



**SABER LEGENDS**

**LIGHTSABER ACADEMY**

**CURRICULUM**

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By Aureo, Roberto, and Victor Andino

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Sources are referenced in the appendix.

## FOREWORD:

As we embark in this journey about swords, fantasy and sport, I think a little context is necessary to fully understand this crazy passion we have with a light sword from a long time ago, in a galaxy far away.

My love affair with swords started long before I ever held one in my hands. As children we used to grab sticks on the yard and pretend they were the swords of heroes from movies and cartoons we loved. From the Thundercats' Sword of Omens, to Excalibur and the brave knights who wielded such swords, we were mystified by purity and honor that the legends of such weapons embodied. But none held more renown than the mighty katana, the sword of the samurai, a symbol of honor, tradition and bravery the likes of which the world has not seen since.

Then, came George Lucas with his fantastic tales of space monks and their light swords in a story from "A long time ago, in a galaxy far, far away..." and we were immediately in love with it.

I speak in plural when I talk about the history of Saber Legends because this is hardly a one man show. It is the love child of my siblings (Roberto Andino, Victor Andino, Ginny Andino and myself).

Our first real experience with martial arts came when we started taking karate lessons as teenagers in the University of Puerto Rico in 1994. Victor was the first to start, and out of curiosity (plus a desire to not get beat up by our youngest sibling) the rest of us followed suit. What followed was a love affair with martial arts that would follow us the rest of our adult lives. This love affair continues to the point that Victor and I became martial arts instructors, Roberto followed a military career and Ginny collects all kinds of swords and mystical knives.

By 2015 I already owned my own studio where Victor and I taught a regular karate class and had a traditional Japanese sword practice once a week (Iaido and Kenjutsu) as taught by our late teacher Hanshi Guillermo A. Garcia. But interest in Japanese sword was hard to instill in



new practitioners and we had few friends with whom we could practice seriously at the level we wanted.

Roberto, having followed a military career, was stationed in Canada working with NORAD. He told us about this group called River City Jedi which was basically a group of sword enthusiasts and Star Wars nerds that got together to practice, exercise and compete in swordplay but using the lightsaber. We were sold instantly. But, living in Puerto Rico, where would we find such a group? We immediately started researching and looking for local groups we could join but there were none to be found. In our research, Roberto introduced us to the curriculum that the River City Jedi based their practice on; the TPLA (terra prime light armory) and their headmaster Chad William Ironmonger (legally, Chad W. Eisner, or, Master Nonymous) and his system for teaching lightsaber combat. We also came across various international groups to include Ludosport, Lightspeed Academy, and The Saber Legion to name a few, but none had representation in Puerto Rico.

That's when Victor and I decided to "bite the blaster bolt" and start our own. This was long before such hybrid sports had gained mainstream exposure. Fully aware that the traditional martial arts community would question the validity of such an endeavor, others would mock us and many serious martial artists would label us as a joke, we decided to start our group with integrity and seriousness, bringing to the table our knowledge and experience from Japanese martial arts and Olympic Fencing. That methodical, disciplined and sincere approach paid dividends.

The group took root and pretty soon it was one of the largest classes being taught at the studio.

Since then we have gotten national and international recognition. The Combat Lightsaber sport has gained international recognition as a legitimate "combat sport" by the French Fencing Federation. Saber Legends has furthered the sport in Puerto Rico, being invited to various fan fests to showcase and teach lightsaber combat and at various martial arts events and being named charter representatives for Puerto Rico in The Saber Legion.

## THE LIGHTSABER / L.E.D. SABER

No, we are not crazy, and are fully aware that the technology to create a working lightsaber is only viable in our wildest science fiction fantasies (and that might be a good thing, given the potential and possibly self destructive possibilities of such a weapon for the wielder).

The lightsaber we use is also known as a L.E.D. (Light-Emitting Diode) saber. Basically a high intensity flashlight with a polycarbonate (high strength plastic) tube attached to its business end, a "glowstick sword" proxy if you will; but it is there where its versatility and beauty reside. Suddenly you can have any sword you fancy in the palm of your hand. With this training device you can have experienced fencers practice against one another regardless of their background. Dissimilar styles and pedigrees can practice with one another free of the politics that traditional sword schools entail. And you can have complete newbies just walk in and enjoy the sport without feeling overwhelmed by their lack of ability compared to more seasoned swordsmen.

Pair that with a good dose of fan lore and fantasy adopted from that very famous science fiction "space opera" fantasy universe and you have an activity that anyone can enjoy regardless of their age, gender or physical condition.

And thus SaberLegends was born.

There are many companies out there that make combat worthy LED sabers. You can check the appendix on this book for references to some of them. But one thing is constant: It is a training weapon and in class we treat it as such. It is not a toy to be played with and it is a tool to be taken care of and treated with respect.

For this there are certain rules that have been placed in order to keep practices safe and fun for all.

## RULES: SAFETY FIRST!

You should not touch or handle a lightsaber that does not belong to you unless explicitly authorized by the owner of said saber.

During class sabers are to be used only in the manner authorized by the instructor.

Sabers with sound should be muted or muffled during class

Weapons other than LED sabers (Bokken, Shinai, wooden staffs, boffers etc) will only be used at the discretion of the lead instructor

Sparring and contact should be done only when wearing appropriate protective gear and under the supervision of an instructor.

Equipment should be well maintained. No broken blades, blades without tips or hilts with leaking batteries should be used for practice.

Same goes for protective gear. Protective gear should be in good repair, fit properly and be worn correctly for practice.



## **PHYSICAL TRAINING AND BODY CONDITIONING**

Sword play is a physical activity. As such the body should be ready for the physical exertion that embarking in such a practice entails. You should consult your doctor if you have any preexisting condition that might affect you. You should always let the instructor know of any conditions you might have even after being cleared by a Dr. So they know to respond accordingly in the event of an emergency.

That being said, lightsaber training is supposed to be fun, and anyone can benefit from the physical activities and conditioning that comes with it. As such we have devised a set of games that are tailored to prepare the body for such work. Every class should start with a warm-up routine to include one or more of these.

### **CROSSFIT DICE.**

The exercise dice (or "The Holocron of Pain" as we named ours), are a great way to get the group engaged into doing the physical exercises for class. Depending on the amount of people, each takes a turn rolling the dice and everyone has to do the exercise to the best of their abilities. There are many different dice out there and the more varied you have the more interesting the game becomes. There is no requirement to finish such exercises as long as you give it your best effort.

### **YOGA**

Yoga is a great way to prepare the body and mind for saber training. Yoga combines stretching and body-weight challenging poses to strengthen and increase the body's flexibility. You don't have to be a yoga instructor or avid practitioner just learn a basic flow and repeat it ten to fifteen times.

### **SABER CALISTHENICS**

Just like regular calisthenics, just holding your saber while you do them. These are to include cardio, strength and stretching exercises to prepare the body for sabering. Keep in mind that the goal is to warm-up and strengthen the body for the upcoming sabering session so don't over-do it. These might include head shoulder and hip rotations, push-ups, burpees, sit-ups, crunches, jumping jacks, running in place, calf lifts, squats and stretching exercises.

### **STRAIGHT-UP WORKOUT SESSION**

The goal is to keep it varied and fun. Do whatever exercise routine interests you as long as you are doing the exercises correctly and avoiding injury. Want to try Tae-Bo, aerobics, Zumba, weight lifting? Go for it!

## **RULES AND GAMES**

### **KING OF THE HILL (KOTH)**

Our rules are as follows:

Matches can be scored as first blood, or timed matches up to 3 pts. The winner stays to fight another round. Each round is worth 1 tournament point. There are 2 winners at the end of the contest: last man standing. Winner with the most accumulated points.

In tournaments where the last man standing is not used, that position can be awarded X amount of tournament points with a tournament point awarded to the losing player for that match.

For short practices, where standing is not important, the last man standing can be used to determine the winner of the game, foregoing the points system.

### **SCORING TARGETS: (CAN BE USED AS SCORING GAMES AS WELL)**

The head hunt - Only clean headshots count for points, 1 point per hit, can reset after each point or run a tally to a time limit

Hand hunt - Only strikes to the wrist, cutting off the entire hand are scored, 1 point per hit, can reset after each point or run a tally to a time limit

Body hunt - elbows and inward, knees and upward to include center trunk. are scored at 1 point. Forearms and shins don't count. Headshots and groin -1 point down to zero

LARP- Extremities hit means you lose the use of that extremity until a point is scored but do not grant points, head and body hits score a point and re-set the encounter.

### **SCORING SCHEMA:**

First blood- there are occasions where both opponents will complete a technique that results in a successful strike (for example one opponent goes for a head shot while the other simultaneously attempts a body shot) in this case, whoever touched first would in theory have incapacitated the opponent, therefore only the first hit is scored. This makes for very aggressive swordplay and simple scorekeeping, albeit at the expense of parrying finesse

Right-of-way: Whoever initiates a strike first (by "chambering" or drawing back the saber behind their centerline) has "right of way" for that strike, and the opponent must either block, parry or evade the strike in order to cancel that right of way. Right of way is determined for each strike, and only the opponent with right of way can score successful strikes, so simultaneous strikes only benefit the opponent who gained right of way. This is more challenging to score/referee, but forces opponents to exercise their defense in an intentional fashion.



## **FRENCH FENCING FEDERATION RULESET (TPLA)**

For information on TPLA scoring system please refer to the TPLA source material:  
[www.terraprimelightarmoury.com](http://www.terraprimelightarmoury.com)

Scoring app available in google play store (in French)

## **UNITY RULESET (TSL)**

For information on the Unity Ruleset and The Saber Legion, please refer to the source material:  
[www.thesaberlegion.com](http://www.thesaberlegion.com)

## **LIGHTSPEED RULESET**

For information on the Light Speed Ruleset, please refer to the source material:  
[www.lightspeed-saber.com](http://www.lightspeed-saber.com)

## **BURNOUT RULESET:**

Burnout is a fitness training ruleset developed by Roberto Andino and Johnny "JD" Howard to use sabering as a physical training (PT) activity

10 reps of an exercise facing each other at starting distance from the opponent.

As soon as you finish your 10 reps you can attack and/or defend ( first to finish has an advantage, this is a race!) this can be combined with most any scoring schema and target set(Head Hunt, Hand Hunt, Body Hunt etc.)

Every time a point is scored the set is reset and starts with the 10 exercise reps race.

Match is to 5 points. Winner of each point gets to pick next sets of exercises for the 10 rep race.

## **SCOTTISH LOCK RULESET:**

Scottish Lock was brought to us by Austin "Tikki" Barber and Roberto Andino.

Single handed encounter, an unused hand is "locked" with the opponent's own either in a "handshake" fashion, by curling the fingers into each other's fist or grabbing each other's wrists (Possible variation would be both opponents holding on to the opposite ends of a small handkerchief). Targeting is either a head hunt or body hunt and locked hands can be used to block, push or pull your opponent out of balance, however, releasing your opponent grants them a point and re-sets the encounter. this is a very physical type of confrontation so care must be taken to keep the bout vigorous but not aggressive.

## **BLASTER DEFLECTION**

Blaster deflection is a fun way to develop reflexes and situational awareness. It is also great and whimsical way to take a break from the more serious aspects of sabering.

The defendant must stay within a demarcated circle (hula hoop) while the attacker shoots from a static position usually 15 feet away. Safety goggles must be worn by the defendant and low velocity foam dart guns (nerf™). If the attacker hits his mark they earn 1 point. If they miss the defendant gains 1 point. If the defendant steps outside the circle the attacker gains 1 point. If the defendant manages to hit the dart mid air with his saber he gains 2 points. The match ends at 10 points.

## SABER BASICS

### GRIP (HOLDING YOUR SABER)

**Two handed grip:** The saber is held with two hands, the leading hand as close to the emitter and center of balance of the blade as possible and the off-hand as far back in the hilt as possible to maximize torque and blade control.

**Single handed grip:** The sager is held with a single hand usually your dominant hand and as close to the emitter or enter of balance as possible. The grip should be firm but relaxed in order to allow for flexibility of the wrist.

### STANCES

Stances are the different postures to assume while holding your saber. They are not meant to be static positions but rather the correct body alignment to transition to while executing a technique.

### ACCELERATIONS

Accelerations are offensive movements executed with the saber. These can be cuts, slashes, thrusts or touches meant to make contact with an opponent.

### PARRIES

Parries are defensive movements meant to stop the opponent's blade from making contact. They are meant to present a barrier that stops the movements of the opponent's blade and impede its continuing motion towards its intended target.

### DEFLECTIONS

Just like parries, deflections are defensive movements but instead of stopping the opponents blade they are meant to redirect their blades arc of movement in a direction in which it is no longer a threat.

### RELOCITIES

Velocities are choreographed exercises usually with 2 participants to develop a specific skill. They are a set of drills meant to practice a combination of accelerations, parries, deflections and footwork. They also develop timing, distance and awareness of your opponent.

