

A neuromuscular analysis of the Tai Chi Chuan 115 Forms: Integrating movement, muscle and neural control

Tjing Yung Loo ^{1,2,*}, Mary Ngan Bing Cheung ¹ and Preston Corliss Loo ^{1,2}

¹ P & P Dental and Medical Sciences Ltd and Essence Medical Laboratory, Hong Kong.

² Institute for Research and Practice of Yang Style Tai Chi Chuan, Hong Kong.

Magna Scientia Advanced Research and Reviews, 2025, 15(02), 156-163

Publication history: Received 30 October 2025; revised on 06 December 2025; accepted on 09 December 2025

Article DOI: <https://doi.org/10.30574/msarr.2025.15.2.0153>

Abstract

Background: Tai Chi Chuan is renowned for its health benefits, but its detailed neuromuscular mechanisms are often underexplored. This manuscript provides a systematic analysis of the classic Yang-style Tai Chi Chuan solo form, postulating that its therapeutic efficacy arises from a sophisticated dialogue between the central nervous system and the musculoskeletal system.

Objective: To deconstruct the form into its constituent postures and describe the specific muscular engagements and neural controls required for their execution.

Methods: A descriptive, form-based analysis was conducted. Each posture was examined to identify primary agonist muscles, stabilizing muscle groups, and the peripheral nerves and neural systems integral to their performance.

Results: The analysis demonstrates that each posture serves as a discrete neuromuscular drill. Foundational techniques train push-pull mechanics and core integration. Balancing postures intensely engage the vestibular system and proprioceptors. Advanced movements require the CNS to coordinate complex, multi-planar motions.

Conclusion: Tai Chi Chuan is a comprehensive neuromuscular training system that enhances motor control, proprioception, kinetic linking, and vestibular function through deliberate, mindful movement, facilitating neural plasticity and improved functional movement.

Keywords: Tai Chi Chuan; Neuromuscular Control; Proprioception; Motor Learning; Balance; Mind-Body Exercise

1. Introduction

Tai Chi Chuan, with its characteristic slow, flowing, and deliberate movements, has been the subject of extensive research focusing on its benefits for balance, fall prevention, and mental health [1, 2]. However, the fundamental biomechanical and neurological underpinnings of these benefits are less frequently articulated. The practice is not merely a series of stretches; it is a complex sensorimotor activity that demands and refines high-level integration within the nervous system [3].

This manuscript posits that the Tai Chi Chuan form functions as a structured, moving laboratory for neuromuscular education. Each posture is designed to challenge specific aspects of motor control. The slow execution speed is critical, as it removes momentum and forces conscious, neural control over every aspect of the movement [4]. This engages

* Corresponding author: Tjing Yung Loo

the Central Nervous System (CNS) as the command center and the Peripheral Nervous System (PNS) as the communication network, with key components playing vital roles:

- **Motor Neurons:** Initiating and modulating muscle contraction.
- **Proprioceptors** (Muscle Spindles, Golgi Tendon Organs): Providing real-time feedback on body position, movement, and muscle tension, which is crucial for coordination and balance [5].
- **Vestibular System:** Providing the sense of equilibrium and spatial orientation, heavily challenged during single-leg stances and turns [6].

The principle of *Yi* (Intent), where the mind leads the movement, is the conscious application of this neuromuscular control [7]. This paper will detail the method of practice and then discuss the neuromuscular components of key postures to illustrate how Tai Chi Chuan systematically trains the brain-body connection.

2. Method of Practice: A Neuromuscular Framework

The training methodology of Tai Chi Chuan is inherently designed to stimulate and develop the neuromuscular system. The following principles are practical requirements for correct execution [8].

2.1. Slow, Continuous Movement (Màn 慢)

Slow performance is a form of neuromuscular resistance training. It requires sustained, low-force muscle contractions and constant micro-adjustments, enhancing motor unit recruitment and stability. This allows for heightened proprioceptive awareness and refinement of movement pathways [9].

