Walk Away) (Zou Xing Bu)
- 24 Zhuan (Turn Body Around) (Spin) (Zhuan Shen)

Subtle Hands (Thunder) [L3]

- 25 Tui (Push Mt into Sea) (Tui Shan Ri Hai)
- 26 Tuo (Lift 1000 Pounds) (Li Tuo Qian Jin)
- 27 Dai (Carry) (Dai Kou/Carry Hooking)
- 28 Ling (Lead Outside) (Ling Shou)
- 29 Zhan (Adhere Lightly/Touching)
- 30 Lian (Connect/Continue)(Jin Bu Lian Huan)
- 31 Sui (Follow with Hand) (Sui Shou)
- 32 Nian (Stick/Adhere Strongly) (Nian Shou)

Elbow Methods (Wind) [L4] (several hidden elbow ideas also)

- 33 Dun (Back Elbow)
- 34 Pan (Rolling/Coiling/Winding Elbow)
- 35 Zhui (Lowering/Dropping/Sinking Elbow)
- 36 Ding (Upwards/Goring Elbow)
- 37 Heng (Horizontal/Lateral/Crossing Elbow)
- 38 Cuo (Filing Elbow)
- 39 Die (Folding/Stacking Elbow)
- 40 Zuan (Drilling Elbow) (e.g., Drill Bit)

Leg Methods (Fire) [L4] 3 kick x 8 forms = 24 kicks

- 41 Qu (Hasten Forward) (Qian Qu)
- 42 Chuai (Stomp Back) (Hou Chuai)
- 43 Bai (Swing Outward) (Wai Bai/Outside Crescent)
- 44 Gua (Hang/Hook/Suspend Inward)
- 45 Ti (Kick High/Upward)
- 46 Cai/Jie (Low Stomp) (Xia Jie/Downward Intercept)
- 47 Tang (Hook/Trap/Side) (Xie Tang)
- 48 Zheng Zhuang (Straight Jam/Crash) (Men Zhuang)

Wrist/Touch/Eyes/Stepping Methods (Earth) [L5]

- 49 Ye (Tucking In/Clasping)
- 50 Ji (Pressing)
- 51 Diao (Hooking [by teeth/talons])
- 52 Lou/Lu (Seizing/Abducting/Embracing)
- 53 Beng (Bursting/Crushing/Jabbing)
- 54 Zhuang (Crashing/Impact)
- 55 Kou (Hooking Face/Slam)
- 56 Ban Mei (Move by Eyebrows)

Body Methods/Heart (Lake) [L5]

- 57 Dou (Pounding/Shaking) (Dou Shou/Pounding Hand)
- 58 Li Hu (Wildcat Beats Heart) (Li Hu Qiao Xin)
- 59 Xi Shen (Retract/Retreat/Draw In Body)
- 60 Kua (Straddling/Scoop) (Bend and Scoop Hip)
- 61 Yao Shen (Sway/Wave Body)
- 62 Shan Shen (Evade/Dodge Body)
- 63 Heng Shen (Across/Crashing/Cross Body)
- 64 Cuan Shen (Pounce Body) (Tiger Runs Up Mountain)

(formal='Kai Zhang'etc) (formal='Dun Zhou'etc) (formal='Qian Qu Tui' etc)(formal='Ye Zhang'etc) (formal='Dou Zhang'etc)

*[Note: Our system of Gao Yisheng, Cheng style bagua, is distinct from Gao Kexing and Gao Jiwu, Cheng styles of bagua].

Gao Yisheng Bagua Circular Xian Tian Changes via Cheng Tinghua (Ba Da Zhang Dragon Body Set) [L2-L7]:

- Dragon Head** **Single Palm Change/Reverse Palm Change (in/out) [L2]**
- Dragon Body 1** **Snake-Smooth Body Change [L2]**
Snake-Same Force/Same Direction (Shunshi)
Xian Tian Trigram: Heaven;* Hou Tian (HT) Trigram: **Heaven*** (other HT: **Fire**)**
- Dragon Body 2** **Dragon-Piercing Palm [L2]**
Dragon-Piercing (Chuan)
Xian Tain Trigram: Lake/Marsh; Hou Tian Trigram: **Water** (other HT: **Wind**)
- Dragon Body 3** **Tiger-Returning Palm [L3]**
Tiger-Hit (Da)
Xian Tian Trigram: Fire; Hou Tian Ttrigram: **Mountain** (other HT: **Thunder**)
- Dragon Body 4** **Swallow-Overturns Covering Palm [L3]**
Swallow-Cover (Gai)
Xian Tian Trigram: Thunder; Hou Tian Trigram: **Thunder** (other HT: **Mountain**)
- Dragon Body 5** **Turn Body-Over the Back Palm [L4]**
Turn Body-Over the Back (Turn Body-Fan, Spin-Zhuan, Back-Bei)
Xian Tian Trigram: Wind; Hou Tian Trigram: **Wind** (other HT: **Earth**)
- Dragon Body 6** **Twist Body-Search for Horse Palm [L4]**
Twist Body-Search Palm (Twist-Ning, Search-Tan)
Xian Tian Trigram: Water; Hou Tian Trigram: **Fire** (other HT: **Marsh/Lake**)
- Dragon Body 7** **Overturn Body-Through the Back Palm [L5]**
Overturn Body-Insert Palm (Overturn-Fan, Insert Through Back-Bei Cha)
Xian Tian Trigram: Mountain; Hou Tian Trigram: **Earth** (other HT: **Heaven**)
- Dragon Body 8** **Stop Body-Move and Hook Palm [L5] [L6 review of all, and compare with Tianjin Gao set]**
Stop Body-Move/Hook (Stopping-Ting, Move/Hook-Ban/Kou)
Xian Tian Trigram: Earth; Hou Tian Trigram: **Lake/Marsh** (other HT: **Water**)
- Dragon Tail** **Black Dragon Swings Tail [L7]** (reserved to L7) (*Tianjin Gao teachers; **Sun Lutang old 8 animal palms & 8 trigrams)

Ancillary Walking and Moving Palms (for Liang-I and Bian Shi Palm Concepts Developed via Ding Shi Palms) [L6-L8]:

- 1 Filing and Piercing [L6]
- 2 Piercing Up Forward and Down Back [L6]
- 3 Clamping Forward [L6]
- 4 Removing Helmut [L6]
- 5 Serving Teacups Low to Deflect at Waist [L6]
- 6 Serving Teacups Low and High in Full Rotations [L7/L8]
- 7 Dragon Flying in Sky-Tiger Down From Mountain (and other transitions from 8 Ding Shi Palms) [L6/L7/L8]
- 8 Revisit Whirlwind Palms (Wang #8) and Twist Body Palm (Gao #6); Study Black Dragon Swings Tail (Gao #10) [L7/L8]