### DULON

A Dulon is a set of choreographed movements designed for 1 participant. In it not only are the accelerations, parries, deflections, stances and movements incorporated, but also the methodology and strategy of the style it portrays.



## GUARDS

Your guard is your posture the way you prepare for a confrontation. Each has its purpose and its usefulness. Being used correctly they allow you to position yourself for combat and employ a technique to control distance, timing and the positioning of the blades, not only of yourself but of your opponent as well.

## 7 GATES, 8 RIPOSTES, 1 LIGHTSABER

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**SABERING BASICS:**  
**7 GATES, 8 RIPOSTES, 1 LIGHTSABER**  
BY ANTHONY IGLESIAS, TPLA KNIGHT

7		
2	○	1
4	○	3
6		5

**7 GATES**  
OPPONENT IS FACING YOU

↔ **Roof** ↔

↔ **Umbrella** ↔

↔ **Mid Wall** ↔

↔ **Low Wall** ↔

**8 RIPOSTES**  
(2 PER LEVEL)

**MOVEMENT DIRECTIONS**

7 = TOP (FOR STRIKES)  
7 = FRONT (FOR STEPS)  
8 = SHIAK

## FORM 1: SHII CHO

"It is simple, and its simplicity is strength."

Form I, also known as Shii-Cho, The Way of the Sarlacc, or The Determination Form, was the first of the seven forms of lightsaber combat. This combat form was developed during the transitional period within the Jedi Order from ancient metal swords to more contemporary lightsabers. Shii-Cho was intended to cater to these new weapons, establishing the basic motions and target zones utilized with a lightsaber. As Shii-Cho was effectively an experimental combat form, and was created prior to the emergence of Dark Jedi and Sith Lords, it did not address the issue of lightsaber-to-lightsaber combat, and was quickly replaced by Form II. Despite this, Shii-Cho continued to find a niche as a training form, with almost every Jedi duelist receiving some instruction in it, and including elements in their own combat styles. Shii-Cho was considered an effective fall-back option when no other form or combat style would do.

In combat, Form I lightsaber combat was wild and raw, relying on deliberate tactics and being primarily aimed towards disarming rather than injuring foes, in keeping with Jedi philosophy. Basic initiates in the style demonstrated rather clumsy performance, though in the hands of a master, Shii-Cho was fluid but highly randomized and unpredictable.

In the real world, form I is based primarily in Kendo and Japanese sword styles. Its main philosophy is line advancement in formation warfare and as such it is designed to overwhelm the opponent with forward movement in order to neutralize him.

## GRIP (HOLDING YOUR SABER)

The saber is held with two hands the leading hand as close to the emitter and center of balance of the blade as possible and the off-hand as far back in the hilt as possible to maximize torque and blade control. This is not to say that there are no one handed techniques in Shii Cho, but primarily it is a two handed style.

## STANCES

1. **Front stance** - Feet shoulder width apart, weight 60% on the leading leg with that knee slightly bent, back leg behind you approx a single step's length with knee straight, but relaxed (Do not lock your knee!) both feet facing forward.
2. **Dewback rider** (horse stance) Feet shoulder width apart or slightly wider and parallel. Sitting down into a partial squat as if you were sitting on a horse. Knees slightly behind the level of the toes and back straight.
3. **Back stance**- opposite of front stance; weight 60% on back leg. back leg pointing 90 degrees from the centerline, knee slightly bent. Front leg pointed towards opponent with knee relaxed.
4. **Kneeling Stance**- From front stance, bend both knees and kneel down until the back knee almost touches the ground. knee hovers above ground but does not touch it is a deep squatting stance
5. **Cross stance (Saber Legends ShiiCho/ Omote Cosa Dashi)** - Front foot 90degrees to the side, rear leg on the ball of the foot. Partial squat so that rear knee is touching front calf.



## STEPS

1. **Hut step** - from a front stance, step forward with your trailing leg to end on a front stance with that leg now becoming the leading leg to advance. Ensure your head and body remain level as you transition throughout the step. Reverse the process to step back (retreat)
2. **Hut slide** - From a front stance, push off from the rear leg as you lift the weight off of the leading leg to slide forward. Head and body remain level throughout the slide and you finish on the same front stance as you started. This can be done with either leg leading. To retreat lift the weight off of the trailing leg, and push off with the leading leg to slide backwards.
3. **Three phase step** - Similar to the Hutt Step, but emphasize that the feet pass right next to each other (feet together transition stance) it creates 3 distinct phases to the step: (starting Front Stance, feet together transition stance, ending front stance with the opposite leg leading) again, head and body remain at the same level throughout the step, and this step can be done stepping directly forward, or exaggerating the diagonal direction of the movements to create oblique lateral angles as you step forwards or backwards.

# NEI1 HEA

## SHI CHO

### FORCE OF 3

BY ROBERTO ANDINO, TPLA STUDENT

### 3 STANCES

DEWBACK RIDER  
FRONT STANCE  
KNEELING STANCE

### 3 STEPS

HUTT SLIDE  
3-PHASE STEP  
FULL STEP

### 3 GUARDS

HIGH  
MEDIUM  
LOW

### 3 PARRIES

GUARD SHIFT  
DROP PARRY  
TURNING PARRY

### 3 STRIKES

SAI  
CHO  
SHIM/SHIAK

### 6 ZONES

1 HEAD  
2 WEAPON ARM  
3 SUPPORT ARM  
4 TRUNK  
5 WEAPON SIDE LEG  
6 SUPPORT SIDE LEG

### 3 MARKS OF CONTACT PER STRIKE

## SAI

SAI CHA  
SAI TOK  
MOU KEI

## CHO

CHO MAI  
CHO SUN  
CHO MOK

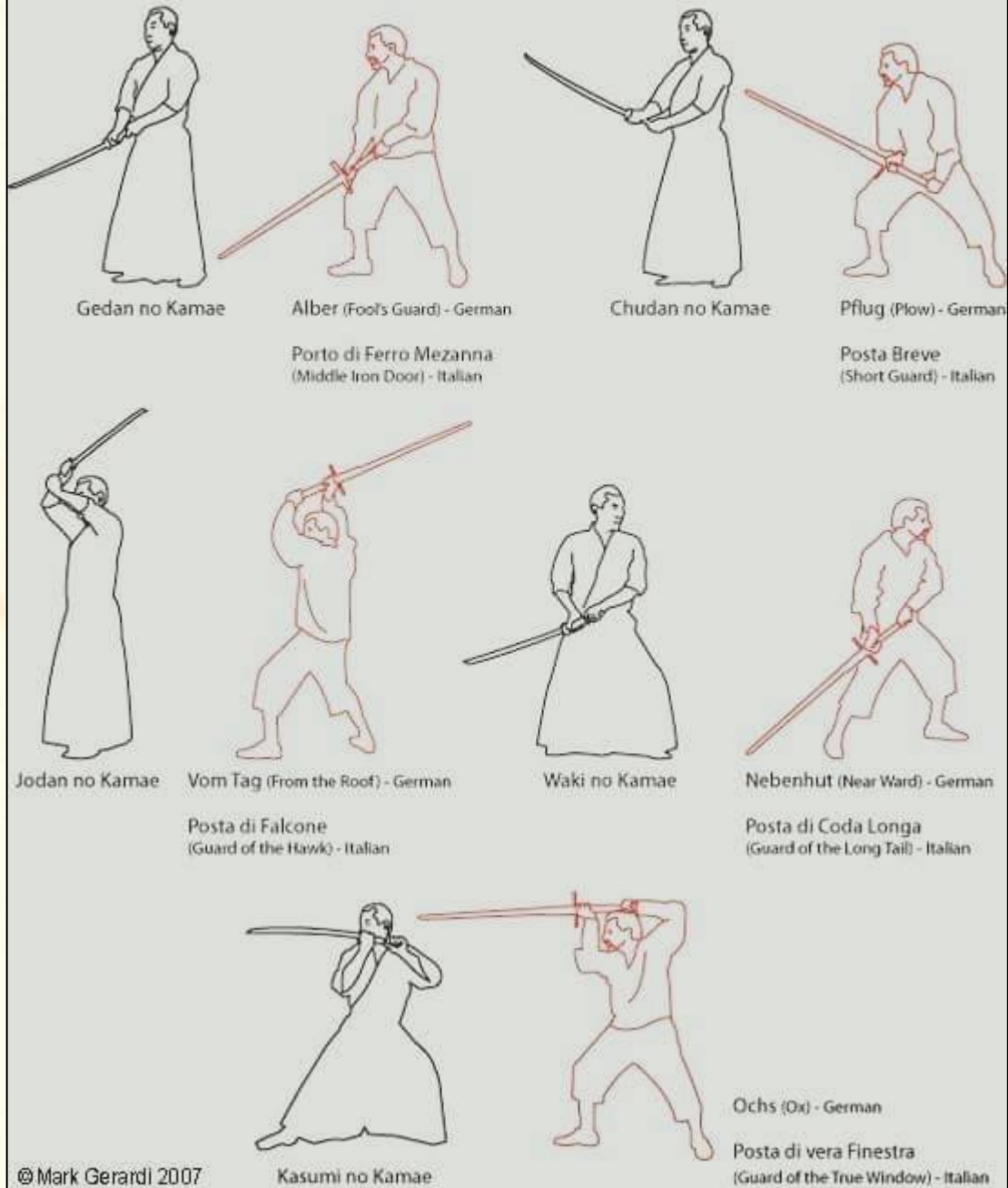
## SHIM

SHIM  
SHIAK  
SUN DJEM



## GUARDS

### Visual Comparison of the Kamae of Japanese Kenjitsu to the 5 Basic Guards of Medieval European Longsword



Guards © Mark Gerardi 2007

Your guard is your posture the way you prepare for a confrontation. Each has its purpose and its usefulness. Being used correctly they allow you to position yourself for combat and employ a technique to control distance, timing and the positioning of the blades, not only of yourself but of your opponent as well.

## Mid guard



Mid guard is the basic guard in form I. It is meant to control the distance from the opponent while closing off any advancement or attack angles. The saber should be presented in front of you without over extending it. The tip should be aimed at your opponent's center mass (between the throat and above the waist, though some prefer pointing the blade tip at the opponent's face in order to hide the length of your blade). Great care should be taken to keep the center line. Controlling the center line means controlling the angles of attack. While holding a correct mid-guard your opponent can not advance without putting himself at risk.

## High guard



High guard is the most aggressive of all Shiji Cho guards. It presents an apparent open target on the body while keeping the blade ready for immediate action on defense and or attack. Fast reflexes and a strategy are needed to master fighting from such a stance. It can also be used defensively against an opponent favoring head shots.

## Low guard



Low guard is the most defensive of the basic stances giving an apparent open target to the face and torso while keeping your own blade between you and your opponent. Just like mid guard great care should be taken to keep control of the center line while preparing you for an under-the-hand counter attack.

## Jedi guard



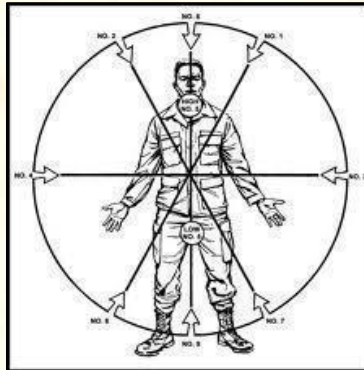
Known in Japanese as "Hazo no kamae" and in European fencing as the "nobleman's guard" this guard presents as a ready mans guard. Combining the aggressiveness of the high guard with the versatility of the mid guard but it does not provide the protection of the center line the other guards have. It should only be used if you have a plan...





## ACCELERATIONS (CUTS AND ATTACKS)

1. **Cho:** Short, controlled cut from a drawn back "chamber/wind-up" behind the body's centerline. cut terminates with the blade parallel to the floor and tip still pointed towards the opponent. Can be a vertical or diagonal cut.
2. **Sai:** Long cut with a follow-through. Puts the entire body's weight and power behind the cut, starts at the "chamber" but continues the cut until the blade is pointed towards the ground and past behind the body's centerline. normally a diagonal cut across the body
3. **Shimm:** Short "tap" with the tip of the blade to selected targets
4. **Shiak:** Stab with the tip of the blade
5. **Honor sash:** Combines the "umbrella guard block" with a Sai strike in one continuous diagonal motion cutting from one target shoulder to the opposite hip
6. **Sarlak Sweep:** Brings the blade from the ground and behind the body and up into an upwards cut, can be vertical or diagonal.
7. **Sun djem sai cha:** "Destroy the weapon" a cut or attack to the opponent's lightsaber hilt; it is normally a horizontal cut across the body. can be used to hit the lightsaber hilt, to cut across the body's midsection (like Kenobi did to Darth Maul) or aiming higher to decapitate at the neck.
8. **Temple Tap:** A sideways strike to the side of the head where the saber is held above the head and swung horizontally with the blade slightly tapered downward to strike the opponent's temple.
9. **The eight angles of attack**



## PARRES AND DEFLECTIONS

1. **Guard shift:** Shifting any of the guards left or right as to deflect or block the path of the opposing blade.
2. **High block:** lifting the saber above the head with the blade parallel to the floor horizontally as to protect the head from a downward strike.
3. **Umbrella deflection:** lifting the saber above the head with the blade pointing diagonally downward over the shoulder. This deflects a downward strike away from the body and also protects against strikes aimed at the neck and shoulders.
4. **Application of accelerations for defense:** Using any of the accelerations to intercept the oncoming blade to prevent a strike.