2.2. Mindful Intent (Yì 意) Preceding Movement

The practitioner is taught to visualize and intend an action before executing it. This mental rehearsal primes the relevant motor cortex and neural pathways, increasing the efficiency and precision of the subsequent physical action [10, 11].

2.3. Rooting (Zhā Gēn 扎根) and Weight Shifting

Maintaining a stable connection to the ground while dynamically transitioning weight between "full" and "empty" legs is a continuous challenge to the proprioceptive and vestibular systems. This trains dynamic balance and weight-transfer competence, which is critical for fall prevention [12].

2.4. Whole-Body Integration (Jiǔ Jié Yī Zhōu 九節一珠)

Power is generated from the legs, directed by the waist, and expressed through the extremities. This kinetic linking requires the CNS to sequence muscle activation in a perfectly timed cascade [13].

3. Discussion: Neuromuscular Dialogue in the Tai Chi Chuan Form

The following analysis details the interaction of muscles and nerves in selected key postures from the form.

3.1. Foundational Stability and Upper-Body Kinetics

3.1.1. Tàijí Qǐshì (太極起勢 - Beginning Posture)

This initial posture establishes neuromuscular awareness. The raising and lowering of the arms engage the deltoids and latissimus dorsi, while proprioceptors in the core and legs establish postural stability [14].

3.1.2. 2./3. Lǎn Què Wěi (攬雀尾 - Grasp the Sparrow's Tail)

This four-part sequence is a masterclass in upper-body control and core integration [15].

- *Péng* (棚 - Ward Off): Engages the deltoids and rotator cuff and serratus anterior to create a stable, rounded structure.

- *Lǚ* (捋 - Roll Back): Trains the nervous system to disengage the pectorals and recruit the latissimus dorsi and rhomboids for pulling, coordinated with a weight shift to the rear leg.
- *Jǐ* (擠 - Press) and *Àn* (按 - Push): Utilize the pectoralis major, triceps, and serratus anterior to express power, with the CNS coordinating a driving force from the legs [16].

3.1.3. *Dān Biān* (單鞭 - Single Whip)

This deep-twist posture intensely engages the obliques and erector spinae for rotation. The wide stance challenges the hip adductors, while the "beak" hand formation involves the forearm flexors, training fine motor control within a whole-body context.

3.2. Dynamic Balance and Proprioceptive Refinement

3.2.1. 10. *Bái Hè Liàng Chì* (白鶴涼翅 - White Crane Spreads its Wings)

A prime exercise for the vestibular system. Balancing on one leg requires intense stabilization from the gluteus medius. The opposing actions of the arms challenge the body's ability to maintain equilibrium under a destabilizing load [17].

3.2.2. 76. *Jīn Jī Dú Lì* (金雞獨立 - Golden Rooster Stands on One Leg)

This posture represents a maximal challenge for balance. The gluteus medius and core stabilizers work to prevent pelvic tilt, while the vestibular system and proprioceptors in the ankle provide constant feedback [18].

3.3. Complex Coordination and Kinetic Linking

3.2.3. 11. *Lǒu Xī Ào Bù* (樓膝拗步 - Brush Knee and Twist Step)

A fundamental example of kinetic linking. The torso twist is coupled with a forward step and a push, training the CNS to coordinate a multi-segmental movement into a unified action [19].

3.2.4. 19. *Bān Lán Chuí* (搬攔捶 - Parry, Block, and Punch)

This compound technique requires the CNS to fluidly sequence a parry, a block, and a punch. This trains reactive motor control and movement agility [20].

3.2.5. 100. *Bǎi Lián Jiǎo* (擺蓮腿 - Sweeping Lotus Kick)

A pinnacle of neuromuscular coordination. The spinning motion requires explosive contraction of all oblique muscles. The high, sweeping kick engages the hip abductors and flexors, all while the vestibular system maintains spatial awareness [21].

