



## Kai Ming Association Newsletter

call: 07831 743737

<http://www.kaiming.co.uk>e-mail us: [markpeters@kaiming.co.uk](mailto:markpeters@kaiming.co.uk)

棚攬擠按須認真，  
上下相隨人難進。  
任他巨力來打我，  
牽動四兩撥千斤。  
引進落空合即出，  
粘黏連隨不丟頂。

### *The Song of Push Hands Da Shou Ge of Wang Zong Yue*

Last month we looked at the first 4 lines of the song of push-hands (Da Shou Ge). Below is a review of the last two lines.

*Yin Jin Luo Kong He Ji Chu  
Zhan Nian Lian Sui Bu Diu Ding*

#### Translation:

Lure him in to fall into emptiness, then integrate and release your whole-body power (he) to throw him down. Use *zhan* (sticking up), *nian* (adhering to), *lian* (linking to), and *sui* (following with), and never do *diu* (lose connection or not enough) or *ding* (resist directly against a force or too much).

#### Note:

1 *Luo kong* –falling into emptiness is a technical term in Taiji Quan. It means to make the opponent's force miss its target – your body, and meet emptiness instead, like falling into a trap, and causing him to lose his balance. Taiji Quan at its highest level seeks to have this effect everywhere.

Lure your opponent into committing his forces by offering him a target, and when you move that target and his force misses, that will cause him to lose balance. This is called lure him in and let his force meet emptiness. At this moment, gather all your internal forces to defeat him. When an

opponent has already lost his balance, you can throw him very easily. How is this accomplished? It is the result of using the basic Taiji Quan skills. *Zhan, nian, lian, and sui* are the most basic skills; *diu* and *ding* are the most common mistakes. Here the sentence tells us to perform Taiji Quan using *zhan, nian, lian, and sui*, avoiding *diu* and *ding*. Together it means try to do all skills correctly and avoid the mistakes (i.e., *diu* and *ding*).

#### Analysis:

“Lure the opponent in to fall into emptiness” is the main idea of Taiji Quan. In fact we can say no matter what skills we use, this is the ultimate effect we want to achieve. In practice, how to lure your opponent in is the key point. To lure is not to simply move away. It is not a dodge, and it is not running away either. You should let your opponent feel like he can get to you, that he can use his force on you. When his true force comes out, you should keep him going. Little by little, you can lure him to lose his balance. Here the common misunderstanding is that you are physically moving your body away. True Taiji Quan skill involves keeping in touch with the opponent, but not allowing his force to have any real effect on your body. So most of the time the physical movement itself is very small and brief, so subtle it cannot be seen clearly. The feelings involved in this process are very nuanced. In the beginning, you try to lure his force out, when he starts to lose his balance, the touching point between you and him become a point he wants to use to keep his balance. To keep his balance, he will become more dependent on the point of contact. He will apply more force on it, giving you more opportunity to control him and let him lose even more balance. So it looks like in the beginning you follow him and then he just falls under your control and follows you.

This is one of the high level skills in Taiji Quan. Only when you can do this well can you create the moment that allows you to throw the opponent with the least effort on your part. When you release your force to throw the opponent, no matter how much you use, it should be whole-body force. Whole-body force does not mean using the maximum force you have in your body, it just means the force has to come from all parts of the body. For releasing force or *jin*, there are two common concepts involved –opening (*kai*) and closing (*he*). Opening is about *xu* – the storing, charging, gathering, and integration of internal force. That means you should give the opponent a chance to come in and try something. That will give you a chance to control him. So “lure him in and off-balance him” is opening. At the same time, you should store your force and prepare to launch it. Closing is about *fa* – the releasing of internal force. That means releasing your whole-body internal force in the right direction at the right time. It should be noted that in real application, most of the time opening and closing cannot be separated clearly, sometimes they occur simultaneously. The four basic skills that characterize correct Taiji Quan push hands are *zhan, nian, lian, and sui*. All techniques of Taiji Quan are based on some combination of these attributes/skills. If you do not use these skills, then you are not doing Taiji Quan. Good sensitivity is the basic gongfu underlying all of these skills, and these four skills are foundation of all other Taiji skills.



*the Snake  
Creeps  
Down*

## CHARGRILLED AUBERGINE & FETA ROLLS



MAKES AROUND 16

### INGREDIENTS

2 Large aubergines, ends trimmed  
3 tbsp of olive oil (I used garlic olive oil)  
3 tbsp pesto (small jars are available for the idle)  
1 fat red chilli, deseeded and finely chopped  
1 tbsp fresh lemon juice  
250g (9oz) feta cheese, crumbled  
Fresh basil leaves  
Lemon wedges

### Method

Thinly slice each aubergine lengthways into about 10 slices, discarding the end rounded side slices. Brush both sides of the aubergine slice with olive oil and season with salt (optional) and ground black pepper.