Eight Levels of Study for Learning and Training Ba Gua Zhang: (DVD material may be developed for various levels)

Level 1: Getting Started (all entering participants must also take Level 1 Xingyi with Level 1 Bagua)

24 Jibengong/Tiangan Basics 1: basic form/concepts; select variations, basic tactical apps (24 is xingyi primer set also)

-introduce selected stance shifting and footwork changes and high/middle/low basin training of basics

Walking the circle: basic structure and stepping with selected ding shi palms, selected extension to bian shi palms

Changing on the circle: single palm change (SPC) inside/outside; concepts: ding shi/dong shi; double palm change (DPC)

Changing on the circle: 8 ba da zhang (dong shi) changes of Master Robert Smith from Guo Fengchih

Level 2: Applications of Basics; Circular Forms; Linear Forms; Martial Principles: Dian-Da-Shuai-Na (DDSN)

24 Jibengong/Tiangan Basicis 2: liu he, advanced shen fa (yu shen), stepping variation, concepts/apps for linear & circle

-condense & combine,'cross substantiality'; DDSN examples; added basic exercises: Rose Li squat, teacup rotations

Basic liu he ('6 harmony' movement) and DDSN applications for Master Smith's 8 changes from Guo Fengchih

[Begin] Gao circular bagua single palm change, snake change (1) and dragon change (2) for qigong and deconstruction

Gao linear bagua straight line 1-16 forms with selected basic and advanced applications (basic/throwing; hitting/ripping)

Relationship of Gao straight line 1-16 to single palm, snake, and dragon changes: DDSN examples

Relationship of straight line and circle changes to 24 Jibengong/Tiangan (Advanced Basics 1)

Level 3: Continuing Gao Yisheng System Circular and Linear Forms; Bag Work and Other Training Props

Gao circular bagua tiger change (3) and swallow change (4) for qigong and deconstruction

Gao linear bagua straight line 17-32 forms with selected basic and advanced applications (clever, subtle)

Relationship of Gao straight line 17-32 to tiger and swallow changes: DDSN examples

Relationship of straight line and circle changes to 24 Jibengong/Tiangan (Advanced Basics 2)

Introduction to Bag Work and Other Training Props for Bagua

Level 4: Continuing Gao Yisheng System Circular and Linear Forms; Basic Bagua San Shou 1

Gao circular bagua turn body/palm over back (5) and twist body/searching palm (6) for qigong and deconstruction

Gao linear bagua straight line 33-48 elbow and leg forms with selected basic and advanced applications (elbows/legs)

Relationship of Gao straight line 33-48 to turn body/palm over back and twist body/searching palm: DDSN examples

Relationship of straight line and circle changes to 24 Jibengong/Tiangan (Advanced Basics 3)

[STM] Introduction to Bagua Zhang San Shou 1: Drills and Selected Applications [Special Training Method (STM)]

Level 5: Finish Gao Yisheng System Circular and Linear Forms; Basic Bagua San Shou 2

Gao circular bagua overturn body/insert palm (7) and stop body/move and hook palm (8) for qigong and deconstruction

Gao linear bagua straight line 49-64 forms with selected basic and advanced applications (wrist/touch, body/walking)

Relationship of Gao straight line 49-64 to overturn body/insert palm and stop body/move-hook palm: DDSN

Relationship of straight line and circle changes to 24 Jibengong/Tiangan (Advanced Basics 4)

[STM] Introduction to Bagua Zhang San Shou 2: Drills and Selected Applications [Special Training Method (STM)]

Note: Bagua Levels 6, 7, 8 material is learned overall from Head Instructors only (material not fully available in DVD format).

Level 6: Comparison of Cheng Style Circular Bagua Sets; San Shou 3; Advanced Bagua Circling & Palm Changing

Ding Shi Palms: Ba Mu Zhang from Master Zhang Yun (8 mother palms/ba mu zhang, new for basic)

Dong Shi Palms: Gao Ba Da Zhang Recap and Review from Taiwan (8 big palms; covered in L2-L5)

: Gao Ba Da Zhang Variants from Tianjin (new for comparison with Taiwan)

(SPC/reverse, Snake, Dragon, Tiger, Swallow, Turn Body Back, Twist Body, Overturn Body, Stop Body)

Dong Shi Palms: Ba Da Zhang Review and Comparison of Master Smith's Changes from Guo Fengchih

(SPC, DPC, Snake, Dragon, Phoenix, Monkey, Lion, Hawk/Bear) (covered in L1 and L2)

Dong Shi Palms: Ba Da Zhang from Master Wang Shujin (new for comparisons with Guo and Gao)

(SPC, DPC, Hawk, Dragon, Snake, Roc, Monkey, Whirlwind)

[STM] Advanced Applications of Circular Bagua using DDSN (and 9-moving force summary/with Kyoshi Price)

[STM] Bagua Zhang San Shou 3: Drills with Progression to Tui Shou and Selected Applications

[STM] Bagua Zhang Figure-8 Stepping and Nine-Gate Palms 1: Selected Ding Shi, Single Palm and Reverse Palm Changes

[STM] Bagua Zhang Bian Shi Palms 1: Ancillary Walking & Moving Palms 1 (Basic: Numbers 1-5)

Level 7: Advanced Baguazhang 1: Advanced San Shou 4; Bagua Circling (Nine-Gate); Bian Shi Palms; Qigong; Xing-Yi

[STM] Advanced Bagua Zhang San Shou 4

[STM] Bagua Zhang Figure-8 Stepping and Nine-Gate Palms 2: Smooth Body Palm and Double Palm Change

[STM] Bagua Zhang Bian Shi Palms 2: Ancillary Walking and Moving Palms 2 (Advanced: Numbers 6- 8)

[STM] Bagua Zhang Combative Forms & Flow: Open Form, Compression, and Representation 1 (Linear and Circle Forms)

[STM] Introduction to Bagua/Xing-Yi for Multiple Attackers: randori applications, use of small hand-held implements

[STM] Bagua Qigong 1; Emergent Applications 1; Confluence with Xing-Yi Quan 1-for dual xingyi Instructor Level

Level 8: Advanced Baguazhang 2: Advanced Nine-Gate and Bian Shi Palms

[STM] Bagua Zhang Nine-Gate Palms 3: Bian Shi Palms

[STM] Bagua Zhang Bian Shi Palms 3: Applications for defense and response

[STM] Bagua Zhang Combative Forms & Flow: Open Form, Compression, and Representation 2 (Linear and Circle Forms)