5. **Avoidance:** Moving the body or target zone out of the way as to make the oncoming strike miss.

## TARGET ZONES

1. Zone 1 head
2. Zone 2 lead (strong) arm
3. Zone 3 off (support) arm
4. Zone 4 body
5. Zone 5 lead leg
6. Zone 6 off leg

## VELOCITIES

1. **Raftar wheel:** A combination of Umbrella defense against cho strike to zone 1 alternating between the partners. This is based in the Jumbi Undo exercise form Japanese Kenjutsu.
2. **Nucleus:** Created by Chad William Ironmonger for TPLA, Combination of 4 downward strikes alternating zones 2 and 3 followed by a strike/umbrella defense to zone 1 with a diagonal step shifting the position of the players  $\frac{1}{4}$  revolution around the practice area.
3. **Kessel run:** Linear combination consisting in 3 sarlac sweeps, 3 temple taps, 1 cho/umbrella defense alternating attacking and defending partners.

## DULON

1. General sun's shii cho
2. Tpla shii cho
  - a. 1<sup>st</sup> trajectory
    - i. Salute
    - ii. Step front R, Honor sash (L)
    - iii. Step front L, Honor sash (R)
    - iv. Step front R, Sun Djem sai cha (R)
    - v. Step front L, Sun Djem sai cha (L)
    - vi. Step front R, Sarlac Sweep (R)
    - vii. Step front L, Sarlac Sweep (L)
    - viii. Step front R, High guard
    - ix. Slide front, Sai zone 1
      - i. Shift back to guard, High block
      - ii. Pivot 180° Sai to zone 1
      - iii. Side step left, full over the head orbit to sun djem (L) to zone 1
      - iv. Step front R, sun djem zone 1

- v. Step L, kneeling stance, sun djem zone 6
- vi. Step front R, sun djem zone 1
- vii. Step L, kneeling stance, sun djem zone 6
- viii. 2 step front sarlacc sweep to dragon horn.
  - c. 3rd trajectory
    - i. Pivot 180° cho to zone 1
    - ii. Stomp front leg, minor orbit up (R) cho zone 3
    - iii. Lift leg stomp (R), honor sash R
    - iv. Stomp L leg, minor orbit up (L) cho zone 3
    - v. Lift leg stomp (L), honor sash L
    - vi. Open arms to jedi guard
    - vii. Temple tap L
    - viii. Step, temple tap R
    - ix. Step, temple tap L
    - x. Open arms to jedi guard
    - xi. Turn head 180°
      - d. 4th Trajectory
        - i. 2 step front, 2 sarlac sweep
        - ii. Stomp R, cho zone 1
        - iii. Lift leg stomp (R), honor sash R
        - iv. Step L, cross stance hide saber under left armpit, block w Left palm
        - v. Step R 45° , dewback rider sai to zone 2
        - vi. Turn head 180° facing start

3. Nihon kendo kata

## FORM 2 MAKASHI

"He is a fencer. Leverage, position, advantage—they are as natural to him as breathing."

—Qui-Gon Jinn's spirit to Yoda on Count Dooku

Form II, also known as Makashi, The Way of the Ysalamiri, or The Contention Form, was the second of the seven classic forms of lightsaber combat. Developed for the purpose of lightsaber-to-lightsaber combat, to address the failings of Form I, Makashi was the most dueling-centric of the seven classical forms. Relying on precision and efficiency over Shii-Cho's wild, sweeping motions, Form II allowed an initiate to defend himself against an opponent with minimal effort, while placing a heavy focus on avoiding disarmament.

## STANCES

**Fake stance** (cat stance) - 90% weight on the back leg, pointed 45 degrees to the side. Front foot is presented with the ball of the foot only, barely resting on the floor and the heel hovering above the ground

## STEPS

**Front cross step:** Similar to full step, but keeping your body perpendicular (lateral at 90 degrees) to your opponent. The back leg crosses in front of your front leg. Used to close gaps but maintain stance Back foot passes front and maintains 90 Step should reach 6" in front of front foot Return to ready \*teaching points\* Step only as far as balance and mobility allow.

**Back cross step:** Same as front cross step but the back leg crosses behind the front leg. Making for an oblique (diagonal) movement towards or away from your opponent. Close gaps with oblique movement Back foot comes forward and behind Finishes in line with front foot Return to ready.

**Hyper stepping:** Similar to the hut slide, but the movement is initiated by lifting the front leg and pushing with the back. The body is kept perpendicular to your opponent. Its the "fencers step". \*Hutt slide to lunge\* Hutt Slide Draw in back foot Push off into lunge \*teaching points\* Front foot placement/direction Dragging back foot No jumping Knee/ankle/rear foot alignment.

**Lunge:** Hyperextension of the front leg for maximum reach. Combined with a forward thrust of the blade. It should be timed so that the blade makes contact just before the front foot reaches the floor as to provide maximum velocity and momentum in the blade tip at the time of contact.

**Circular step:** Walking in a circular manner, along the edge of a circle marked on the floor (real or imaginary). Change of direction can be performed facing into or away from the circle. Boxer steps: Small alignment changes to control line Rotational Avoid crossing legs during steps.



## GUARDS

**Moon guards:** Moon Guards control your opponent's center, angles of attack and distance by keeping the tip of the blade in a static position between you and your opponent, while moving the saber in a crescent moon semicircle around that static center point.

**Half moon:** similar to one handed mid guard blade in front in the center of the body.

**Full moon:** blade over the head tip pointing to the opponent. Hilt on the dominant hand side.

**New moon:** opposite to full moon on the off hand side. Dominant arm crosses the body to hold the blade.

**Zenith:** blade slanted up. Tip is always pointing towards the opponent.

**Nadir:** blade slanted down. Tip is always pointed towards the opponent.

The quick (top half) attacking and deflection  
The strong (bottom half), block and parry

## SPHERES/ CIRCLES OF PROTECTION

**Corona:** outermost circle. From the center of the blade to the tip and all of its range of motion around you.

**Chromosphere:** Mid circle. From the center of the blade to the emitter and all of its range around you.

**Photosphere:** Innermost circle to include the hilt and your hand and all of its range of motion around your wrist.

## ACCELERATIONS

**Riposte:** using defense to create opportunities for immediate attack (example: defend high from new moon, deflecting toward Open side and use strike power to rotate to shiim).

**Intercepting strike:** Attacking the weapon arm of an opponent while they are in motion.  
*Must be paired with movement to avoid any incidental contact, follow initiative rules for voiding*  
*\*teaching points\**

Caution: incorrect read of opponent motion could have you accidentally thrusting their arm or hand.

**Sun dog:** Combinations of footwork and blade work in an guided yet improvised fashion. Each level has its own focus and development goal. Using Makashi and Shii Cho footwork and makashi bladework, walk with the force.

**Level 1**, distance and timing, 90 degree pivot, front cross step. Combine front cross step and blade work dividing the exercise to include various 90 degree pivot to attack and defend on each direction.

**Level 2**, aggressive movement 180 degree pivot, back cross step. Combine all movements from level 1 adding back cross step and 180 degree pivot as to reverse the direction of attack and defense.

**Level 3**, multi directional. Awareness, evasive movement, circle step Include all movements from levels 1 and 2 and add circular step and techniques from other formulas at odd angles (not 90 or 180) to add flexibility and true randomness to the angles of attack and defense.

## RELOCITIES

**Contemptuous opportunity:** Developed by TPLA this velocity is meant to develop timing and distance. Both participants stand just out of reach, one lunges and attacks zone 1 while the other evades by stepping just out of reach. For this velocity both participants must have at least head and hand protection,

**Makaashi riposte:** This velocity is meant to develop timing and distance. Both participants stand just out of reach, one lunges and attacks zone 4. the reciever parries and counters with his own attack to zone 4. this creates an endless loop between attacker and reciever. Without yielding ground, defend to empty stance with moon guard and riposte.

### Other notes:

Hand use for balance and defense

Shiim and Cho adaptations for non linear fighting

## DULON

TPLA Makaashi (review the TPLA Source material in their YouTube channel. The student can also annotate the form similar to the ShiCho Dulon example in the previous Form)

## FORM 3 SORESSU

"That is so like you, Master Kenobi. I am called a great swordsman because I invented a lethal style; but who is greater, the creator of a killing form—or the master of the classic form?"

—Mace Windu to Obi-Wan Kenobi

Form III, also known as Soresu, the Way of the Mynock, or the Resilience Form, was the third of the seven classic forms of lightsaber combat that was recognized by the Jedi Council prior to and during the Clone Wars. Soresu was developed during the widespread emergence of blasters as an offensive weapon. Essentially a development on Form I blast-deflect training, Soresu relied on tight bladework and subtle dodges to provide maximum defensive coverage, minimizing exposure to ranged weaponry. Over time, Soresu transcended this basic origin, and came to be considered the ultimate expression of non-aggressive Jedi philosophy.



## STANCES

**Drop step:** Dragon Tail. Lead leg straight back leg bent. sitting on the back leg.

**Twist stance:** Back leg bent under front leg sitting on back heel.

**False stance:** cat stance “neko ashi dashi” 90% of Weight on back Leg front leg just Slightly Touching the floor with just the ball of the foot.

## STEPS

**Walking on the circle:** Walking along a designated circle on the floor. The focus point can be The inside (center) on outside (away) from the circle.

**Turning on the grid:** Pivot step 180 degree cheneé or 3 step turn.

## GUARDS

**Ready guard** ( Obiwan Kenobi pose)





## **ACCELERATIONS**



Major orbits: circular movement initiated at the shoulder, making the center of the circle your body.

Minor orbits: circular movement where the center of the circle is placed on the wrist.

Halo and third orbit: Around the head with the blade facing down.

Ani-Obi (high-lo)

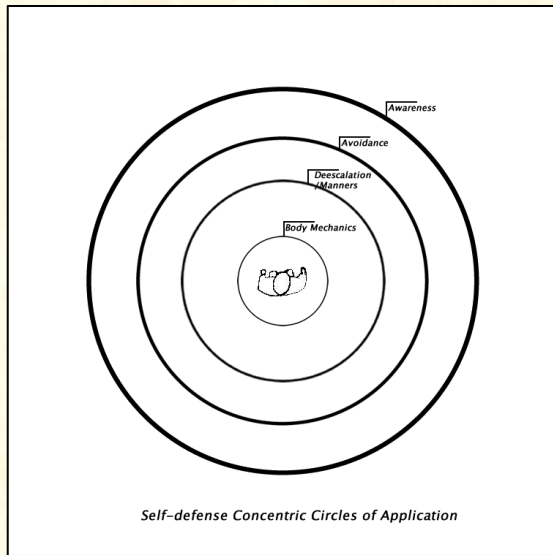
3 flower

5 flower

## **PARRIES AND DEFLECTIONS**

Halo orbit. shield

Screens Vertical shield, horizontal shield



## **VELOCITIES**

(Maki otoshi) Making contact with the opponent's saber and twisting in a circular fashion in order to wrap around the saber and push it out of the way.

## **DULON**

Novastar and Caine Soresu (Will be taught in class, or available in their NCSCS Video)

TPLA Soresu (review the TPLA Source material in their YouTube channel. The student can also annotate the form similar to the ShiiCho Dulong example in Form 1)

## FORM 4 ATARU

"Ataru is the name given to the movements of this form—though it is aggressive, it is focused, and its best use is in combat against a single opponent."

—Zez-Kai Ell[src]

Form IV, also known as Ataru, the Way of the Hawk-Bat, or The Aggression Form, was the fourth of the seven forms of lightsaber combat. The history of Ataru stretched back through the Old Republic, to at least as early as the Mandalorian Wars, where it was commonly employed by Jedi of that day. Ataru continued to be a common form among the Jedi in the latter stages of the Republic, and was also known to be employed by the Sith.

An aggressive style, Form IV was fast-paced and effective against single opponents, though weaker in prolonged combat and confined spaces. Also, it was not recommended for use against opponents wielding blasters. Ataru was characterized by Force-assisted acrobatics, such as somersaults and leaping strikes, both for attack and defense. Another characteristic of the form was its fast, powerful strikes from multiple directions. Notable users of this combat form during the Old Republic included Yoda and Qui-Gon Jinn. The New Jedi Order preserved knowledge of Ataru, and Jedi Masters such as Luke Skywalker, Mara Jade Skywalker, and Kyle Katarn all employed it.