Chargrill the aubergine slices in batches for 1-2 minutes on both sides on a hot griddle pan or a cooker griddle pan until lightly charred with lines. Could also use a barbecue.

Mix together the pesto, chilli, lemon juice and feta cheese, and spread evenly in a thin layer over the aubergine slice.

Roll up each slice and secure with a cocktail stick.

Serve warm or cold scattered with basil leaves and extra lemon wedges to squeeze over.

TIP— - To use up any leftover aubergine rolls (mine were gone within 5 mins of Mark coming in the door!) make this as a vegetable dish to accompany a main meal, place them in an ovenproof dish, pour over any ready-made pasta sauce, sprinkle with grated cheese and bake in a moderate oven for 25-30 minutes until golden –DELICIOUS!

## The rhythms of life

Phil Shelton

I'm staring at some rotund brightly coloured wooden objects in front of me. I'm told they each have a name: rack tom, a slightly larger version known as floor tom, and the others are snare and bass. I hit one of them; it responds by making a discordant rattle. I follow this with another couple of hits while the drum tutor grimaces.

I've wanted to learn to play drums for ages, more specifically, jazz (nice!) and am now presented with an opportunity. When I'm air drumming at home everything sounds great. The grim reality is I'm hopeless. Before I do anything remotely jazz I'm told I must learn the rudiments. However it all feels a bit alien and when I attempt a drum fill it sounds like someone falling down the stairs carrying pots and pans. I'm told to relax, and sensing my shoulders in close proximity to my ears I realise how tense I am. In the intervening week I think I should be more tai chi in my approach.



When holding the drumsticks, I'm told to align my hand with wrist and arm and relax the body, which reminds me of weapons training. The segment of each stick has a name and significance. For example hitting the cymbal using the shoulder of the stick will have a different outcome than, say, using the tip. The object has a natural centre and should ideally become one with the person. The physics involved are the same: relax the body, try to feel the internal pattern and movement; try not to muscle the object or let the mind interfere. When the drumsticks hit the snare there is a natural bounce.

As with tai chi, the more relaxed I am the more time I seem to have to co-ordinate my legs and arms, which, although acting independently to create different rhythms, serve the whole. When I learn about accenting a beat I'm reminded of fa-jing where the energy finds its way to the fingertips and whips the stick for emphasis. Lessons from tai chi promote a middle path: hitting everything hard is bad physically, and does not enhance the music. The middle way allows the drums to provide shading in terms of increasing or decreasing the volume.

Thanks to the integration of tai chi into my drumming I'm starting to sense internal pulses and rhythms. Like the form, when practicing drum rudiments there are moments when I feel plugged into the ancestors. This is primal: my mind quietsens, I let go and feel rhythmic patterns emerging and get a glimpse of what the sound is meant to be. This is bliss, although my neighbours might disagree.

## Newsflash

For those interested in Taichi and Qigong and health care – you must look at the following link which leads you to a meta analysis of research undertaken by Roger Jahnke. Over 77 Randomised Controlled Trials ( the gold standard of research) between 1993 and 2007 are cited.

[http://www.instituteofintegralqigongandtaichi.org/qigong\\_tai\\_chi\\_research/](http://www.instituteofintegralqigongandtaichi.org/qigong_tai_chi_research/)

Mark Walker - Instructor (Sutton)

# EVERY BREATH YOU TAKE

We all know that drawing a deep breath makes us feel instantly better. So why is it so easy to forget?

Most of us never think about how we breathe through exercise, illness or stress. So it's easy to get into the habit of using about a third of our lungs, even though the area that our lung tissue would cover if it was spread out is the size of a tennis court!

Over time this habit can lead to Chronic tiredness, tension in the back, neck and shoulders, and make it harder to recover from chest infections. On a more serious level it will also aggravate conditions such as Asthma and lung disease, says Dr. Keith Prowse, respiratory physician and vice president of the British Lung Foundation.



## 5 SIGNS OF A PROBLEM

One or more of these symptoms can indicate you aren't breathing correctly, says Dr Nerina Ramlakhan, a psychophysiologist at Capio Nightingale Hospital.

- + INTERMITTENT DEEP SIGHING** Often caused by unconscious breath holding as the body tries to make up for the oxygen deficit.
- + YAWNING MORE OFTEN THAN NORMAL** You need more oxygen. We take about five to eight breaths a minute when relaxed, but a shallow breather can take from ten to 20 breaths, most from the chest.
- + GRINDING TEETH AT NIGHT** Often accompanies shallow breathing. Usually, both are a sign of stress.
- + TIGHT NECK AND SHOULDERS** When you breathe only into your chest, the muscles in the neck, shoulders and back try to "chip in" and help the body breathe deeper so lungs get more air.
- + ALWAYS FEELING TIRED** This is often simply a lack of oxygen through incorrect breathing.