[STM] Introduction to Bagua/Xing-yi Third-Party Defense: principles and methods, use of small hand-held implements

[STM] Bagua Qigong 2; Emergent Applications 2; Confluence with Xing-Yi Quan 2-for dual xingyi Instructor Level

Guidelines for Basic Certifications, Ranks, and Titles in Ba Gua (BG) Zhang: (may include additional components from Kyoshi Price)

<u>Completion of:</u> (Class Level, Rank Level)	<u>Test in:</u> [for Karate Equiv]	<u>Instructor Title]</u>
Level 1: Member Student 1 (Mid) (Xue Yuan, Zhong Ji)	1 yr [Yonkyu]	[None]+L1 Xingyi (XY) [Enter Gate]
Level 2: Member Student 2 (Adv) (Xue Yuan, Shang Ji)	1-1.5 yr [Ikkyu]	[None]
Level 3: Member Scholar 1 (Xue Ren, Yi Duan)	1.5-2 yr [Shodan]	[MS Assistant Instructor, BGL2]
Level 4: Member Scholar 2 (Xue Ren, Ni Duan)	2-3 yr [Nidan]	[MS Assistant Instructor, BGL2/XYL1]
Level 5: Martial Scholar 1 (Wu Xue Ren, San Duan)	3-4 yr min [Sandau]	[Instructor, L1-L5: Shenshi]
Level 6: Martial Scholar 2 (Wu Xue Ren, Si Duan)	4-6 yr [Yondan]	[Instructor, L1-L6: Shenshi]
Level 7: Martial Scholar 3 (Wu Xue Ren, Wu Duan)	6-8 yr [Godan]	[Expert Instructor, L1-L7: Lianshi]
Level 8: Martial Scholar 4 (Wu Xue Ren, Liu Duan)	8-10 yr min [Rokudan]	[Expert Instructor, L1-L8: Lianshi]

NOTES: With dedicated study, in 3 to 4 years, you can gain competence and eligibility for the L1-5 certification listed. At MS Assistant Instructor Levels, you can start to teach Mr. Smith's bagua L1-L2 at Yi Duan, and his bagua L1-L2 with L1 Xingyi at Er Duan. You must complete the first 5 of the 8 Levels of the Bagua program to be eligible for first [Full] Instructor of Gao material at class level (Wu Xue Ren 1/Martial Scholar 1), rank level (San Duan/3rd Dan Level), and title (Sensei/Shenshi) [includes xingyi L1]. Above is a useful guide if you do only bagua (noting the minimum required L1 training in xingyi). By L5, you will have completed the Gao system 24 and 64, and be familiar with the associated circle changes (except for black dragon weaves tail). Competence must be sufficient to instruct others in the forms of the system, in basic martial concepts and applications, and in selected two-person drills, including basic san shou at L4/L5 (bagua san shou also supports L4/L5 xingyi for dual advancement). One will also understand how to manage transitions for change in delivery and technique from straight line-to-circle and from circle-to-straight line (L1-L5). This involves Gao circle changes, circle changes from Mr. Smith's other teacher, Guo Fengchih (i.e., from L1 and L2), and also some xingyi transitions (from L1, or higher if you also pursue xingyi). Further ranks and instructor titles (shaded gray) are possible for bagua alone, and with dual advancement in xingyi (see 'Managing Progress in Xing-Yi and Ba Gua'). You should achieve (or be seeking) xingyi credentials through xingyi L5 if you seek dual progress in both arts to higher ranks and titles. In L1-L5 bagua, foundations are laid for developing a comprehensive understanding of bagua circling sets (L6), and various compressed and emergent combative applications detailed in L6-L8 (these can only be learned in person through the Head Instructors). Bagua L6-L8 supports further dual advancement in xingyi beyond the L5 rank and title for xingyi because of many shared special training methods at L6-L8 bagua. If you choose bagua only, you will still have taken Level 1 Xing-Yi to have a basic understanding of that art. Advancement in bagua alone to higher rank (4th-6th Duan) and expert instructor levels (Lianshi) requires competence in the advanced bagua methods listed in L6 through L8. These will be taught and evaluated in your 5th thru 8th year. You will be expected to have researched other Cheng bagua sets (e.g., L6), and have taught others to Duan rank level. Further consideration will be given for age/maturity, rank, and accomplishments you have made in other Shuri-Te arts (if not xingyi), and also on what you then bring into the art of bagua from your other arts. These last few guidelines apply to full-time study of the bagua art without all of the xingyi. They do not exclude pursuit of xingyi in parallel, or at a later time (see 'Managing Progress in Xing-Yi and Ba Gua').

Managing Progress in Xing-Yi Quan and Ba Gua Zhang: In an effort to reach out to new and veteran martial artists, the Shuri-Te Bujutsu Kai is collaborating with the Zong Yin Tang Nei Jia Quan school to offer a new program for the Chinese Internal Martial Arts of Xing-Yi Quan and Ba Gua Zhang. Formal ranking and certification in xingyi and bagua is relatively uncharted territory when compared to rank and title certifications in many other martial arts. But it is conventional to do so in arts from Okinawa, Japan, and Korea. It can create increased visibility to popularize the art and attract and motivate students (and more). In contrast, Chinese internal arts schools do not certify practitioners and teachers using ranks and titles to measure progress. Participants show up to train over many years. It is understood in a 'family context' when one is a novice, student, senior student, disciple, instructor, or master. Usually only the head instructor is the 'master' in that school. Senior disciples who are instructors under the master can acquire stature and recognition. Often, there is not a very large student census (like in to karate schools). There may not even be a structured training progression or outside activities for visibility (like in karate schools). There is generally only 'family' and 'time in'. There is 'in door' training of selected students earning the privilege, often at the home of the master (i.e., hence, 'inside the door' training for the master's 'in door disciples').

In traditional Chinese arts (and some other Asian arts), public classes are often held outside rather than in a formal dojo. Most schools that specialize only in the internal arts train outdoors in regular or athletic clothes and footwear. In fact, it is convenient (and urged) that you practice your internal art forms this way on your own time away from your dojo classes. This represents an old way. For some arts, this was supplanted in recent times as they systematized and grew into larger gymnasiums in Japan, Okinawa, and Korea, and wore gis, insignias, patches, and rank belts (and many with 'mat work'). This was instituted with Kano's judo, and is now a world-wide convention for many martial arts. In today's Chinese martial arts schools, there may be Chinese style uniforms (or pants and insignia tee shirts), with or without 'sash ranks', and training in a formal [mat] area in special soft shoes. Such schools usually feature classical Northern and Southern Shaolin gong fu styles. Other Asian arts also seem to follow tee-shirt insignia trends to some extent. Some Chinese gong fu schools may also offer internal arts tied to their sash rankings.