## STANCES

There are no additional stances in ataru.

## STEPS

Jump

**Mugan:** Jumping with 2 feet simultaneously.

**Full Moon Jump:** Jump squat or tuck jump

**Crescent Moon:** Arch back jump





**Mugai:** Jumping in 1 foot:

**Leap:** Jumping from 1 foot to the other

**Shifting:** Leg change, 3 phase shift dragging both feet simultaneously on the floor.

**Stomping:**

**Approach:** Using a jump or combination there of to advance towards your oponent.

## GUARDS

## ACCELERATIONS

Rotations:



### Ton Su Ma

Perpendicular rotation downward cutting motion rotating the saber through the center line.

### En Su Ma

Perpendicular rotation to the sides much like a figure 8.

### Jung Su Ma

Horizontal rotation, much like a Yoko Kiri or Kiri Ushi.

**Active Rotations:** combining footwork with saber rotation in order to rotate both body and saber in 1 fluid motion of attack or defense.



## **PARRIES AND DEFLECTIONS**

Ataru does not add additional parries or deflections since it relies on body movement to evade rather than deflect or block incoming strikes. Focusing on using the saber for attack rather than defense.

## **VELOCITIES**

**Hawk bat:** Combination of attack to zones 5 or 6 while dropping to kneeling stance while opponent makes a Mugai jump to attack zone 1

## **DULON**

Novastar and Caine Ataru (Will be taught in class, or available in their NCSCS Video)

TPLA Ataru (review the TPLA Source material in their YouTube channel. The student can also annotate the form similar to the ShiiCho Dulon example in Form 1 and annotated as a student exercise in forms 2 and 3)

# FORM 5 SHIEN / DJEM SO (SYNTHESIS)

↓Ξ1Ν ΖΚ↓Μ71Κ↓ 1Ν 7ΜΝΜ7ΥΜ7 ΕΔ7 Ν↓Π7Μ(Α↓Ν ↓ΞΚ↓ ΞΚΥΜ  
ΠΚΝΝΜ7 ↓ΞΜ17 1Α1↓1Κ↓Μ ↓71Κ↓Ν»

↓Ξ1Ν ΕΔ7Ζ 1Ν Κ ΝΑΛ↓ΞΜΝ1Ν ΔΕ ΕΔ7ΖΝ Ξ ΚΑ7 4 ΫΔΖΞ1Α1ΑΠ  
ΝΔ7ΜΝΑΠΝ ΨΜΕΜΑΝΜ Ο1↓Ξ Κ↓Κ7ΠΝ ΔΕΕΜΑΝΜ»

“1 Ο7ΜΕΜ7 ΖΔ7Μ Ν↓7Κ1ΠΞ↓ΕΔ7ΟΚ77 ↓ΚΫ↓1ΫΝ»

“ΖΚΝ↓Μ7 ΔΕ ΠΑ7Μ7Ν↓Κ↓ΜΖΜ(Α↓»

—ΚΑΚΟ1Α ΝΟΒΟΚΟΜ7 ΚΑ7 ΔΞ1ΟΚΑ ΟΜΑΔΞ1[Ν7Ϋ]

ΕΔ7Ζ Υ, ΚΝΝΔ ΟΑΔΟΑ ΞΒ 1↓Ν ↓ΟΔ Ο71ΖΚ7Β 71ΝΫ1ΠΝ1ΑΜΝ ΔΕ ΝΞ1ΜΑ  
ΚΑ7 7ΨΜΖ ΝΔ, ΚΝ ΟΜΥΥ ΚΝ ↓ΞΜ ΟΚΑ ΔΕ ↓ΞΜ Ο7ΚΑ↓ 77ΚΠΔΑ Δ7  
↓ΞΜ ΟΜ7ΝΜΥΜ7ΚΑΫΜ ΕΔ7Ζ, ΟΚΝ ↓ΞΜ Ε1Ε↓Ξ ΔΕ ΝΜΥΜΑ ΕΔ7ΖΝ  
7ΜΫΔΠΑ1ΔΜ7 ΚΝ ΫΚΑΔΑ ΞΒ ↓ΞΜ ΥΚΝ↓ ΨΜ71 ΫΔΠΑΫ1Ν ΕΔ7  
Υ1ΠΞ↓ΝΚΞΜ7 ΫΔΖΞΚ↓» 1↓ ΟΚΝ ΨΜΥΜΔΟΜ7 ΞΒ Ο7ΚΫ↓1↓1ΔΑΜ7Ν ΔΕ  
ΕΔ7Ζ 111 ΟΞΔ ΕΜΥ↓ ↓ΞΚ↓ ↓ΞΜ ΨΜΕΜΑΝ1ΥΜΝΒ-Ζ1Α7Μ7 ΕΔ7Ζ ΟΔΠΝ7  
ΠΑΛΜΫΜΝΝΚ71ΝΒ ΜΔ↓ΜΑ7 ↓1ΖΜ ΝΟΜΑ↓ 1Α ΫΔΖΞΚ↓ ΞΒ ΕΔ7Ϋ1ΑΠ 1↓Ν  
ΠΝΜ7Ν ↓Δ ΟΚ1↓ ΕΔ7 ΚΑ ΔΟΔΟ7↓ΠΑ1↓Β ↓Δ Ν↓71ΟΜ 7Κ↓ΞΜ7 ↓ΞΚΑ  
Ϋ7ΜΚ↓Μ ↓ΞΜ17 ΔΟΑ ΔΟΜΑ1ΑΠΝ» ΕΔ7Ζ Υ ΫΔΖΞΚ↓ ΟΚΝ  
ΫΞΚ7ΚΫ↓Μ71ΔΜ7 ΞΒ ΔΟΔΟΜ7 Κ↓ΚΫ↓ΟΜ ΚΑ7 ΨΜΕΜΑΝΜ 1ΖΖΜ71Κ↓ΜΝΒ  
ΕΔΥΔΟΜ7 ΞΒ Κ ΫΔΠΑ↓Μ7-Ν↓71ΟΜ»

ΝΞ1ΜΑ, ΫΔΑΝ19Μ7Μ7 ↓ΞΜ ΫΚΝΝ1ΫΚΥ ΥΚ71ΚΑ↓ ΔΕ ΕΔ7Ζ Υ, ΟΚΝ  
ΖΔ7Μ Κ7ΜΔ↓ Κ↓ ΞΝΔΫΟ1ΑΠ ΞΥΚΝ↓Μ7 ΞΔΥ↓Ν ↓ΞΚΑ ΕΔ7 ΞΥΚ7Μ-  
↓Δ-ΞΥΚ7Μ ΫΔΖΞΚ↓, ΟΞΜ7ΜΚΝ 7ΨΜΖ ΝΔ ΟΚΝ ΨΜΥΜΔΟΜ7 ΥΚ↓Μ7  
ΚΑ7 ΟΚΝ ΝΟΜΫ1Ε1ΫΚΝΒ 1Α↓ΜΑ7Μ7 ΕΔ7 ΠΝΜ 1Α Υ1ΠΞ↓ΝΚΞΜ7  
ΫΔΖΞΚ↓» ΞΔ↓Ξ ΝΞ1ΜΑ ΚΑ7 7ΨΜΖ ΝΔ ΟΜ7Μ ΨΜΝΠΟΑΜ7 ↓Δ ΠΝΜ ΚΑ  
ΔΟΔΔΑΜΑ↓Ν Ϋ↓ΚΫ↓ΟΜ ΚΠΚ1ΑΝ↓ ↓ΞΜΖ, ΚΝ ΜΥ17ΜΑΫΜ7 ΞΒ ΝΞ1ΜΑΫ  
ΕΔΫΠΝ ΔΑ 7Μ↓Π7Α1ΑΠ ΞΥΚΝ↓Μ7 ΞΔΥ↓Ν ↓Δ ↓ΞΜ17 Δ71Π1Α ΚΑ7  
7ΨΜΖ ΝΔΝ ΜΖΔΞΚΝ1Ν ΔΑ 1ΖΖΜ71Κ↓Μ ΫΔΠΑ↓Μ7-Κ↓ΚΫ↓ΟΜ»  
ΚΥΔΞΔΠΠΞ ΝΔΖΜ ΨΜ71 ΕΜΥ↓ ↓ΞΚ↓ ΕΔ7Ζ Υ ΜΑΫΔΠ7ΚΠΜ7  
ΚΠΠ7ΜΝΝ1ΔΑ ΚΑ7 7ΔΖ1ΑΚ↓1ΔΑ, ↓ΞΚ↓ ΝΜΑ↓1ΖΜΑ↓ 717 ΑΔ↓ Ν↓ΔΔ  
ΖΚΑΒ ΨΜ71 Ε7ΔΖ Ο7ΚΫ↓1Ϋ1ΑΠ ↓ΞΜ ΕΔ7Ζ»

↓ΞΜ ΝΑΛ↓ΞΜΝ1Ν ΕΔ7Ζ

ΝΞ1ΜΑ ΚΑ7 7ΨΜΖ ΝΔ 1Ν Κ ΕΔ7Ζ ↓ΞΚ↓ 7ΔΜΝ ΑΔ↓ Ο7ΔΥ19Μ ΚΑΒ  
ΑΜΟ ΖΚ↓Μ71Κ↓, 7Κ↓ΞΜ7 1↓ 1Ν ΖΜΚΑ↓ ΚΝ Κ ΟΚΑ ↓Δ ΫΔΖΞ1ΑΜ ↓ΞΜ  
Ο7ΜΥ1ΔΠΝ ΕΔ7ΖΝ 1Α↓Δ Κ ΫΔΞΜΝ1ΥΜ Ε1ΠΞ↓1ΑΠ Ν↓ΒΥΜ ΚΑ7 ΝΑΝ↓ΜΖ  
Ο1↓ΞΔΠ↓ ΞΚΥ1ΑΠ ↓Δ ΫΔΑΝΫ1ΠΠΝΝΒ ΝΞ1Ε↓ ΕΔΫΠΝ Ε7ΔΖ ΔΑΜ  
Ν↓ΒΥΜ ↓Δ ΚΑΔ↓ΞΜ7» ΜΚΫΞ ΔΕ ↓ΞΜ Ο7ΜΥ1ΔΠΝ ΕΔ7ΖΝ Κ7Μ ΝΜΜΑ  
ΚΝ Κ ΫΔΖΠΝ↓Μ ΝΑΝ↓ΜΖ ΚΝ ↓Δ 1↓ΝΜΕ, ΚΑ7 ΚΥΥ ΜΝΜΖΜΑ↓Ν ΔΕ  
Ν↓ΚΑΫΜ, ΠΠΚ77Ν, Κ↓ΚΫ↓ΟΜ, ΨΜΕΜΑΝΜ ΚΑ7 Ν↓7Κ↓ΜΠΒ Κ7Μ  
ΫΔΖΠΝ↓Μ 1Α ΜΚΫΞ ΚΥΥ ↓Δ 1↓ΝΜΕ» ↓ΞΜ7ΜΕΔ7Μ 1↓ 1Ν ΑΜΫΜΝΝΚ7Β  
↓Δ ΞΚΥΜ ΖΚΝ↓Μ7Μ7 Κ↓ ΥΜΚΝ↓ ΔΑΜ ΔΕ ↓ΞΜ Ο7ΜΥ1ΔΠΝ Ν↓ΒΥΜΝ 1Α  
Δ77Μ7 ↓Δ ΫΔΖΖΜΑΫΜ ↓7Κ1Α1ΑΠ 1Α ΝΞ1ΜΑ Ϋ 7ΨΜΖ ΝΔ» Κ↓ΚΫ↓ΠΠ↓1ΑΠ