## HOW LUNGS WORK

When we breathe in, our diaphragms contract and flatten, moving downwards. This expands the thoracic cavity, allowing lung volume to increase. In the lungs, air is separated into life-giving oxygen – which goes to the heart, blood, brain and all other cells – and carbon dioxide, which is then exhaled. The greater the expansion in your diaphragm, the more oxygen your body gets. No wonder taking a deep breath makes you feel instantly better!

## IS THIS YOU?

These common breathing patterns can constrict your lungs' capacity.

- + MOUTH BREATHING** Breathing through our mouths instead of our noses is the most common bad habit, says Lizzie Flude, a chartered physiotherapist specialising in respiratory medicine. "People who are anxious and busy often use their mouths to breathe. This causes a dry mouth and tiredness." In times of stress, mouth breathing can lead to hyperventilating (over-breathing), which can cause symptoms of a panic attack.
- + BREATH HOLDING** Another common habit, especially prevalent among driven, high-achieving personalities, according to Dr Ramlakhan. "The natural flow of breathing is held unconsciously but habitually – usually because of stress."

Heavens Breath Chi-kung workshop 24<sup>th</sup> July.  
See back page of newsletter for details

## LEARN TO BREATHE EASY

Spend five to ten minutes doing these exercises three times a week, for three weeks. Breathe slowly and deeply in and out through your nose, ensuring you're breathing from your diaphragm.

**+ TO FIND YOUR DIAPHRAGM**, place your hands at the base of your ribs and breathe deeply. The diaphragm should expand sideways while your belly expands outwards, and chest and shoulders stay relaxed. Sit on a chair or lie on the floor, making sure to keep warm.

**+ NOTICE YOUR BREATHING** Pay attention to the movement of your chest, shoulders and belly while you breathe. Close your eyes and bring your attention inwards. Where is your breathing coming from? Chest? Belly? Shoulders?

**+ OPEN YOUR BREATHING** Straighten your torso, roll your shoulders down and back, relax your arms and hands, place your tongue on the roof of your mouth. If you are sitting, raise or lower your chin so that it's parallel to the floor.

**+ DEEPEN YOUR BREATHING** Prolong your exhalation by a few seconds by pulling your belly in towards your spine. Notice the tug of your diaphragm between your abdomen and chest as you breathe in again more fully and deeply. Remember to keep your shoulders relaxed.

**+ SLOW YOUR BREATHING DOWN** At the end of each exhalation and inhalation, pause momentarily and begin again to help slow and deepen your breathing even further. **w&h**

# TAI CHI INTENSIVE

23rd July - 25th

July 2011

太極拳

Cheng Man Ching - the legacy  
36<sup>th</sup> Anniversary of  
the death of  
Prof. Cheng Man Ching

### Saturday 23rd

9.00-12.00pm Feel & Flow - looking at swing & return on the form  
12.00-1.00pm Lunch  
1.00-3.00pm From the ground up - developing a natural root & balance  
3.00-3.30pm Break  
3.30-6.00pm Corrections I never knew I needed! – everything is linked.

### Sunday 24th

9.00-12.00pm *Heavens Breath Chi-kung*  
12.00-1.00pm Lunch  
1.00-3.00pm Mindfulness in action - meditative walking and form work  
3.00-3.30pm Break  
3.30-6.00pm applications without effort - sensitivity training, Sung (natural buoyancy)

### Monday 25th

9.00-12.00pm Huang Sheng Shyan's essentials on Tai Chi Chuan  
12.00-1.00pm Lunch  
1.00-3.00pm Practical weapons play – introduction to cane work  
3.00-3.30pm Break  
3.30-6.00pm Sword work – how to apply the straight-sword & broad-sword

Prof. Cheng would have been 109 years of age on 19th July 2011. This years focus will be on **Gettin' the TRUE measure of it all** as this has been the most requested across the classes; understanding correct form movement to truly apply form and function. We will work on not just the shape of the postures but the underlying function. We will look at the tai chi classics and apply them to whole body movement, intrinsic strength, kinetic and potential energy, spatial awareness, agility and mindfulness. The weekend is open to all levels and will give everyone a chance to deepen their knowledge and love for the art of tai chi chuan

#### Price for the weekend:

training & Lunch	whole 3 days	£165 members & £200 non members
	2 days	£120 or 145
	1 day	£65 or £85 non members

**Early payment discount of 10% can be applied, for payments before 31st March**



Please give payment to your instructor. Cheques payable to 'Kai Ming Martial Arts Association'  
or post to:

Mark Peters - 3 Middleton Hall Road, Kings Norton, Birmingham. B30 1AB. tel: 0121 251 6172 • markpeters@kaiming.co.uk

Name: \_\_\_\_\_ No. of places \_\_\_\_\_

Vegetarian \_\_\_\_\_ Any other special dietary needs \_\_\_\_\_

Day(s) attending \_\_\_\_\_ deposit/full payment paid \_\_\_\_\_

Address: \_\_\_\_\_

e-mail \_\_\_\_\_ Tel: \_\_\_\_\_