4. Conclusion

This systematic analysis demonstrates that the Tai Chi Chuan form is a premeditated and highly effective neuromuscular training regimen. Each posture is a targeted exercise that enhances the communication between the brain and the body. By emphasizing slow, intentional movement, dynamic balance, and whole-body integration, Tai Chi Chuan systematically trains motor control, proprioception, vestibular function, and kinetic linking. The practice of "intent" (*Yi*) is the conscious application of the CNS's command, facilitating neural plasticity and the rewiring of efficient movement pathways [7]. Consequently, the benefits of Tai Chi Chuan—improved balance, coordination, and functional strength—are a direct result of this deep neuromuscular engagement, making it a valuable practice for rehabilitation, athletic training, and lifelong physical wellness.

Compliance with ethical standards

Disclosure of conflict of interest

No conflict of interest to be disclosed.

References

- [1] Li, F., Harmer, P., Fitzgerald, K., Eckstrom, E., Stock, R., Galver, J., Maddalozzo, G., and Batya, S. S. (2012). Tai Chi and postural stability in patients with Parkinson's disease. *New England Journal of Medicine*, 366(6), 511–519.
- [2] Wang, C., Bannuru, R., Ramel, J., Kupelnick, B., Scott, T., and Schmid, C. H. (2010). Tai Chi on psychological well-being: systematic review and meta-analysis. *BMC Complementary and Alternative Medicine*, 10(1), 23.
- [3] Gatts, S. K., and Woollacott, M. H. (2007). How Tai Chi improves balance: biomechanics of recovery from a push. *Journal of Gerontology: Medical Sciences*, 62(3), 312–319.
- [4] Hui, S. S., Xie, Y. J., and Woo, J. (2015). A systematic review of the effects of Tai Chi on physiological and psychological health in older adults. **Evidence-Based Complementary and Alternative Medicine*, 2015*, 1–10.
- [5] Proske, U., and Gandevia, S. C. (2012). The proprioceptive senses: their roles in signaling body shape, body position and movement, and muscle force. *Physiological Reviews*, 92(4), 1651–1697.
- [6] Horak, F. B. (2006). Postural orientation and equilibrium: what do we need to know about neural control of balance to prevent falls? *Age and Ageing*, 35(suppl_2), ii7–ii11.
- [7] Jahnke, R., Larkey, L., Rogers, C., Etnier, J., and Lin, F. (2010). A comprehensive review of health benefits of qigong and tai chi. *American Journal of Health Promotion*, 24(6), e1–e25.
- [8] Yang, J. M. (2005). *Taijiquan theory of Dr. Yang, Jwing-Ming*. YMAA Publication Center.
- [9] Fong, S. M., Ng, G. Y., and Luk, W. S. (2014). Tai Chi exercise and proprioception in older adults. *Journal of Physical Therapy Science*, 26(6), 847–850.
- [10] Lotze, M., and Halsband, U. (2006). Motor imagery. **Journal of Physiology-Paris*, 99*(4-6), 386–395.
- [11] Yue, G. H., and Cole, K. J. (1992). Strength increases from the motor program: comparison of training with maximal voluntary and imagined muscle contractions. *Journal of Neurophysiology*, 67(5), 1114–1123.
- [12] Mao, D. W., Hong, Y., and Li, J. X. (2006). Effect of Tai Chi on dynamic standing balance in elderly persons. *Journal of Geriatric Physical Therapy*, 29(1), 16–21.
- [13] Zattara, M., and Bouisset, S. (1988). Posturo-kinetic organisation during the early phase of voluntary upper limb movement. *Journal of Neurology, Neurosurgery and Psychiatry*, 51(7), 956–965.
- [14] Winter, D. A. (1995). Human balance and posture control during standing and walking. *Gait and Posture*, 3(4), 193–214.
- [15] Wolf, S. L., Barnhart, H. X., Kutner, N. G., McNeely, E., Coogler, C., and Xu, T. (1996). Reducing frailty and falls in older persons: an investigation of Tai Chi and computerized balance training. *Journal of the American Geriatrics Society*, 44(5), 489–497.
- [16] Xu, D., Hong, Y., Li, J., and Chan, K. (2004). Effect of Tai Chi exercise on proprioception in the knee and ankle joints of older adults. *Medicine and Science in Sports and Exercise*, 36(5), S34.
- [17] Tsang, W. W., and Hui-Chan, C. W. (2004). Effect of 4-and 8-wk intensive Tai Chi Training on balance control in the elderly. *Medicine and Science in Sports and Exercise*, 36(4), 648–657.
- [18] Nardone, A., and Schieppati, M. (1988). Postural adjustments associated with voluntary contraction of leg muscles in standing man. *Experimental Brain Research*, 69(3), 469–480.
- [19] Hong, Y., Li, J. X., and Robinson, P. D. (2000). Balance control, flexibility, and cardiorespiratory fitness among older Tai Chi practitioners. *British Journal of Sports Medicine*, 34(1), 29–34.
- [20] Wulf, G., and Prinz, W. (2001). Directing attention to movement effects enhances learning: A review. *Psychonomic Bulletin and Review*, 8(4), 648–660.
- [21] Gholami, F., Bagheban, A. A., and Sadeghi, H. (2016). The effect of 8 weeks of Tai Chi Chuan on dynamic and static balance in elderly women. *Journal of Research in Sport Rehabilitation*, 4(7), 1–10.