For the Shuri-Te program, we take a few liberties with Chinese internal art traditions. Formal classes, seminars, and workshops will be tailored for those who are: (i) new or experienced who wish to train and cross-train in internal arts, and (ii) who would expect, and be comfortable with, rankings and certifications, and (iii) who would choose to learn in a traditional dojo environment wearing a gi and belt without foot ware. The established programs in Shuri-Te Jujutsu and Shuri-Ryu Karatedo use ranking and certification through training levels and testing. This defines teaching and learning goals for progress and expected outcomes for students. Student advancement is encouraged within time expectations. Practitioner and instructor competence is ensured for those wanting to advance. So we are reaching out with a modified Chinese internal arts tradition to honor conventions established in other martial arts styles, and within the Shuri-Te Bujutsu Kai as a whole. The hope is to offer some familiarity and meet some expectations for those who have been introduced to other martial arts but who may be new to internal arts customs.

Rank and title certification is an accomplishment and not an end in itself. It is just the 'beginning' of one's journey into further exploration and research of those arts, especially if one hopes to achieve instructor certifications with rank advancements (note: rank and instructor tracks appear paired, but represent separate tracks). Tables below show examples for rank and title in relation to levels of study in xingyi or bagua alone, and also in ways for dual progress in both arts. Being a 'new' standard, we hope it can approximate various time estimates for those wanting to make such progress. Ultimately, a student sets their pace if they choose to extend study beyond a suggested time. Again, the Shuri-Te xingyi and bagua program evaluations involve Kyoshis Cote and Price as Head Instructors. As you know, there are many legitimate 'martial artists' (and just plain good fighters) who do not have certifications comparable to those in certain other martial arts. If rank and instructor certification is awarded here, then it indicates that you are a legitimate martial artist at your level as a practitioner, as an educator, and as a skilled combatant with excellent 'fighting chances'.

Xingyi and Bagua Specialist Models: The table below relates the level of instruction (1,2,3...etc), completed, tested, and passed in a suggested time in either art, to a class level designation and rank, and to instructor title (as a parallel but separate track). The table lists English (Eng) and Japanese terms (Jpn) used in the text here for familiarity (e.g., dan, sensei, renshi). There are also parallel 'new' terms (via P. Cote) designated in English (Eng) and Chinese (Chn) that are used on Xing-Yi/Ba Gua certificates. The table represents separate base models if you study only bagua, or only xingyi. The estimated times to achieve advanced rank (6th Dan-level) and advanced instructor title (Renshi-level) would be 8 to 10 years in each art. The total time for both arts done separately (added) would be 16 to 20 years (but please read on!). While this may be an appropriate time interval for continuing study and research, it is probably too long a time for most to consider achieving higher-level certifications sought in both arts. Accordingly, we do present some ALTERNATIVES for managing DUAL PROGRESS in BOTH ARTS to obtain DUAL 6th Dan/Renshi-level IN LESS TIME. This enables more time afterwards for new instructors to teach, research, and cross-train (with stature) for cross-connections with other arts.

With typical motivation, the model time scale below shows one eligible for 1st dan rank and assistant instructor title in either art with 3 levels of training within 1.5 to 2 years (i.e, in both arts in 3 to 4 years even if one art is taken after the other). One is eligible for 3rd dan rank and the first full instructor title in either art with 5 levels of training within 3 to 4 years (i.e, in both arts in 6 to 8 years even if taken separately). Completing all 8 levels of bagua in 8-10 years, one becomes a bagua specialist in this model without any xingyi. This is a base standard time for bagua in most cases. For xingyi alone, the 5 levels required in the program to get 3rd Dan/Sensei-level need to combine with 3 added 'SPAN' levels for 8-10 years total for higher level certification in that art alone (see below for description of xingyi-specific SPAN).

Only	Min	Max	CLASS	CLASS	RANK	RANK	RANK	INSTRUCTOR	INSTRUCTOR	INSTRUCTOR
Bagua	Yrs	Yrs	Level (Eng)	Level (Chn)	Level (Eng)	Level (Jpn)	Level (Chn)	Title (Eng)	Title (Jpn)	Title (Chn)
1	1.0	1.0	Member Student 1	Xue Yuan	Green Belt (Int)	Yonkyu	Zhong Ji	None	None	None
2	1.0	1.5	Member Student 2	Xue Yuan	Brown Belt (Adv)	Ikkyu	Shang Ji	None	None	None
3	1.5	2.0	Member Scholar 1	Xue Ren	1st Dan Black Belt	Shodan	Yi Duan	MS Assistant L1-3	Senpai	Xianbei
4	2.0	3.0	Member Scholar 2	Xue Ren	2nd Dan Black Belt	Nidan	Er Duan	MS Assistant L1-4	Senpai	Xianbei
5	3.0	4.0	Martial Scholar 1	Wu Xue Ren	3rd Dan Black Belt*	Sandan	San Duan	Instructor L1-5	Sensei	Shenshi
6	4.0	6.0	Martial Scholar 2	Wu Xue Ren	4th Dan Black Belt*	Yondan	Si Duan	Instructor L1-6	Sensei	Shenshi
7	6.0	8.0	Martial Scholar 3	Wu Xue Ren	5th Dan Black Belt**	Godan	Wu Duan	Expert Instructor L1-7	Renshi	Lianshi
8	8.0	10.0	Martial Scholar 4	Wu Xue Ren	6th Dan Black Belt**	Rokudan	Liu Duan	Expert Instructor L1-8	Renshi	Lianshi
Only										
Xingyi										
1	1.0	1.0	Member Student 1	Xue Yuan	Green Belt (Int)	Yonkyu	Zhong Ji	None	None	None
2	1.0	1.5	Member Student 2	Xue Yuan	Brown Belt (Adv)	Ikkyu	Shang Ji	None	None	None
3	1.5	2.0	Member Scholar 1	Xue Ren	1st Dan Black Belt	Shodan	Yi Duan	MS 5-Elements L1-3	Senpai	Xianbei
4	2.0	3.0	Member Scholar 2	Xue Ren	2nd Dan Black Belt	Nidan	Er Duan	MS 12-Animals L1-4	Senpai	Xianbei
5	3.0	4.0	Martial Scholar 1	Wu Xue Ren	3rd Dan Black Belt*	Sandan	San Duan	Instructor L1-5	Sensei	Shenshi
SPAN6	4.0	6.0	Martial Scholar 2	Wu Xue Ren	4th Dan Black Belt*	Yondan	Si Duan	Instructor*	Sensei	Shenshi
SPAN7	6.0	8.0	Martial Scholar 3	Wu Xue Ren	5th Dan Black Belt**	Godan	Wu Duan	Expert Instructor**	Renshi	Lianshi
SPAN8	8.0	10.0	Martial Scholar 4	Wu Xue Ren	6th Dan Black Belt**	Rokudan	Liu Duan	Expert Instructor***	Renshi	Lianshi
Years	16.0	20.0			*/** Special Belt			* L1-SPAN6		
BG	8.0	10.0			Embroidery Specific			** L1-SPAN7		
XY	8.0	10.0			for One Art (or Both)			*** L1-SPAN8		