ՆՎՆԱԴՅԵՄՆԱԿԱՆ ՓՄԻՔԾՐՄ ԻՆՅԵՄԻՄԻՆՈՒԹ ՍԴՈՔԻՆԻՄՈՒՆԻՎ 1Ն Ի ՆԻՆՈՒՆԵՐԻ  
ՔՈՒՆԻ, ԴԵՍՆԱՆ ԴՅԵՄ ԴԻՆՈՒ ՕՔ ԳՄԻՄԿՈՍԻՆՈՒԹ Ի ՆՅԵԿԿԿՈՒ, ՆՍՍՄԻԴԻՆԻԿԿ  
ԵՆՔՄԻԴՆԱԿՏԻՆՈՒԹ ՕՔ ԴՅԵՄ ՔՈՒՆԻՓՆԿԳՄՈՍԾՐՈՒ ԴՅԵԿԿ ԿՏՆ ՎՄԿԳ ԴՈ  
ՓՔԳ ԵՔՓԻԿՆ ՕԴ ԿՈՍՆԱԴՄԻԴՈՒՄԻՆՈՒՆԻՎ ԴՅԵԿԿ ԿՏՆ 1ՆՈՒՆՈՒԹ: ԵՆՔՄԻԴ  
ԴՅԵԿԿ ԴՈՒՆՈՒՆԻՎ, ԴՈՒՆԿ ԴՅԿՈՒՆ 1Կ Ի ՆՎՄԻՈ ՔՈՒՆԻՎ, ԿՏԳ ԿՈՍՆԱԴՄԻԴ  
ԴՅԵՄ ՍԴՄԻՄԻՆՈՒՆ Կ ՔՈՒՆԻՆՈՒ ՆՅԵՄԻՆՈՒ, ԼԿՈՒՅԵԿՆՅԵՄ, ՆՈՒՄՆԱՆՈ ՔՏԳ  
ԿՈՒՆԻՆՈՒ ԴՅԵՄ “Կ ՍԻՆԿԿՆ” ՕՔ ՎԻՍԵՎՆԿՓՄԻՎ ԿՈՒՆԻՎ ԿՏԳ ԴՅԵԿԿ  
ՍԴՈՔԻՆԻՄՈՒՆԻՎ 1Ն ԿԿԿ Կ ԿՆ Կ ՍԴՄԻՄԻՆՈՒՆԻՎ ԴՈ ՍԴՈՒՄՆԱԿՆՈՒԹ ԴՈ  
ՍԴՅԵՄԻՎ ՔՈՒՆԻՆՈՒ, ԿԿԿՅՈՍՍՈՒՅԵ ԿՏՆ ՔՈՒՆԻ ՕՔ ՆՎՆԱԴՅԵՄՆԱԿԱՆ ՓՄԻՔՈՒՄՆՈ  
ԿՏՆ ՕՔ ԴՅԵՄ ՔԻԴՆԱԿ Կ ՔՈՒՆԻՆՈՒ ԿՏՆ ՓՄ ԿՈՍՆԱԴՄԻԴՄԻՎ ՔՈՒՆԻ ԵՄ ԴՅԵՄ  
ԴՅԵԿԿ 1ՆՈՒՆՈՒԹ ՆՍՄԻՆԻՔԻՆՈՒՆ ՔՈՒՆ ՆՅԵՄՈՒՄԻՎՄԻՆՈՒՆ ՆՈ ԿԴՄԻ

ՆՅԵՄՈՒՆ:

ՆՄՄՈՒՆ ԿՆ ԴՅԵՄ ԼՈՒՄ ԳՄԻՔՆՈՒՆԻՄ ԿՆՍՍՄԻՎ ՕՔ ԴՅԵՄ ՔՈՒՆԻ, 1Կ 1Ն  
ՓՔՆՄԻՎ ՕՏ ԿԳԳԻՆՈՒ ԴՅԵՄ ԿՈՒՄՄՆԱԿՆՈՒՆ ԿՆՍՍՄԻՎ ՕՔ ԿՈՒՆԻՆՈ ԴՈ Կ  
ԳՄԻՔՆՈՒՆԻՄ ԳՔՆՄ ՕՔ ՆՈՒՄՆԱՆՈՒ, 1Ն ԴՅԵՄ ՔՈՒՆԻ ԴՅԵՄ ԿՆՍՍՄԻՎ ՕՔ  
ՓՆԿՆԱԿՎԻՎ ԳՄԻՔՆՄԻՎ 1ՈՏ 1Ն 1ՆՎՈՒՄՈՒՄԻՎ: ԿՆՆՈՒՆՈՒՆ:

ԳՄԻՆՈՒՆ:

ՆՄՄՈՒՆ ԿՆ ԴՅԵՄ ԼՈՒՄ ԿՈՒՄՄՆԱԿՆԻՄ ԿԿԿԻՔՆԱԿ ՕՔ ՔՈՒՆԻ ԵՄ: 1Կ 1Ն  
ՓՔՆՄԻՎ ՕՏ ԿԳԳԻՆՈՒ ԴՅԵՄ ԳՄԻՔՆՈՒՆԻՄ ՆՅԵՄՈՒՄՆԱԿ ՕՔ ՆՈՒՄՆԱՆՈ ԴՈ Կ  
ՓՔՆՄ ՕՔ ԿՈՒՆԻՆՈՒ: 1Ն ԴՅԵՄ ՔՈՒՆԻ ԴՅԵՄ ԿՈՒՆԻՎՈՒՆ ՕՔ ԿԳԳԻՆՈՒ  
ՍՅՎՆԱԿԿԿ ՆՎՄՈՒՆՈՒՆ ԴՈ ՍՄԻՄՈՍՈՒՄԻՎ ԴՅԵՄ ՆՈՒՄՆԱԿՆԱԿ ԳՄԻՔՆՈՒՆՈՒՆ 1Ն  
1ՆՎՈՒՄՈՒՄԻՎ: ԿՆՆՈՒՆՈՒՆ:

ԴՅԵԿԿ 1ՆՈՒՆՈՒԹ ՔՈՒՆ ԳՄԻՄԿՈՍԻՆՈՒԹ ՆՅԵՄՈՒՆ / ԳՄԻՆՈՒՆ:

ՄՈՒՄԻՎԻՆՄՈՒՆ ՎԻՆԻՎՈՒՆ ԴՅԵՄ ԿՓՆԻՎՈՒՆ ՕՔ ԴՅԵՄ ՍԿԿԿԿԿԿԿԿ ՔՈՒՆԻՆՈՒ  
ՍՄՄ ՍԿԿԿԿԿԿԿԿ ԴՈ ՍՄՎՎ ԳՄԻՔՆՈՒՆ ՍՅԵՄՄ ԴՅԵՄ ՍԴՅԵՄԻՎ ՍՄՄ ՍՄՎՎ  
ԿՈՒՆԻՆՈՒՆ ՔՈՒՆ Կ ՆՄՎ ՆՈՒՆՈՒՆ ՕՔ ԼԻՆՈՒՆՈՒՆ:

ՓՈՍՍՈՒՆ ՍՅԵՄԻՎ ԴՅԵՄ ԳՄԻՔՆՈՒՆՈՒՆՎՈՒՆՈՒՆՈՒՆ ԳՄԻՎՈՒՆՈՒՆ ԴՅԵՄ ՆՎՎՎՄ  
ԴՈ ՓՄ ԵՆՄՎ ԿՏԳ ԿՅԵԿՆՈՒՆ 1Կ ԼԻՎ ՓՈՍՍՈՒՆ:

ՍԿՍՄԻՎ ԿՈՒՆՈՒՆ ԿՏԳ ԿՈՒՆՈՒՆ ՆՎՄԻՆՈՒՆ ԿՏՆ ՓՄ 1ՆՎՈՒՄՈՒՄԻՎ ԿՆ Կ  
ՍԿՎ ԴՈ ԿՄԿԿԿԿ “ԿՈՒՆՈՒՆ ԴՅԵՄՈՍՍՈՒՆ” ԿՆ Կ ՍԿՎ ԴՈ ԳՄԻՄԿՈՍ  
ԳՄԻՆՈՒՆ: 1Կ 1Ն 1ՆՈՒՆՈՒՆՈՒՆ ԴՈ ՆՈՒՆ ԴՅԵԿԿ ՔՈՒՆ ՎԻՍԵՎՆԿՓՄԻՎ  
ՔՆՆՈՒՆՈՒՆ, ԴՅԵՄ ԿՈՒՆԻՎՈՒՆ ՕՔ ԿՈՒՆՈՒՆ ԴՅԵՄՈՍՍՈՒՆ ՆՅՈՍՍՈՒՆ ՆՄԻՄԻՎ ՓՄ  
ՍԿԿԿԿԿԿԿԿ ՍԻՎՅԵ Կ ՍԿԿԿԿԿԿԿ ԿՏԳ 1Ն ՍՄՎՎ 1ՆՎՈՒՄՈՒՄԻՎ ԿՆ Կ ՍԿՎ  
ԴՈ ԳՄԻՄԿՈՍ ՆՄԻՎՈՒՆ ԴՄԻՅՆՈՒՆ:

ՅԵՂԱՆՎՄԻՆ ԳՄԲԵՂՄԻՆԻՎՈՒՆ

ԸԵՒ ԵՆ ԸՆՆ 1Ն ՆՈՂԸՆՎ Խ ԵԿԼՄ ԵԿԸ 1Ն ԸՂԿՆՄԻՆ 1Ն ԵՄ ՆԻՃԸԸՂ՝  
1Ը ԳՄԻՄԵՂԸՆ ԳՄԲԵՂՄԸՆ ԿՆԳ 1ԸՆ ԲԸՆ, ՅԸԸ ԵԿԸ 1Ն ՆՈՂԸՆՎ ԵՄ  
ՄԸՎՆՆՎ ԸԲ 1ԸՆ ԸՆՆԲԸՂՆՄՆՆ՝ ԸՆՆ ԸԿԸՎԻՆԸՆՆՎ ՆՎԿՆԳՆ 1Ը  
ԲՆՆՎ ԽԸԿՎ, ԸՅԻՂՄ ԵՄ ԸԸՅՄԻՆ ՆՎԿՆԳՆ ԸԻԸՅ ԸՆՆ ԲԸԸՎ 1ՆՆՈՂՄ  
Խ ՅԸՂԿ ՅԸԸԸ՝ ԸՆՆ ԸԿԸՎԻՆԸՆՆՎ ՆՅԸԸՎՆ 1Ը ԳԸՆՆԳՆ ԿԸ ԵՄ  
ԳՄԲԵՂՄԻՆ ԸՅԻՂՄ ԵՄ ԳՄԲԵՂՄԻՆ ԵՂՄՆՆ ԵԸ ԳԸԳԸՄ, ԳՄԲԵՂՄԻՆ ԸԸ  
ՅԿԸ ԵՄ ՆՄԲԲ ԳԿԸՎՆ ԸԸԸ ԸԲ ԵՄ ԸԿՎ՝ ԵՄ ԳՄԲԵՂՄԻՆՆՎ ԸՆՆՎ  
ԿԸ ՂՄԿՆՎ ԅՄ ԸՄԿԸՂՈՒԸ ՄՆՄ ԸԸԸՎԻՆԸՆՆՎ ԲԸԸ ԵՆ 1Ն ՄԸՄԸՂՄՆ՝





# FORM 6 NIMAN (TRANSCENDENCE)

↓Ξ1Ν ΖΚ↓Μ71Κ↓ 1Ν 7ΜΝΜ7ΥΜ7 Ε07 Ν↓Π3Μ(Α)↓Ν ↓ΞΚ↓ ΞΚΥΜ  
ΠΚΝΝΜ7 ↓ΞΜ17 1Α1↓1Κ↓Μ ↓71Κ↓Ν„

7Π3ΔΑ ΘΚΝΜ7 ΔΑ 1Κ17Δ ΟΚ↓ΚΝ 1 ↓Ξ7ΔΠ3Ξ 11

77Κ01ΑΠ ↓ΞΜ 110Ξ↓ΝΚΘΜ7 Ε70Ζ ↓ΞΜ Ν17Μ, Κ ΞΔΥΜ7↓ΜΉ Ή110 Δ7 Κ  
ΘΜ↓ Ή110„

“Ε07 ΝΠ0Μ7107 ΘΚ↓ΚΑΉΜ, ΠΝΜ ↓ΞΜ Α1ΖΚΑ Ε07Ζ„ ↓Ξ1Ν Ε07Ζ ΞΚΝ  
ΑΔ Ν0ΜΉ1Ε1Ή Ν↓7Μ(Α)Π↓ΞΝ, ΘΠ↓ ΑΔ 0ΜΚΟΑΜΝΝΜΝ Μ1↓ΞΜ7„”

—ΟΚΥΚ71Ν7Ή]