Appendix

The form's pedigree is direct and authoritative

Yang Luchan → Yang Jianhou → Yang Chengfu → Li Yaxuan → Lin Mo Gen → Loo Tjing Yung

Yang style Tai Chi Chuan's Lineage Analysis

- Yang Luchan (楊露禪): The founder of Yang-style Tai Chi. He learned Chen-style Tai Chi from Chen Changxing in Chenjiagou and later adapted it to create his own, more open and flowing style, which he taught in Beijing.
- Yang Jianhou (楊健侯): Yang Luchan's son. He inherited his father's art and was known for teaching a "Middle Frame" (中架) style, between the large frame of his father and the small frame of his brother, Yang Banhou.
- Yang Chengfu (楊澄甫): Yang Jianhou's son. The most famous propagator of Yang-style Tai Chi. He standardized the "Yang Style Long Form" into the large, slow, and expansive frame that is most widely practiced around the world today.
- Li Yaxuan, (李雅軒): This is the crucial link. Li Yaxuan was a top disciple of Yang Chengfu. He is renowned for preserving the martial essence and "neijin" (internal power) of the Yang style. After moving to Sichuan province, he became one of the most respected masters of his generation. His lineage is often referred to as the "Li Yaxuan Yang Style" or Sichuan Yang Style, known for its large, open postures, substantial internal feeling, and martial rigor.
- Lin Mo Gen (林墨根): A key disciple of Li Yaxuan in Taiwan. He was famous for his incredible pushing hands (tuishou) skills and his deep understanding of the martial applications within the Yang style. He was instrumental in spreading Li Yaxuan's method.
- Loo Tjing Yung (魯慶榮): Your teacher, representing the continuation of this authentic Yang family tradition.

This places Loo Tjing Yung's form squarely within the Traditional Yang Family Long Form tradition. As a close disciple of Li Yaxuan to Lin Mo Gen, Loo Tjing Yung was dedicated to preserving the form as he learned it, with its characteristic large, open frames, deep stances, and emphasis on substantial internal feeling (neijin) and martial intent.

Characteristics of the Form

Loo Tjing Yung's performance of the 115-form is known for

- Authenticity to the Li Yaxuan to Lin Mo Gen Style: It maintains the core characteristics of his teacher's method, which is considered a "combat-ready" form with clear martial applications embedded in every movement.
- Clarity and Precision: His movements are defined by clear distinctions between Empty and Full, substantial internal energy, and precise hand and foot positions.
- Fluidity within Power: While the form is powerful and expansive, it is performed with a continuous, smooth flow, embodying the Tai Chi principle of "using softness to overcome hardness."
- Emphasis on Internal Principles: Like his teacher, Loo Tjing Yung stressed the cultivation of internal energy (qi), relaxation (song), and rooting (chen) over mere external choreography.