Xingyi-specific SPAN levels (SPAN6, SPAN7, SPAN8) are not outlined or detailed above under the Xingyi Curriculum. For xingyi, SPAN levels are mainly considered ‘post-curriculum’ research activities. But they are added to the 5 standard levels (i.e., to 3rd Dan-Sensei-level) for specialization only in xingyi. The standard xingyi curriculum consists of the 5 Levels as described (and as referenced in the above table), and extends to 3rd Dan-Sensei-level. So only consider the above xingyi model if you want to become a 6th Dan/Renshi-level specialist in xingyi alone (and not in bagua). The SPAN levels involve extended research and special training in xingyi animal form variations, and in advanced mixed form variations, with applications (i.e., by looking into additional sources). There are also added 2-person drills that are specific to xingyi forms. Although some of the the drill methods may be similar in name to those in bagua (e.g., san shou, 9-gate, etc), those same drill methods applied in a xingyi form-specific way have differences from uses in bagua.

If you go back again to L6 bagua, the SPAN6 level for xingyi would look instead at some 12-animal sets and mixed form sets from different masters (i.e., analogous to the bagua set sampling listed there). But then many of the special training methods listed there for bagua would be modified to train the xingyi form sets. At xingyi SPAN7 and SPAN8, the special training would be adapted for advanced xingyi. Some ideas listed in bagua L7/L8 are applicable for xingyi, and would also include some confluence ideas with bagua. The xingyi 5-elements fists and 12-animals have special fist and walking methods extending from xingyi L5, but these would not fully support bagua advancement beyond bagua L5. There is much more to cover in the required bagua L6-L8 that can support xingyi advancement beyond xingyi L5.

Specialist Master Instructor levels (i.e., 7th to 8th Dan-level) are possible for each art with added time in at 6th Dan/Renshi-level. But even after 8-10 years in the xingyi specialty, you would likely still need up to 8-10 years more to complete all 8 levels of bagua because that is the base requirement for that art. Again, the xingyi SPAN levels are only ‘optional research’ (except when added for a xingyi specialist), and there is less ‘supportive effect’ of the xingyi SPAN levels on required progress in bagua. So in doing both arts in a combined way, the required 5 levels of xingyi are supported by the required 8 levels of bagua; i.e., the 3 more levels of bagua training (L6-L8) best support dual certification with xingyi beyond L5 rank in xingyi. In combined study, the xingyi SPAN levels roll out of the xingyi-alone advanced requirement and into ‘later research’ (after dual certification). The dual cert to 6th Dan/Renshi-level in both arts with L1-L5 xingyi and L1-L8 bagua is best supported by L6-L8 bagua and the confluence there with xingyi.

Combined Arts: Sequential Models: Many ask how to get started in these arts. Answer: develop a solid foundation with Level 1 study in one or both arts. Then, how does one make progress. Answer: here we suggest how to establish goals and advance using various study models. Regarding process, even highly motivated students must have the minimum

L1 in both arts was designed intentionally for parallel study in year 1. Why? (i) it is doable because the L1 introduction to xingyi (taken with L1 bagua) deals only with san ti and 5-elements fists, (ii) the set of 24 basics in L1 bagua applies in both arts, (iii) the L1 bagua circle basics and change set are focused to complete with the xingyi (more on the circle set comes in at bagua L2 and L6); (iv) in L1, the 5-elements and circle sets are mainly form and qigong training to gain familiarity (most drills and apps for these are in L2), (v) study of both arts in year 1 reduces the total time to an advanced dual rank by 1 year (as indicated above), and (vi) it gains dual exposure early for decisions; if only one art is elected, students still have some L1 experience in the other art for reference concepts. Again, it enables most students to complete the dual L1 within one year (instead of 1 year each) and to possibly start L2 in one (or both) arts within year 1.

The two tables below show models for parallel (overlap) studies in both arts at various levels. Since bagua has 8 levels, consecutive choice enables complete overlap of the 5 levels of xingyi as a 'second' art (top table). In contrast, xingyi has 5 levels, so consecutive choice on xingyi (bottom table) enables partial overlap with the 8 levels of bagua as a 'second' art. In both cases, the 8 level bagua curriculum is 'supportive' for the 5 level xingyi curriculum for advanced dual rank and title. These models have the potential to reduce the sequential time above (10-13 years) for dual 6th Dan/Renshi-level in both arts to parallel times of 8.5 to 11.5 years. Study these models. These are for highly motivated students who want and can become advanced instructors in a relatively shorter time. Note the significant time compressions and intensities of study time to achieve dual 6th Dan/Renshi-level.

Complete Overlap Models Bagua Emphasis									
Bagua	Xingyi	min Yrs	max Yrs	Xingyi	min Yrs	max Yrs	Xingyi	min Yrs	max Yrs
1	1	1.0	1.0	1	1.0	1.0	1	1.0	1.0
2	2	1.0	2.0		1.0	1.5		1.0	1.5
3	3	2.0	3.0		1.5	2.0	2	1.5	2.5
4	4	3.0	5.0		2.0	3.0		2.5	3.0
5	5	5.0	7.0	2	3.0	5.0	3	3.0	5.0
6		7.0	8.0	3	5.0	7.0		5.0	6.0
7		8.0	9.0	4	7.0	9.5	4	6.0	8.5
8		9.0	10.0	5	9.5	11.5	5	8.5	10.5
Total Yr			9.0 10.0		9.5 11.5			8.5	10.5