Ε07Ζ Υ1, Κ↓ΝΔ ΟΑ00Α ΚΝ Α1ΖΚΑ, ↓ΞΜ 0ΚΑ ΔΕ ↓ΞΜ 7ΚΑΉ07, ↓ΞΜ  
Ζ07Μ7Κ↓10Α Ε07Ζ, ΚΑ7 ↓ΞΜ 7103ΔΖΚ↓Ν Ε07Ζ, 0ΚΝ ↓ΞΜ Ν1Δ↓Ξ  
Ε07Ζ ΔΕ ↓ΞΜ ΝΜΥΜΑ Ε07ΖΝ ΔΕ 110Ξ↓ΝΚΘΜ7 ΉΔΖΘΚ↓„ ↓Ξ1Ν  
Ε10Ξ↓1ΑΠ Ν↓ΑΥΜ 0ΚΝ Κ ΞΒΘ717 ΖΚ7↓1Κ↓ Κ7↓ Ή7ΜΚ↓Μ7 ΘΒ  
ΜΕΕΜΉ↓1ΥΜ↓Ψ ΉΔΖΘ1Α1ΑΠ ΜΝΜΖΜΑ↓Ν ΔΕ ↓ΞΜ 07ΜΉΜ71ΑΠ  
110Ξ↓ΝΚΘΜ7 Ε07ΖΝ 1Α↓0 Κ Ν1Α07Μ, 0Μ(Α)Μ7Κ↓1ΔΜ7 Ε07Ζ„ Α1ΖΚΑ  
ΘΚ↓ΚΑΉΜ7 ΘΠ↓ ΘΜ↓0ΜΜΑ ↓ΞΜ ΥΚ710ΠΝ Ν0ΜΉ1Κ↓1ΔΚ↓10ΑΝ ΔΕ  
↓ΞΜ 0↓ΞΜ7 Ε07ΖΝ, ΉΔΥΜ71ΑΠ ΖΚΑΒ ΔΕ ↓ΞΜ ΘΚΝΉ Ζ0ΥΜΝ, ΘΠ↓  
Ε0ΉΠΝ1ΑΠ ΔΑ ΔΥΜ7Κ↓Ζ Ζ07Μ7Κ↓10Α„ ↓Ξ1Ν 7ΜΝΠ3↓Μ7 1Α Κ  
Ε10Ξ↓1ΑΠ Ν↓ΑΥΜ ↓ΞΚ↓ 1ΚΉΟΜ7 Κ Ν10Α1Ε1ΉΚΑ↓ Κ7ΥΚΑ↓Κ0Μ,  
ΘΠ↓ Κ↓ΝΔ 1ΚΉΟ1ΑΠ ΚΑΒ ΝΜ710ΠΝ 77Κ0ΘΚΉΟΝ, ΚΑ7 ↓ΞΜ7ΜΘΒ  
ΑΔ↓ 1ΜΚΥ1ΑΠ Κ7ΞΜ7Μ(Α)↓Ν ΚΝ ΜΔ00ΝΜ7 ΚΝ ΝΔΖΜ ΔΕ ↓ΞΜ Ζ07Μ  
Κ007ΜΝΝ1ΥΜ Δ7 Ν0ΜΉ1Κ↓1ΔΜ7 Ε07ΖΝ„ ΔΥΜ7Κ↓Ζ, Α1ΖΚΑ ΞΕΚ7 Κ  
ΕΚ171Ψ 7Μ↓ΚΔΜ7 Ε0ΉΠΝ ΔΑ Θ↓Κ7Μ007Ο, 7ΜΝ10(Α)Μ7 ΚΝ Κ Ν1Ζ0ΥΜ,  
ΜΚΝ1Ψ ΖΚΝ↓Μ7Μ7 Ε10Ξ↓1ΑΠ Ε07Ζ Ε07 ΨΜ71 0Ξ0 07ΜΕΜ77Μ7 ↓0  
7ΜΥ0↓Μ Ζ0Ν↓ ΔΕ ↓ΞΜ17 ↓1ΖΜ ↓0 Ν↓Π3Ψ ΚΑ7 7103ΔΖΚΉΒ„ 7ΜΝ01↓Μ  
↓Ξ1Ν, 1↓ Ή0Π3 ΘΜ ΚΘΝΔΠ3↓ΜΝΨ 7ΜΚ71Ψ 1Α ↓ΞΜ ΞΚΑ7Ν ΔΕ Κ  
ΝΟ11ΥΜ7 07ΚΉ↓1↓10ΑΜ7, ΚΝ 7ΜΖ0ΑΝ↓7Κ↓Μ7 ΘΒ ΝΠΉΞ ΑΔ↓ΚΘ1ΜΝ  
ΚΝ ΜΔΚ7 ΟΠΑ„

↓0 ΉΔΖ0ΜΑΝΚ↓Μ Ε07 ↓ΞΜ 7Μ↓ΚΔΜ7 Ε0ΉΠΝ ΔΑ Θ↓Κ7Μ007Ο ΚΑ7  
1ΚΉΟ ΔΕ Ν10Α1Ε1ΉΚΑ↓ Ν0ΜΉ1Κ↓1ΔΚ↓10Α, Α1ΖΚΑ ↓7Κ1Α1ΑΠ  
7Μ01ΖΜΑΝ ΜΑΉ0Π7Κ0Μ7 ↓ΞΜ 1ΑΉΠ3Ν10Α ΔΕ Ε07ΉΜΉΘΚΝΜ7  
Κ↓↓ΚΉΟΝ 1Α ΉΔΖΘΚ↓, ΝΠΉΞ ΚΝ ↓Μ↓ΜΟ1ΑΜ↓1Ή 0Π1Ν ΚΑ7 ΝΕ0ΥΜΝ  
ΠΝΜ7 1Α ΝΑΑΉ 01↓Ξ 110Ξ↓ΝΚΘΜ7 Ν↓71ΟΜΝ„ Κ↓ΝΔ, ΚΝ Α1ΖΚΑ 0ΚΝ  
7ΜΥΜ100Μ7 Ε70Ζ ↓00 07ΜΉΜΔ1Ν↓1ΑΠ ΖΚ7↓1Κ↓ Κ7↓Ν Ε10Ξ↓1ΑΠ  
Ε07ΖΝ ↓ΞΚ↓ Θ0↓Ξ ΜΖ0ΞΚΝ1ΔΜ7 ↓ΞΜ ΠΝΜ ΔΕ 7ΠΚ↓ΉΘ1Κ7ΜΝ, 1↓  
070Υ17Μ7 Κ Ε17Ζ Ε0ΠΑ7Κ↓10Α Ε07 70Μ11Ν↓Ν 100Ο1ΑΠ ↓0 Ν↓Π3Ψ  
1Α↓0 ΝΠΉΞ 07ΚΉ↓1ΉΜΝ„ Π↓1ΖΚ↓ΜΝΨ, Α1ΖΚΑΉΝ ΝΠΉΉΜΝΝ 1Α ΉΔΖΘΚ↓  
0ΚΝ 7Μ0ΜΑ7ΜΑ↓ ΔΑ Κ 07ΚΉ↓1↓10ΑΜ7Ή 1Α↓Π1↓10Α ΚΑ7  
Ή7ΜΚ↓1Υ1↓Ψ 1Α ΉΔΖΘΚ↓, 7Κ↓ΞΜ7 ↓ΞΚΑ ↓ΞΜ 70↓Μ 7ΜΝ00ΑΜΝ  
ΉΔΖ0Α ↓0 ↓ΞΜ 0↓ΞΜ7 Ε07ΖΝ„





18 ↓EVI17 007M2↓ F07L2. 1↓EVI2M 4D04M0↓ K7M M00K18M7 18-  
7M0↓E JK↓M7 18 ↓E1N 4EK0↓M7 ↓EVI F07L 1N J18M7. K87 KJ  
L0YMLM0↓ K7M 0M7F07LM7 FK4180 F708↓.

**11001 0171 0K↓K 12↓K700K77**

1↓ EK2 ↓EVI 2KLM 2↓704↓07M K2 LKM. 00↓ ↓EVI 77K0 K87  
K↓K40 K7M 0M7F07LM7 ↓00K772 ↓EVI 710E↓ 217M. ↓EVI 217M  
↓EK↓ ↓EVI 20077 8K↓07KJ2V FJ002 ↓0 K2 1↓ 1N 0M180 77K08.  
0M00180 ↓EVI 2KLM F00↓0070 K2 ↓EVI 07MY1002 F07L.

**E17K71 0171 0K↓K 1007↓**

↓E12 F07L FK4M2 ↓EVI 000021↓M 217M 0F 1101 K87 18YM72M2  
↓EVI F00↓0070. ↓EVI 20077 1N 77K08 ↓0 ↓EVI JM↓ 217M 0E14E  
LK0M2 F07 K 2E07↓M7. L07M 4D0470J2M7 77K0. KJ20 ↓EVI  
F00↓0070 1N 18YM7↓M7 F70L ↓EVI 07MY1002 F07L2. ↓E12  
2M7Y2M2 K2 K 071LM7 ↓0 07K4↓14180 ↓E12 18YM7↓M7 F00↓0070.  
01↓E00↓ ↓EVI K771↓108KJ 4D002M01↓V 0F ↓EVI F0J200180 0K↓K.

**02E170 0171 0K↓K 4EVI40 8007 2104**

000 7M077M2 K0K7M8M22 1N 4704KJ ↓0 207Y1YKJ. ↓E12 F07L  
F0J2002 ↓EVI 2↓704↓07M 0F ↓EVI 07MY1002 0 00↓ 2↓K7↓N  
FK4180 ↓EVI 0K40 0F ↓EVI 700L. ↓EVI 07K4↓1↓108M7 EK2 ↓0  
↓078 100 7M077M2 0E12M 77K0180 ↓EVI 20077 18 077M7 ↓0  
FK4M E12 “00002M0↓” .

**4E1 00 0171 0K↓K 1↓EVI 0K↓E1**

00↓↓180 ↓07M↓EVI7 ↓EVI 4 717M4↓1082. ↓EVI 07K4↓1↓108M7  
77K02 FK4180 F708↓ K87 0M7F07L2 1 40↓ 18 MYM7V 717M4↓108  
4F708↓. 0K40J2M↓ K87 710E↓ 1 01↓E ↓EVI K0070071K↓M  
F00↓0070. 0M7F07LM7 08 ↓EVI FJ007 1↓ ↓M4E2M2 L00121↓V  
MYM8 18 ↓EVI L02↓ 084D0F07↓K0J2M 0F 0021↓1082. 1↓ KJ20  
2↓K7↓N 7M2180 01↓E L0J↓10J2M 00002M0↓.

**↓2001 0021 0171 0K↓K 1↓EVI 20M77**

↓E12 F07L 2↓K7↓N ↓0 18↓70704M 8M0 0F4M821Y2 ↓M4E8100M2  
K2 0M2J K2 F10E↓180 2↓7K↓M01M2. ↓EVI ↓E702↓ 1N 02M7 18  
4D04704↓108 01↓E 717M4↓108 4EK80M2 K87 E2M0E↓  
K7702↓LM0↓ ↓0 MYK7M K87 K↓K40 Y1↓KJ 0018↓N 0F L0J↓10J2M  
00002M0↓.

**00M 8K0K2E1 0171 0K↓K 1↓EVI 2E1M27**

↓E12 F07L 18↓70704M2 ↓EVI 4D04M0↓ 0F 77K0180 F07 7M4M82M.  
0E2M8 K8 K↓K40 1N 12218M0↓ K87 800 4K8' ↓ 07MYL0↓ 1↓.

↓ΞΜΩ ↓ΞΜ Ψ7ΚΟ ΞΚΝ ↓Ο ΝΜ7ΥΜ ↓ΞΜ ΟΩ7ΟΔΝΜ ΔΡ ΨΜΡΝΜΨ↓1ΩΩ. ↓ΞΩΝ. ↓ΞΜ ΝΞ1ΜΨ7. ↓Ξ1Ν 1Ν ↓ΞΜ ΖΚ1Ω ΡΟΨΩΝ ΔΡ ↓Ξ1Ν ΡΟ7Λ. 1↓ ΚΝΝΟ 1Ω↓7ΟΨΩΨΜΝ ΚΨ↓Ψ7ΩΚ↓1ΥΜ ΟΚΩΝ ↓Ο ΩΝΜ ↓ΞΜ ΝΟΟ7Ψ ΡΟ7 Κ↓ΚΨΨ ΚΩΨ ΨΜΡΜΩΝΜ 1ΩΩΨΜΖΜΩ↓1ΩΩ ↓ΞΜ “7ΜΥΜ7ΝΜ Ω71Ω” ΚΩΨ Ρ1ΩΩ7Μ Ω.

ΩΚΖΖΜΩ Κ↓Μ Ω171 ΩΚ↓Κ ↓ΞΜ Ν↓71ΩΜΨ

↓Ξ1Ν ΡΟ7Λ Ο7ΜΝΜΩΩ↓Ν ↓ΞΜ Ξ1Ψ↓ ΚΝ ΚΩ ΔΡΡΜΩΝ1ΥΜ ΟΚ7↓ ΔΡ ↓ΞΜ ΟΜΚΟΔΩ. ↓ΞΜ ΨΩΩΨΜΩ↓ ΔΡ Ω7ΚΟΩΨ1ΩΩ 1Ν ΚΝΝΟ 1Ω↓7ΟΨΩΨΜΨ ΚΝ Κ ΟΚΩ ↓Ο ΩΝΜ ↓ΞΜ Ξ1Ψ↓ ↓Ο Ο71Ν↓ ΨΩΨΨ ΚΩ ΟΩΩΩΩΜΩΩ↓ ↓ΞΚ↓ 1Ν ↓7Ω1ΩΩ ↓Ο Ω7ΚΩ ΩΩΩ7 ΟΜΚΟΔΩ.