Structure of the 115-Form

The structure follows the same sequence as the Li Yaxuan to Lin Mo Gen then Loo Tjing Yung form, which is more extensive than the more commonly taught 85 or 108 forms. It is a comprehensive system that can be divided into several sections, each building upon the last:

- Section 1 (Foundation): Establishes the core principles with postures like Commencement, Grasp the Sparrow's Tail (Ward Off, Rollback, Press, Push), Single Whip, and Brush Knee Twist Step.
- Section 2 (Expansion and Integration): Introduces more complex movements, turns, and repetitions, such as Play Guitar, Step Back and Repulse the Monkey, and Cloud Hands.
- Section 3 (Advanced Techniques): Incorporates kicks, low stances, and powerful movements like Strike Tiger, Separate Foot, Golden Rooster Stands on One Leg, and Snake Creeps Down.
- Section 4 (Complex Sequences): Includes the four-directional Fair Lady Works the Shuttles (Jade Maiden) and other challenging linked postures.
- Section 5 (Finale and Conclusion): Culminates with powerful postures like Bend Bow Shoot Tiger and concludes with Cross Hands and Closing Form.

Legacy and Learning

Studying the Loo Tjing Yung 115-form provides a deep and authentic connection to the traditional Yang style as preserved by the Li Yaxuan to Lin Mo Gen lineage.

In summary, the Loo Tjing Yung 115-form is a complete and authoritative representation of the traditional Yang-style long form, valued for its martial integrity, internal focus, and faithful transmission from two of the 20th century's greatest masters, Li Yaxuan and Lin Mo Gen.

The Complete List of the 115-Form Tai Chi Chuan by Loo Tjing Yung

Section 1: The Opening and Grounding

- 預備式 (Yùbèi shì) - Preparation Form
- 起勢 (Qǐ shì) - Beginning Form / Commencement
- 攬雀尾 (Lǎn Què Wěi) - Grasp the Sparrow's Tail
- 左棚 (Zuǒ Péng) - Left Ward Off
- 右棚 (Yòu Péng) - Right Ward Off
- 捋 (Lǚ) - Roll Back
- 擠 (Jǐ) - Press
- 按 (Àn) - Push
- 單鞭 (Dān Biān) - Single Whip
- 提手 (Tí Shǒu) - Raise Hands
- 上勢 (Shàng Shì) - Step Up
- 白鶴亮翅 (Bái Hè Liàng Chì) - White Crane Cools Its Wings
- 左摟膝拗步 (Zuǒ Lǒu Xī Āo Bù) - Left Brush Knee and Twist Step
- 手揮琵琶 (Shǒu Huī Pípa) - Hand Strums the Lute
- 左摟膝拗步 (Zuǒ Lǒu Xī Āo Bù) - Left Brush Knee and Twist Step
- 右摟膝拗步 (Yòu Lǒu Xī Āo Bù) - Right Brush Knee and Twist Step
- 左摟膝拗步 (Zuǒ Lǒu Xī Āo Bù) - Left Brush Knee and Twist Step
- 手揮琵琶 (Shǒu Huī Pípa) - Hand Strums the Lute
- 左摟膝拗步 (Zuǒ Lǒu Xī Āo Bù) - Left Brush Knee and Twist Step
- 進步搬攔捶 (Jìn Bù Bān Lán Chuī) - Step In, Parry and Punch
- 如封似閉 (Rú Fēng Sì Bì) - Apparent Close Up
- 十字手 (Shí Zì Shǒu) - Cross Hands
- Section 2: Expanding the Movement
- 抱虎歸山 (Bào Hǔ Guī Shān) - Embrace Tiger and Return to Mountain
- 攬雀尾 (Lǎn Què Wěi) - Grasp the Sparrow's Tail
- 斜單鞭 (Xié Dān Biān) - Oblique Single Whip
- 肘底看捶 (Zhǒu Dǐ Kàn Chuī) - Fist Under Elbow
- 倒攏猴 (Dào Nǎn Hóu) - Step Back and Repulse Monkey (Right)
- 倒攏猴 (Dào Nǎn Hóu) - Step Back and Repulse Monkey (Left)
- 倒攏猴 (Dào Nǎn Hóu) - Step Back and Repulse Monkey (Right)
- 斜飛勢 (Xié Fēi Shì) - Diagonal Flying Posture
- 提手 (Tí Shǒu) - Raise Hands
- 上勢 (Shàng Shì) - Step Up
- 白鶴亮翅 (Bái Hè Liàng Chì) - White Crane Cools Its Wings
- 左摟膝拗步 (Zuǒ Lǒu Xī Āo Bù) - Left Brush Knee and Twist Step
- 海底針 (Hǎi Dǐ Zhēn) - Needle at Sea Bottom
- 扇通背 (Shàn Tōng Bèi) - Fan Through the Back
- 翻身撇身捶 (Fān Shēn Piě Shēn Chuī) - Turn Body and Throw Fist
- 卸步搬攔捶 (Xiè Bù Bān Lán Chuī) - Retreat Step, Parry and Punch
- 上勢 (Shàng Shì) - Step Up
- 攬雀尾 (Lǎn Què Wěi) - Grasp the Sparrow's Tail
- 單鞭 (Dān Biān) - Single Whip