Partial Overlap Models Xingyi Emphasis									
Xingyi	Bagua	min Yrs	max Yrs	Bagua	min Yrs	max Yrs	Bagua	min Yrs	max Yrs
1	1	1.0	1.0	1	1.0	1.0	1	1.0	1.0
2		1.0	1.5		1.0	1.5	2	1.0	2.0
3		1.5	2.0	2	1.5	2.5		2.0	2.5
4		2.0	3.0		2.5	3.5	3	2.5	3.5
5	2	3.0	5.0	3	3.5	5.5	4	3.5	5.5
	3	5.0	5.5	4	5.5	6.0	5	5.5	6.0
	4	5.5	6.0	5	6.0	6.5	6	6.0	7.0
	5	6.0	7.0	6	6.5	7.5	7	7.0	8.5
	6	7.0	8.0	7	7.5	9.0	8	8.5	10.0
	7	8.0	9.5	8	9.0	10.5			
	8	9.5	11.0						
Total Yr			9.5 11.0		9.0 10.5			8.5	10.0

In the top table (left portion: bagua consecutive choice with complete xingyi overlap), parallel study of both arts for the first 5 levels achieves dual 3rd Dan/Sensei-level in 5 to 7 years. Then advancement through bagua L6-L8 in 3-4 added years achieves dual 6th Dan/Renshi-level in both arts. Individually, L6, L7, and L8 in bagua alone generally require up to 2 years each (see prior tables). But with the early concentrated parallel study to L5 in both arts, the last 3 supportive bagua levels can be completed in less time each. In contrast, overlapping L2-L5 of xingyi during the later levels of bagua (top table, middle section) adds time back in to the L6-L8 times with the parallel scheduling (but it is still efficient compared to doing both arts separately). In any case, L5-L8 of bagua with L2-L5 of xingyi ends up very busy and complex. If levels of xingyi study are alternated earlier (top table, right portion), then time to dual 6th Dan/Renshi can be reduced a bit more, but the last 2 levels of parallel study still remain busy and complex.

In the bottom table (left portion: xingyi consecutive choice with partial bagua overlap), there are no special advantages from the 'bagua consecutive choice model' (top table). Again, increasing the overlap of bagua L2, or L2 and L3, or L2, L3,

and L4 with the xingyi (bottom table, left, middle, right) is challenging, but can progressively lessen total times to achieve dual 6th Dan/Renshi-level. In this model (bottom table), the last two levels of bagua alone (L7 and L8) take 1.5 years each. Although the dual 3rd Dan/Sensei-level is granted here with L5 bagua, this occurs after xingyi L5 is completed; so experience and time in need to be considered. Again, these models all represent ambitious and complex plans. But they are possible to complete. Study these models as examples. There is still some flexibility depending on student motivation and ability (and if one or a group might travel occasionally to Maryland for study).

Focused Specialist Models: In our curriculum introduction, we indicated that each program can represent a 'lifetime study'. And the same could be said for any one form set! However, to dwell on just one form set early on would impede advancement for rank certifications, and especially for full instructor certifications. But you may see or try out one form set from a given art that really speaks to you as the best thing to assimilate and use in a focused way. We want to reach out to senior practitioners who are already at 3rd Dan rank(s) or higher in other martial arts, and who might prefer to focus only on one of the orthodox form sets and its specific training methods. In this case, we can offer a focused specialist instructor certification. These certifications are not available to kyu ranks or to 1st or 2nd Dan level instructors in other martial arts (including in xingyi and bagua). They do not confer dan rank in xingyi or bagua (but you would be a 'focused specialist instructor' in the art).

Certifications here are restricted presently to orthodox form sets (one at a time) and to the training methods for that set. It can include any of the L1-L5 xingyi form sets, and any of the basic, linear, or circle form sets up through bagua L6. The special training methods [STM] in bagua L4 and L5, and those in L6, and all of L7 and L8 are not included. Again, base your specialty in a given form set, and gain competence in its related aspects. To qualify for these certifications: (i) you must be a certified 3rd dan or higher in at least one of your other martial arts, and (ii) you must complete combined L1 study of xingyi and bagua and test for the L1 student level (i.e., 'enter the gate'). Added time needed in class, seminar, workshop, or private training hours to cover a focused segment for you will be estimated by the Head Instructors. It will then be established in consultation with you to include a competency test before award. It confers certification to provide regular instruction to others in your focused specialty set, not as a dan-ranked instructor in xingyi and bagua, but as a preferred choice of yours to complement your rank, title, and stature in other martial arts.

As examples, one might specialize over several years only in: (i) san ti posture and the 5-elements fists of xingyi (e.g., as listed in portions of each of the 5 levels of the xingyi curriculum), or (ii) in one master's set of 8 bagua circle changes from the program (e.g., see bagua L6 circle sets), or (iii) in one (or a few) xingyi animals or advanced form sets and their variations, or (iv) in your choice of any 8 of the bagua 64 linear forms, or (v) any subset from the 24 basics (for their variations/combinations). Ideally, one wants to blend such expertise to expand your own art, and also give classes and seminars in your focused specialty set. Focused specialty certification represents a useful means to foster 'expert' spread of smaller segments of xingyi and bagua to others, to either stand alone, or blend with what you already do (including weapons specialties). Barring specialty limits, over many years, one may apply to 'collect' a few focused specialist certifications for several form sets in each art, or across different levels, or for one or two levels (exclusions noted above). The Head Instructors can decide if these tally up (or 'synergize') to enable a basic or honorary dan rank certification in xingyi or bagua (or both). Here, we want to honor and accommodate senior instructors already at 3rd Dan or higher in other art forms.

One Courtesy: DVD material on these arts is planned to be made available over time by Kyoshi Cote through (and possibly with) Kyoshi Price. Manuals may also be forthcoming from Kyoshi Cote. We kindly ask that you personally do not develop and publish books, articles, or DVDs of your own directly showing the material taught in this program. Although there may come a time for something in your future (e.g., your specialty research and contributions), we ask that you please refrain from publishing and distributing materials based in this program and on your certifications without written permission from the Head Instructors. Of course, citations of our source program and Head Instructors should be made in that case, and also if some short example or blended example is needed by you for a seminar if you film it. Please, let us know what you come by on your own and from your study and we will be happy to put your name on that! Please do the same with what you study from us. Permission is often OK, just ask. Please, teach directly all that you want in paid classes and seminars. But please, assure yourself and encourage those you teach to respect the policies stated here regarding written publications, DVD filming, DVD publication, and DVD distribution (Appendix 3).