ΨΞ1 ΞΩ ΞΚΩ Ω171 ΩΚ↓Κ ↓ΞΜ ΡΟ7ΨΜΨ

↓Ξ1Ν ΡΟ7Λ 1Ν ΚΨΨ ΚΩΩΩ↓ ΡΨΩΨ71↓Ω ΚΩΨ ΖΟΥΜΖΜΩ↓. ↓ΞΜ7Μ 1Ν ΩΩ ΩΩΜΨΨ1ΩΩ ΨΜ7Ν1ΩΩ ΔΡ 1↓ ΚΝ 1↓ 1Ν ΟΜ7ΡΟ7ΛΜΨ Ν↓ΚΩΨ1ΩΩ ΩΩ. 4 Ψ17ΜΨ↓1ΩΩΝ Κ7Μ ΨΟΥΜ7ΜΨ 1Ω Κ ΨΨΜΩ7ΜΨ ΚΩΩΨΜ ΚΩΨ ΨΜΡΝΜΨ↓1ΩΩ ΚΩΨ Κ↓ΚΨΨ Κ7Μ ↓Ο ΞΜ ΟΜ7ΡΟ7ΛΜΨ 1Ω Κ Ν1ΩΩΨΜ ΡΨΩΨ7 ΖΩ↓1ΩΩ. Ω7ΜΚ↓ ΨΚ7Μ 1Ν ↓Ο ΞΜ ↓ΚΩΜΩ 1Ω ↓ΞΜ ΡΟΩ↓ΟΩ7Ω ΚΩΨ ΨΩΩ7ΨΩΚ↓1ΩΩ ΝΟ ↓ΞΚ↓ ↓ΞΜ ΡΟ7Λ “ΡΨΩΩΝ” Ρ7ΩΛ ΞΜΩ1ΩΩ1ΩΩ ↓Ο ΜΩΨ.

ΩΨ1 Ω171 ΩΚ↓Κ. ΩΩΩΩΩΞΞ1 ↓ΞΜ ΨΚ7Ω Ν1ΨΜΨ

↓Ξ1Ν ΡΟ7Λ 1Ν ΚΨΨ ΚΩΩΩ↓ ΝΩΜΨΨ. Ν↓7ΜΩΩ↓Ξ ΚΩΨ 1Ω↓ΜΩΩ. ↓ΞΜ ↓Ξ17Ψ Ξ7ΜΚ↓Ξ Ρ7ΩΛ ↓ΞΜ ΞΜΩ1ΩΩ1ΩΩ ΔΡ ↓ΞΜ ΡΟ7Λ 1Ν ΟΚ7↓1ΚΨΨ ΔΖ1↓ΨΜΨ ΚΩΨ ΨΩΛΞ1ΩΜΨ Ο1↓Ξ ↓ΞΜ Ψ7ΚΟ ↓ΞΚ↓ ΟΩΝ1↓1ΩΩΝ ↓ΞΜ ΞΨΚΨΜ ΡΟ7 ΚΩ 1ΖΖΜΨ1Κ↓Ψ Ν↓71ΩΜ. ↓ΞΜ Ν↓71ΩΜ 1Ν ↓Ο ΞΜ ΟΜ7ΡΟ7ΛΜΨ ΚΝ ΟΚ7↓ ΔΡ ↓ΞΜ Ψ7ΚΟ Ο1↓Ξ ΚΩ ΝΔΞΚΨΚ↓1ΩΩ ΔΡ Ξ7ΜΚ↓Ξ Ω7 Κ ΝΞΩΩ↓ “Ω1Κ1” ΟΞ1ΝΜ ΨΩΩΜ71ΩΩ ↓ΞΜ ΨΜΩ↓Μ7 ΖΚΝΝ ΔΡ ↓ΞΜ ΞΩΨ. ↓Ξ1Ν ΞΩΨ ΖΟΥΜΖΜΩ↓ 1Ν ↓Ο ΞΜ ΟΜ7ΡΟ7ΛΜΨ ΞΩ↓Ξ 1Ω ↓ΞΜ Ν↓ΚΩΨ1ΩΩ ΚΩΨ ΩΩΜΨΨ1ΩΩ ΨΜ7Ν1ΩΩ ΔΡ ↓Ξ1Ν ΡΟ7Λ ΚΝ 1↓ 1Ν ↓ΞΜ ΖΚ1Ω ΡΟΨΩΝ ΔΡ ↓ΞΜ ΡΟ7Λ. ΚΨΨ1ΩΩ ΩΩΩ7 ΞΩΨΩ ΟΜΩΞ↓ ΚΩΨ ΟΩΩΜ7 ↓Ο ↓ΞΜ Ν↓71ΩΜ ΔΡ ↓ΞΜ ΝΟΟ7Ψ.

ΩΩ ↓ΞΜ ΨΚΟΚΩΜΝΜ 1Κ17Ω ΩΚ↓Κ ↓ΞΚ↓ ↓ΞΜΝΜ ΡΟ7ΛΝ Κ7Μ ΞΚΝΜΨ ΩΩ. ↓ΞΜ ΩΚ↓Κ ΨΚΩ ΞΜ Ξ7ΩΩΜΩ ΨΩΩΩ 1Ω↓Ω 4 ΞΚΝ1Ψ ΨΩΩΨΜΩΩ↓Ν ↓ΞΚ↓ Κ7Μ ΜΩΜ7Ψ1ΝΜΨ 1Ω Κ ΨΚ71Κ↓1ΩΩ ΔΡ ΟΚΩΝ ↓Ξ7ΩΩΩΞΩΩ↓ ↓ΞΜΝΜ ΨΩΨΩΩ/ΩΚ↓Κ. ↓ΞΜΝΜ Κ7Μ ↓ΞΜ.

ΩΩΩ1↓ΝΩΩΩΜ ΨΨ↓1ΥΚ↓1ΩΩΩΩΩΝΞΜΚ↓Ξ1ΩΩΨ

Ω171↓ΝΩΩΩΜ ΨΩΩ↓

ΝΞ1ΩΩ71 ΨΨΜΚΩ1ΩΩ ΔΡ ↓ΞΜ ΞΨΚΨΜΨ Ρ1Ω1ΝΞ1ΩΩ ΔΡΡ ↓ΞΜ ΟΩΩΩΩΜΩΩ↓

ΩΩ↓Ω Ψ7ΜΚΨ↓1ΥΚ↓1ΩΩ ΔΡ ↓ΞΜ ΞΨΚΨΜΨ/ΨΜΨΞΜΚ↓Ξ1ΩΩ ΔΡ ↓ΞΜ ΞΨΚΨΜΨ













↓EM 7K7CNAEM7 47DL 07M Y1BNAK. 7K7↓E N1710GN OKN  
U7D4141M8↓ 1A ↓E1N N↓A↓M. 0N1A0 0D↓E E1N 071ZK7V K87  
0K4CB0 OMK00AN K0K1A8↓ 7K7↓E ZKGN K87 NKYK0M  
007M8N 0A ZK87K707M. [E]

## STANCES

↓EVI7VI K7VI 8D 8VIO ↓↓K8YI7VI 18 J7K7 CK1.

## GUARDS



KVJ 00K77N 470Z NE11 IED K87 LKOKKNE1 K7VI ↓D 0VI  
L07141V7 ↓D KYI0L07K↓VI 407 00↓E 0VIK008N.