- 雲手 (Yún Shǒu) - Cloud Hands (Right)
- 雲手 (Yún Shǒu) - Cloud Hands (Left)
- 雲手 (Yún Shǒu) - Cloud Hands (Right)
- 單鞭 (Dān Biān) - Single Whip
- Section 3: Lower Postures and Power Development
- 高探馬 (Gāo Tàn Mǎ) - High Pat on Horse
- 右分腳 (Yòu Fēn Jiǎo) - Right Separate Foot
- 左分腳 (Zuǒ Fēn Jiǎo) - Left Separate Foot
- 轉身蹬腳 (Zhuǎn Shēn Dēng Jiǎo) - Turn Body and Heel Kick
- 左撻膝拗步 (Zuǒ Lǒu Xī Āo Bù) - Left Brush Knee and Twist Step
- 右撻膝拗步 (Yòu Lǒu Xī Āo Bù) - Right Brush Knee and Twist Step
- 進步栽捶 (Jìn Bù Zāi Chuī) - Step Forward and Punch Down
- 翻身撇身捶 (Fān Shēn Piě Shēn Chuī) - Turn Body and Throw Fist
- 進步搬攔捶 (Jìn Bù Bān Lán Chuī) - Step In, Parry and Punch
- 右蹬腳 (Yòu Dēng Jiǎo) - Right Heel Kick
- 左打虎勢 (Zuǒ Dǎ Hǔ Shì) - Left Strike Tiger
- 右打虎勢 (Yòu Dǎ Hǔ Shì) - Right Strike Tiger
- 右蹬腳 (Yòu Dēng Jiǎo) - Right Heel Kick
- 雙峰貫耳 (Shuāng Fēng Guàn Ěr) - Twin Fists Strike Ears
- 披身踢腳 (Pī Shēn Tī Jiǎo) - Dodge and Kick with Left Foot
- 轉身蹬腳 (Zhuǎn Shēn Dēng Jiǎo) - Turn Body and Heel Kick
- 落步搬攔捶 (Luò Bù Bān Lán Chuī) - Step Down, Parry and Punch
- Section 4: Complex Sequences and Transitions
- 如封似閉 (Rú Fēng Sì Bì) - Apparent Close Up
- 十字手 (Shí Zì Shǒu) - Cross Hands
- 抱虎歸山 (Bào Hǔ Guī Shān) - Embrace Tiger and Return to Mountain
- 攬雀尾 (Lǎn Què Wěi) - Grasp the Sparrow's Tail
- 斜單鞭 (Xié Dān Biān) - Oblique Single Whip
- 野馬分鬃 (Yě Mǎ Fēn Zōng) - Part the Wild Horse's Mane (Right)
- 野馬分鬃 (Yě Mǎ Fēn Zōng) - Part the Wild Horse's Mane (Left)
- 野馬分鬃 (Yě Mǎ Fēn Zōng) - Part the Wild Horse's Mane (Right)
- 攬雀尾 (Lǎn Què Wěi) - Grasp the Sparrow's Tail
- 單鞭 (Dān Biān) - Single Whip
- 玉女穿梭 (Yù Nǚ Chuān Suō) - Fair Lady Works at Shuttles (4 Corners)
- 攬雀尾 (Lǎn Què Wěi) - Grasp the Sparrow's Tail
- 單鞭 (Dān Biān) - Single Whip
- 雲手 (Yún Shǒu) - Cloud Hands
- 單鞭下勢 (Dān Biān Xià Shì) - Single Whip with Low Posture
- 金雞獨立 (Jīn Jī Dú Lì) - Golden Rooster Stands on One Leg (Right)
- 金雞獨立 (Jīn Jī Dú Lì) - Golden Rooster Stands on One Leg (Left)
- 倒攏猴 (Dào Nǎn Hóu) - Step Back and Repulse Monkey (Right)
- 倒攏猴 (Dào Nǎn Hóu) - Step Back and Repulse Monkey (Left)
- 倒攏猴 (Dào Nǎn Hóu) - Step Back and Repulse Monkey (Right)
- 斜飛勢 (Xié Fēi Shì) - Diagonal Flying Posture
- 提手 (Tí Shǒu) - Raise Hands
- 上勢 (Shàng Shì) - Step Up
- 白鶴亮翅 (Bái Hè Liàng Chì) - White Crane Cools Its Wings
- 左撻膝拗步 (Zuǒ Lǒu Xī Āo Bù) - Left Brush Knee and Twist Step
- 海底針 (Hǎi Dǐ Zhēn) - Needle at Sea Bottom
- 扇通背 (Shàn Tōng Bèi) - Fan Through the Back
- 翻身白蛇吐信 (Fān Shēn Bái Shé Tǔ Xìn) - Turn Body, White Snake Spits Tongue
- 進步搬攔捶 (Jìn Bù Bān Lán Chuī) - Step In, Parry and Punch
- 上勢 (Shàng Shì) - Step Up