Philosophically, we are: (i) more about family than business; (ii) more about individuals than organizations; (iii) more about learning and teaching the arts than collecting and selling commodities; (iv) more about helping you move forward than holding you back, and (v) more about the ideal than the practical. But as Head Instructors, we sometimes need to concern ourselves with both sides. That presumes that we are responsible and that we have the experience to maintain an appropriate balance. As a sincere student, you need only be concerned with the front side of these. By the time you are highly advanced in these arts, you may come to understand your own needs to balance the scales. But for now, we need to ask for your courtesy to guard and maintain standards and information that help light your way. As Head Instructors, we have a vested interest in you and in you becoming the best martial artist you can at your level (i.e., as practitioner, educator, and skilled combatant [again, with excellent ‘fighting chances’]). With higher level mastery, you should not need to seriously harm anyone, at least in most typical situations (in words from Master RW Smith: ‘send an assailant away unhurt, but convinced’). Accordingly, we will continue the study and research of xingyi and bagua in terms of eastern and western mind-body models to better feel and develop our own internal energy, transcend technique, and promote courteous living and good behavior.

Workshops, Seminars, Regular Classes, Private Training: We hope that after you look over this curriculum that you and your organization will sponsor and attend workshop intensives and seminars on xingyi and bagua with Kyoshi Cote. He can also work with you to teach at your school during regularly scheduled classes, or arrange for any private instruction. Student tuitions and other cost items can be worked out. Kyoshi Cote attends to venues that he establishes with interest in his internal arts curriculum and with those seeking advancement via his school (Zong Yin Tang Nei Jia Quan). Over the next few years, he will give preference to those seeking advancements under he and Kyoshi Price in the Shuri-Te Xingyi and Bagua program. Advanced candidates may seek dual internal arts certifications under both the Shuri-Te and Zong Yin Tang programs (many credits will be transferable). Zong Yin Tang members may take up study in established Shuri-Te programs. For example, Kyoshi Cote is a student of the Shuri-Te Combative Flow program developed by Kyoshi Price. Kyoshi Price lists himself humbly as a ‘student of xingyi and bagua’. But he is every bit an Instructor in these arts based on his experience with them, and on the masterful perspectives he brings to these arts with his analysis of combative motion. As Head Instructor for the Shuri-Te program, he may decide to present seminars and classes on this curriculum, and add in elements from his experiences with these and other arts.

For frequent instruction in support of regular study and practice, Kyoshi Cote is promoting a schedule below for weekend workshop intensives on xingyi and bagua. Optimal times for these (in the Carolinas) are around times associated with major Shuri-Te events, although special trips to this area (and other areas) can be arranged (see list for availability in 2016 and remainder of 2015). Let us know if you or a group of you would like to travel to Maryland for study. A 2-day weekend workshop intensive includes up to 13 hours of instruction (8 hours Saturday, 5 hours Sunday, but is flexible for 10 hours total). Saturday sessions: 9:00am-noon, 1:30-4:30pm, and 6:00-8:00pm; Sunday sessions: 10:00am-1:00pm and 2:00-4:00pm. A 1-day workshop intensive spans 6-8 hrs. The intensives download substantial segments of the Shuri-Te xingyi and bagua curriculum. Times allow for talk on principles, qigong, form training, flow drills, and applications. Sponsored seminars generally run 3 hrs. There are often 2 or 3 x 75 minute xingyi/bagua seminars at Shuri-Te events. Regular class corresponds to your school’s class time. Private training is 1-2 hrs.

1. Late February/Early March 2016 (special trip as needed)
2. Late April/Early May 2016: held in connection with the Shuri-Te Bujutsu Kai International Conference
3. Early June 2016 (special trip as needed)
4. Late August/Early September 2016: held in connection with the Shuri-Te Weapons Conference
(Conference this year **(2015)**: **China Grove, NC** Aug 22,23; available **Asheville** Aug 18-21; **Raleigh/Durham** Aug 24-25)
(Recreational time: **Myrtle Beach SC** Aug 3-8, available two afternoons or evenings)
5. Early November 2016: held in connection with the Shuri-Te Advanced and Internal Arts Camp
(Camp this year **(2015)**: **Dallas NC** Nov 6,7,8: L1 xingyi/L1 bagua; apps from L2 bagua) (available **NC area** Oct 30-Nov 10, 2015)

Please contact Paul at att8@verizon.net to schedule instruction for your Shuri-Te affiliated or independent organization.
Web: www.academictrainingtraditions.com (for biobrief, click on Paul’s name) (or click on Paul’s photo on the Shuri-Te website)

OTHER CONTENTS: (Abridged Version)

(The Abridged Version of this Document is Posted)

(Other Contents are Available Only to Students Unless Indicated Otherwise)

Appendix 1 (referenced in the text, written text included in abridged version, see page 20; also posted on Shuri-Te Website)
Xing-Yi Quan and Ba Gua Zhang-Brief Description, Background, and Some Martial Principles (by Paul J. Cote)
[Modified from the Academic Training Traditions Website, Copyright © 2015 Paul J. Cote] www.academictrainingtraditions.com
For those planning to start the Level 1 program and 'enter the gate'

Appendix 2 (students only: referenced in the text but not included in this posted abridged version)
A Continuing Fusion of Martial Arts Principles (by Paul J. Cote) Copyright © 2015 Paul J. Cote
For students who complete Level 2 of xingyi or bagua (or both) (also includes material from Appendix 1)

Appendix 3 (students only: referenced in the text but not included in this abridged version)
Student Manual: Expectations, Courtesy (House, Hall, Gate, Family), and Meanings (Kanji, Symbols, Ranks, Titles)
(by Paul J. Cote) Copyright © 2015 Paul J. Cote
For those planning to finish the Level 1 program and 'enter the gate' [brief excerpt in section on 'One Courtesy']

Appendix 4 (students only: not referenced in the text and not included in this abridged version)
A Bibliography of Selected Books and Articles on Chinese Internal Martial Arts (assembled by Paul J. Cote)
For students completing Level 3 in xingyi or bagua (or both)

Appendix 5 (students only: not referenced in the text and not included in this abridged version)
A Living List of Recommended Web Links on Xingyi and Bagua and Related Topics (assembled by Paul J. Cote and Members)
All Students: Please notify the Head Instructors of web links that you browse in order to get their commentary and guidance on content
Those having completed Level 3 in xingyi or bagua (or both) receive recommended web links from Head Instructors

Appendix 6 (selected web links included below in this abridged version)
Anytime: Browse the Shuri-Te Bujutsu Kai Website Store for their line of DVDs with Kyoshi Troy J. Price and others.
These include several events where Paul Cote presented short seminars on some of the xingyi and bagua featured in this curriculum.
You should purchase the DVD for an entire event. You may come to appreciate the mix of classical martial arts training recorded at these events.
<http://www.shuritebujutsu.com/store22222.html>