## ACCELERATIONS

NE1ZL ↓D ↓EVI 3VIK7

NE1ZL ↓D ↓EVI 071N↓

NE1ZL ↓D ↓EVI ↓07ND

0V0YI0 ↓D NE1K0

K81001

↓018 NV8N

↓EVI Y07↓VIΔ

## RELOCITIES

3 0018↓ ↓↓K7

3 ↓00YI3 NE1VJ7

3 ↓00YI3 NE1VJ7

# FORM 7 JUYO / VAAPAD (ABSTRACTION)

↓Ξ1N 𐀀𐀁𐀂𐀃𐀄 1N 7M𐀅𐀆𐀇𐀈𐀉𐀊𐀋𐀌𐀍𐀎𐀏𐀐𐀑𐀒𐀓𐀔𐀕𐀖𐀗𐀘𐀙𐀚𐀛𐀜𐀝𐀞𐀟𐀠𐀡𐀢𐀣𐀤𐀥𐀦𐀧𐀨𐀩𐀪𐀫𐀬𐀭𐀮𐀯𐀰𐀱𐀲𐀳𐀴𐀵𐀶𐀷𐀸𐀹𐀺𐀻𐀼𐀽𐀾𐀿𐁀𐁁𐁂𐁃𐁄𐁅𐁆𐁇𐁈𐁉𐁊𐁋𐁌𐁍𐁎𐁏𐁐𐁑𐁒𐁓𐁔𐁕𐁖𐁗𐁘𐁙𐁚𐁛𐁜𐁝𐁞𐁟𐁠𐁡𐁢𐁣𐁤𐁥𐁦𐁧𐁨𐁩𐁪𐁫𐁬𐁭𐁮𐁯𐁰𐁱𐁲𐁳𐁴𐁵𐁶𐁷𐁸𐁹𐁺𐁻𐁼𐁽𐁾𐁿𐂀𐂁𐂂𐂃𐂄𐂅𐂆𐂇𐂈𐂉𐂊𐂋𐂌𐂍𐂎𐂏𐂐𐂑𐂒𐂓𐂔𐂕𐂖𐂗𐂘𐂙𐂚𐂛𐂜𐂝𐂞𐂟𐂠𐂡𐂢𐂣𐂤𐂥𐂦𐂧𐂨𐂩𐂪𐂫𐂬𐂭𐂮𐂯𐂰𐂱𐂲𐂳𐂴𐂵𐂶𐂷𐂸𐂹𐂺𐂻𐂼𐂽𐂾𐂿𐃀𐃁𐃂𐃃𐃄𐃅𐃆𐃇𐃈𐃉𐃊𐃋𐃌𐃍𐃎𐃏𐃐𐃑𐃒𐃓𐃔𐃕𐃖𐃗𐃘𐃙𐃚𐃛𐃜𐃝𐃞𐃟𐃠𐃡𐃢𐃣𐃤𐃥𐃦𐃧𐃨𐃩𐃪𐃫𐃬𐃭𐃮𐃯𐃰𐃱𐃲𐃳𐃴𐃵𐃶𐃷𐃸𐃹𐃺𐃻𐃼𐃽𐃾𐃿𐄀𐄁𐄂𐄃𐄄𐄅𐄆𐄇𐄈𐄉𐄊𐄋𐄌𐄍𐄎𐄏𐄐𐄑𐄒𐄓𐄔𐄕𐄖𐄗𐄘𐄙𐄚𐄛𐄜𐄝𐄞𐄟𐄠𐄡𐄢𐄣𐄤𐄥𐄦𐄧𐄨𐄩𐄪𐄫𐄬𐄭𐄮𐄯𐄰𐄱𐄲𐄳𐄴𐄵𐄶𐄷𐄸𐄹𐄺𐄻𐄼𐄽𐄾𐄿𐅀𐅁𐅂𐅃𐅄𐅅𐅆𐅇𐅈𐅉𐅊𐅋𐅌𐅍𐅎𐅏𐅐𐅑𐅒𐅓𐅔𐅕𐅖𐅗𐅘𐅙𐅚𐅛𐅜𐅝𐅞𐅟𐅠𐅡𐅢𐅣𐅤𐅥𐅦𐅧𐅨𐅩𐅪𐅫𐅬𐅭𐅮𐅯𐅰𐅱𐅲𐅳𐅴𐅵𐅶𐅷𐅸𐅹𐅺𐅻𐅼𐅽𐅾𐅿𐆀𐆁𐆂𐆃𐆄𐆅𐆆𐆇𐆈𐆉𐆊𐆋𐆌𐆍𐆎𐆏𐆐𐆑𐆒𐆓𐆔𐆕𐆖𐆗𐆘𐆙𐆚𐆛𐆜𐆝𐆞𐆟𐆠𐆡𐆢𐆣𐆤𐆥𐆦𐆧𐆨𐆩𐆪𐆫𐆬𐆭𐆮𐆯𐆰𐆱𐆲𐆳𐆴𐆵𐆶𐆷𐆸𐆹𐆺𐆻𐆼𐆽𐆾𐆿𐇀𐇁𐇂𐇃𐇄𐇅𐇆𐇇𐇈𐇉𐇊𐇋𐇌𐇍𐇎𐇏𐇐𐇑𐇒𐇓𐇔𐇕𐇖𐇗𐇘𐇙𐇚𐇛𐇜𐇝𐇞𐇟𐇠𐇡𐇢𐇣𐇤𐇥𐇦𐇧𐇨𐇩𐇪𐇫𐇬𐇭𐇮𐇯𐇰𐇱𐇲𐇳𐇴𐇵𐇶𐇷𐇸𐇹𐇺𐇻𐇼𐇽𐇾𐇿𐈀𐈁𐈂𐈃𐈄𐈅𐈆𐈇𐈈𐈉𐈊𐈋𐈌𐈍𐈎𐈏𐈐𐈑𐈒𐈓𐈔𐈕𐈖𐈗𐈘𐈙𐈚𐈛𐈜𐈝𐈞𐈟𐈠𐈡𐈢𐈣𐈤𐈥𐈦𐈧𐈨𐈩𐈪𐈫𐈬𐈭𐈮𐈯𐈰𐈱𐈲𐈳𐈴𐈵𐈶𐈷𐈸𐈹𐈺𐈻𐈼𐈽𐈾𐈿𐉀𐉁𐉂𐉃𐉄𐉅𐉆𐉇𐉈𐉉𐉊𐉋𐉌𐉍𐉎𐉏𐉐𐉑𐉒𐉓𐉔𐉕𐉖𐉗𐉘𐉙𐉚𐉛𐉜𐉝𐉞𐉟𐉠𐉡𐉢𐉣𐉤𐉥𐉦𐉧𐉨𐉩𐉪𐉫𐉬𐉭𐉮𐉯𐉰𐉱𐉲𐉳𐉴𐉵𐉶𐉷𐉸𐉹𐉺𐉻𐉼𐉽𐉾𐉿𐊀𐊁𐊂𐊃𐊄𐊅𐊆𐊇𐊈𐊉𐊊𐊋𐊌𐊍𐊎𐊏𐊐𐊑𐊒𐊓𐊔𐊕𐊖𐊗𐊘𐊙𐊚𐊛𐊜𐊝𐊞𐊟𐊠𐊡𐊢𐊣𐊤𐊥𐊦𐊧𐊨𐊩𐊪𐊫𐊬𐊭𐊮𐊯𐊰𐊱𐊲𐊳𐊴𐊵𐊶𐊷𐊸𐊹𐊺𐊻𐊼𐊽𐊾𐊿𐋀𐋁𐋂𐋃𐋄𐋅𐋆𐋇𐋈𐋉𐋊𐋋𐋌𐋍𐋎𐋏𐋐𐋑𐋒𐋓𐋔𐋕𐋖𐋗𐋘𐋙𐋚𐋛𐋜𐋝𐋞𐋟𐋠𐋡𐋢𐋣𐋤𐋥𐋦𐋧𐋨𐋩𐋪𐋫𐋬𐋭𐋮𐋯𐋰𐋱𐋲𐋳𐋴𐋵𐋶𐋷𐋸𐋹𐋺𐋻𐋼𐋽𐋾𐋿𐌀𐌁𐌂𐌃𐌄𐌅𐌆𐌇𐌈𐌉𐌊𐌋𐌌𐌍𐌎𐌏𐌐𐌑𐌒𐌓𐌔𐌕𐌖𐌗𐌘𐌙𐌚𐌛𐌜𐌝𐌞𐌟𐌠𐌡𐌢𐌣𐌤𐌥𐌦𐌧𐌨𐌩𐌪𐌫𐌬𐌭𐌮𐌯𐌰𐌱𐌲𐌳𐌴𐌵𐌶𐌷𐌸𐌹𐌺𐌻𐌼𐌽𐌾𐌿𐍀𐍁𐍂𐍃𐍄𐍅𐍆𐍇𐍈𐍉𐍊𐍋𐍌𐍍𐍎𐍏𐍐𐍑𐍒𐍓𐍔𐍕𐍖𐍗𐍘𐍙𐍚𐍛𐍜𐍝𐍞𐍟𐍠𐍡𐍢𐍣𐍤𐍥𐍦𐍧𐍨𐍩𐍪𐍫𐍬𐍭𐍮𐍯𐍰𐍱𐍲𐍳𐍴𐍵𐍶𐍷𐍸𐍹𐍺𐍻𐍼𐍽𐍾𐍿𐎀𐎁𐎂𐎃𐎄𐎅𐎆𐎇𐎈𐎉𐎊𐎋𐎌𐎍𐎎𐎏𐎐𐎑𐎒𐎓𐎔𐎕𐎖𐎗𐎘𐎙𐎚𐎛𐎜𐎝𐎞𐎟𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿𐮀𐮁𐮂𐮃𐮄𐮅𐮆𐮇𐮈𐮉𐮊𐮋𐮌𐮍𐮎𐮏𐮐𐮑𐮒𐮓𐮔𐮕𐮖𐮗𐮘𐮙𐮚𐮛𐮜𐮝𐮞𐮟𐮠𐮡𐮢𐮣𐮤𐮥𐮦𐮧𐮨𐮩𐮪𐮫𐮬𐮭𐮮𐮯𐮰𐮱𐮲𐮳𐮴𐮵𐮶𐮷𐮸𐮹𐮺𐮻𐮼𐮽𐮾𐮿𐯀𐯁𐯂𐯃𐯄𐯅𐯆𐯇𐯈𐯉𐯊𐯋𐯌𐯍𐯎𐯏𐯐𐯑𐯒𐯓𐯔𐯕𐯖𐯗𐯘𐯙𐯚𐯛𐯜𐯝𐯞𐯟𐯠𐯡𐯢𐯣𐯤𐯥𐯦𐯧𐯨𐯩𐯪𐯫𐯬𐯭𐯮𐯯𐯰𐯱𐯲𐯳𐯴𐯵𐯶𐯷𐯸𐯹𐯺𐯻𐯼𐯽𐯾𐯿





## KENDO RULESET

ΔΑΥΒ ΖΜΑ ΙΔΟΟ ΔΡ ΔΞΜ ΞΜΚΖ, ΟΔΔΜ ΙΟΖΙΝΔΖ, ΖΟ ΙΝΙΖΜΝ ΔΡ ΔΞΜ  
ΔΔΖΝΟΙ ΚΑΖ ΔΝΟΟΙ ΙΝΔΖΚΙΟΞΔ ΔΞΖΟΝΔ ΔΟ ΔΞΖΟΚΔ, ΟΔΖΟΜΔ  
ΔΟΝΔ ΞΜ ΟΝΜΖ ΡΟΖ ΔΞΙΝΑ ΚΖΜ ΥΚΝΙΖ.

## FOIL RULESET

ΔΑΥΒ ΔΔΖΝΟ ΙΝ Κ ΥΚΝΙΖ ΔΚΖΟΜΔ ΚΑΖ ΚΔΔΚΗΟ ΞΑ ΙΟΑΟΜ ΔΑΥΒ  
ΔΞΜ ΔΙΟ ΔΡ ΔΞΜ ΝΚΘΜΖ ΡΟΖ ΚΔΔΚΗΟΝ.

## SWORD RULESET

ΔΔΖΝΟ, ΚΖΖΝ ΚΑΖ ΙΜΟΝ ΚΖΜ ΥΚΝΙΖ ΔΚΖΟΜΔΝ. ΚΔΔΚΗΟ ΞΑ ΙΟΑΟΜ  
ΔΑΥΒ ΔΞΜ ΔΙΟ ΔΡ ΔΞΜ ΝΚΘΜΖ ΟΔΖ ΚΔΔΚΗΟΝ.

## SABER RULESET

ΞΜΚΖ, ΚΖΖΝ, ΙΜΟΝ, ΔΔΖΝΟ ΚΑΖ ΞΚΑΖΝ ΚΖΜ ΥΚΝΙΖ ΔΚΖΟΜΔΝ.  
ΚΔΔΚΗΟΝ ΚΑ ΞΑ ΞΜ ΟΜΖΡΟΖΟΜΖ ΟΙΔΞ ΔΞΜ ΔΙΟ ΔΖ ΞΚΖΜ ΔΡ ΔΞΜ  
ΝΚΘΜΖ.

## HEMA RULESET

ΚΑΥ ΚΖΜΚ ΙΑ ΔΞΜ ΞΟΖΒ ΚΑΝΔΙΔΟΔΜΝ Κ ΥΚΝΙΖ ΟΔΙΑΔ.  
ΟΖΚΟΟΝΙΟ, ΞΑΟΗΟΙΟΟ ΟΙΔΞ ΔΞΜ ΔΡΡ ΞΚΑΖ ΙΝ ΚΥΔΟΜΖ.

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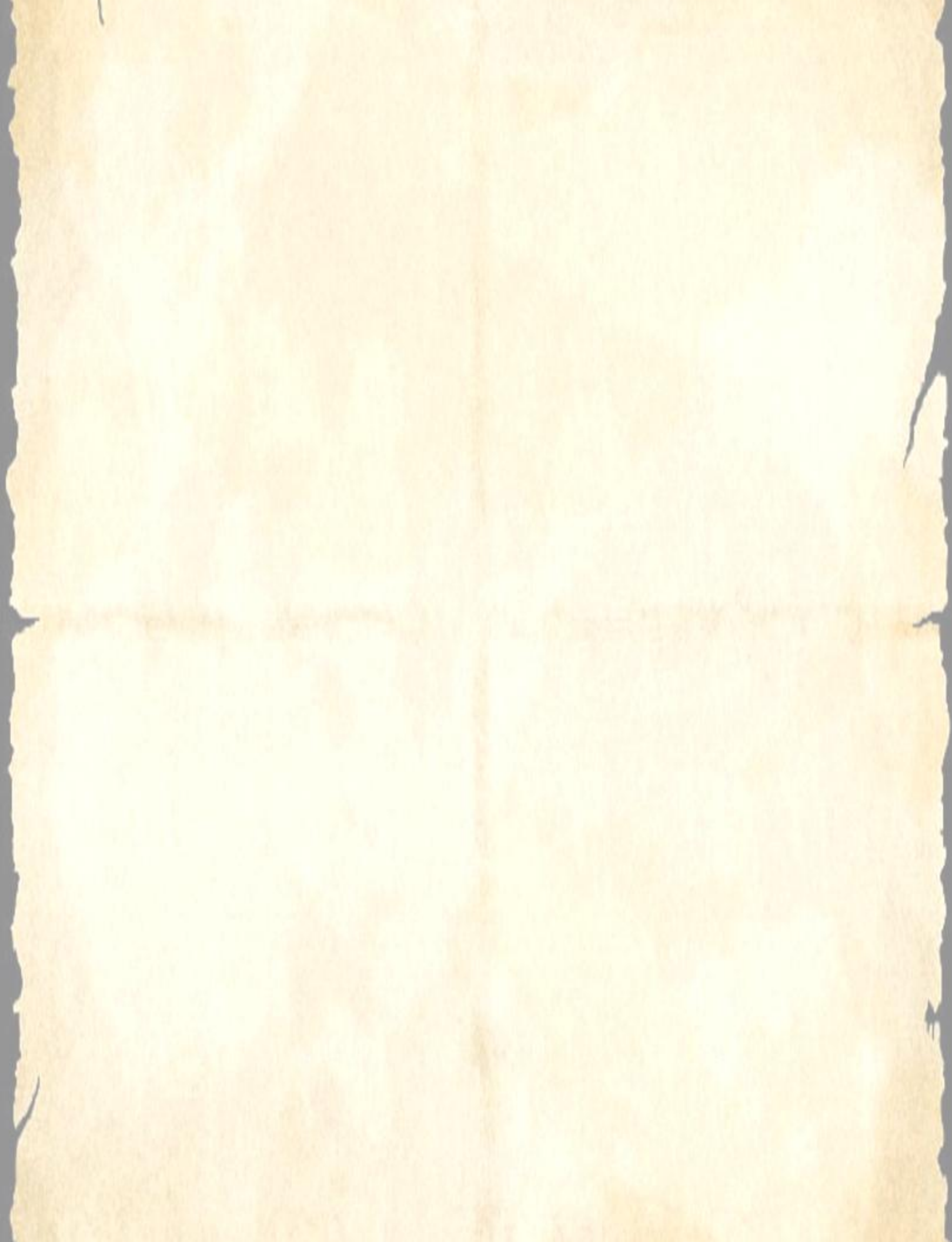
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## The Aurebesh

								
Aurek (a)	Besh (b)	Cresh (c)	Dorn (d)	Esk (e)	Forn (f)	Grek (g)	Herf (h)	Isk (i)
								
Jenth (j)	Krill (k)	Leth (l)	Mern (m)	Nern (n)	Osk (o)	Peth (p)	Qek (q)	Resh (r)
								
Senth (s)	Trill (t)	Usk (u)	Vev (v)	Wesk (w)	Xesh (x)	Yirt (y)	Zerek (z)	Cherek (ch)
								
Enth (ae)	Onith (eo)	Krenth (kh)	Nen (ng)	Orenth (oo)	Shen (sh)	Thesh (th)	(.)	(.)
								
(?)	(!)	(:)	(;)	(-)	(")	(")	(')	(')
								
(())	(())	(/)	(Credits sign)					

**Note:** Horizontal lines are provided to show position of marks relative to top edge and baseline of letters.