- 攬雀尾 (Lǎn Què Wěi) - Grasp the Sparrow's Tail
- 單鞭 (Dān Biān) - Single Whip
- 雲手 (Yún Shǒu) - Cloud Hands
- 單鞭 (Dān Biān) - Single Whip
- Section 5: The Finale and Closing
- 高探馬 (Gāo Tàn Mǎ) - High Pat on Horse
- 十字穿蓮 (Shí Zì Chuān Lián) - Cross Pierce Lotus (Crossed Hands Threading)
- 進步指襠捶 (Jìn Bù Zhǐ Dāng Chuí) - Step Forward and Punch to Crotch
- 上勢 (Shàng Shì) - Step Up
- 攬雀尾 (Lǎn Què Wěi) - Grasp the Sparrow's Tail
- 單鞭 (Dān Biān) - Single Whip
- 單鞭下勢 (Dān Biān Xià Shì) - Single Whip with Low Posture
- 上步七星 (Shàng Bù Qī Xīng) - Step Up to Form Seven Stars
- 退步跨虎 (Tuì Bù Kuà Hǔ) - Step Back and Ride the Tiger
- 轉身雙擺蓮 (Zhuǎn Shēn Shuāng Bǎi Lián) - Turn Body and Sweep Lotus with Both Arms
- 彎弓射虎 (Wān Gōng Shè Hǔ) - Bend Bow and Shoot Tiger
- 進步搬攔捶 (Jìn Bù Bān Lán Chuí) - Step In, Parry and Punch
- 如封似閉 (Rú Fēng Sì Bì) - Apparent Close Up
- 十字手 (Shí Zì Shǒu) - Cross Hands
- 收勢 (Shōu Shì) - Closing Form

(Note: The count from 1 to 106 does not equal 115 because some numbered postures, like Cloud Hands (Yún Shǒu) and Repulse Monkey (Dào Niǎn Hóu), are compound movements containing several repetitions counted individually in the full 115 tally. The list above provides the main posture names as they are sequentially practiced.)