Please look to the Shuri-Te Bujutsu Kai Website for further information on Kyoshi Troy J. Price
<http://www.shuritebujutsu.com/>
<http://www.shuritebujutsu.com/instructors22.html>
<http://www.shuritebujutsu.com/events.html>

Please look to the Academic Training Traditions Website for further information on Kyoshi Paul J. Cote
<http://www.academictrainingtraditions.com/>
<http://www.academictrainingtraditions.com/bio.html>
<http://www.academictrainingtraditions.com/classes.html>
<http://www.academictrainingtraditions.com/news.html>
http://www.academictrainingtraditions.com/past_events.html

Xing-Yi Quan and Ba Gua Zhang- Brief Description, Background, and Some Martial Principles

These arts rose to prominence in China between in the mid-1700's and the mid-1800's (xingyi is maybe 100 years older than bagua). **Xing-Yi Quan** (Form of Mind Fist [or Mind Formed Boxing]) is a complete health and fighting system derived from 5 element theory. It is a straight forward martial art, but very profound at the same time. Xingyiquan consists of linear martial actions that conceal powerful spiral and shearing energies, which are applied as rolling actions, mainly in the vertical plane. **Baguazhang** (Eight Trigram Palm) is a complete health and fighting system based on the concept of change put forth in the Chinese classic, the Yi-Jing. Baguazhang is perhaps the most mysterious of all Chinese martial arts, from its obscure origins and unique practice of "walking a circle", to the many concealed tactical applications involving the open palm and circular turning methods.

Xingyiquan, baguazhang, and taijiquan comprise the 'internal family' (nei jia) of Chinese martial arts. These arts are based more on Daoist principles than on Shaolin Buddhism. However, many early masters of these styles also had prior experience with Shaolin martial arts. The exact origins of xing-yi quan are unknown. It seemed to emerge and blossom in the mid-1700's in the countryside of Hebei and Shanxi provinces from older precursor arts (e.g. Xin Yi Quan, 'heart mind boxing'; Ba Fan Shou, 'eight overturning hands'). Xingyiquan became more prominent as some of the second and third generation masters made their way to Beijing by the mid-1800's and interacted with other martial artists. Bagua came to prominence in Beijing by the 1860's via its recognized founder, Dong Haichuan, and his two main students, Yin Fu and Cheng Tinghua. Dong's signature influence on martial arts principle, qigong, training, and delivery of applications was in the methods of 'walking and turning on a circle' and 'changing palms while walking and turning'. The first xingyi masters of note from early generations included Li Luoneng, Che Yizhai, Liu Qilan, and Guo Yunshen. Guo did interact with Dong Haichuan in Beijing. By the late-1800's, xingyi and bagua were often passed on together among the next generations of practitioners. Taijiquan is another separate topic.

These two distinct, but related arts may have come about from a fusion of pugilistic methods of the day with Daoist energy and meditation practices (qigong). This included certain stepping methods used in Daoist rituals such as 7-star step, paces of Yu, circle walking, and 9-gate walking. These 'lively' stepping actions differ from typical classical martial art stances and stance transitions, even those used in other Chinese arts, including taijiquan! The stepping (bu fa), combined with body methods (shen fa), hand methods (shou fa), and centering (qigong), creates a unique means to develop internal feeling for issuing power and countering that of an opponent. The special emphasis on stepping in these arts creates exceptional delivery methods for many commonly held martial techniques and more. Chinese arts tend to refrain from dual 'ground wrestling', but it is known. Throws and takedowns are 'one-sided' in old Chinese wrestling (shuai jiao) so as to remain on one's feet. Deep leg squatting with feet flat on the ground (still standing!) includes 'groundwork' applications. Some standing combative actions (e.g., from stepping) may translate also into ground actions.

Xingyiquan is built first on practice of the three essentials posture (san ti shi) and the 5-elements fists (wu xing quan). Progress is through three stages of obvious power (ming jin), concealed power (an jin), and power dissolved into the whole body (hua jin). The internal emphasis in xing-yi involves an attentive mind to follow the body movements while remaining centered, and with root maintained in the feet and legs. With advancement, one can generate relaxed but powerful movements for self-defense, instantaneously, as a thought (i.e., mind-formed). So xingyi uses hair-trigger, explosive movements, driven by the mind and rooted stepping, and ranging from large-to-small. Its main strategy involves the use of advantageous angles for both defense and attack, culminating in rapid entry to occupy the opponent's space. Its main core actions are rise-drill and fall-overturn (qi-zuan and lo-fan).

Baguazhang is built first upon mindful attention to basic circle walking using fixed palm postures (ding shi). It then moves to smooth turning on the circle with single and double palm changes (dong shi), whose footwork and palm patterns are common to all bagua systems. The above practices develop the stepping, turning, and palm variations needed to understand "change" (bian shi), and how and when it should be applied. The internal emphasis in circular bagua is on smooth change, along a curved path, in the horizontal plane, driven by precise and well-rooted footwork. The walking and changing generate centrifugal and centripetal power for techniques applied during the turning and shifting of body position. Power generation and tactical understanding can be augmented further through advanced walking practices (e.g., 9-gate), 'swimming body' methods (e.g., yu shen fa), and various straight line solo form sets and two-person drills. In applications, principles like 'attract-and-evade' and 'repel-and-follow' take control of the opponent's center and create openings. Other tactical ideas embody its core actions to 'walk-pierce-twist-overturn' (zou-chuan-ning-fan).

Training in xingyiquan and baguazhang confer robust health and a profound awareness because of explicit emphasis on use of an attentive mind (i.e., a qigong factor). Practice of xingyi develops a sure-footed root in the feet that generates tremendous leg power and builds in an explosive whole body method for driving the techniques. Practice of baguazhang also develops a sure-footed root, and includes deft stepping skills that enable evasion, turning, and repositioning, along with building whole body method for driving the techniques. Movements in xingyiquan and baguazhang are permeated with highly effective and efficient self-defense methods. Many basic martial techniques used in these arts are like those used in other martial systems, but the 'delivery' methods differ. The stepping lends to efficient delivery systems for the various martial techniques. Martial applications in Chinese arts can be classified in various terms. In the Zong Yin Tang school, we use 'dian, da, shuai, na' (i.e., precise vital point manipulation [light or heavy], heavy striking, throwing and pushing [project and eject], locking and seizing [grabbing and hooking, etc]) (more on this later). Each of these expands into specific methods of impacting and seizing for attack, preventive defense, and counters.