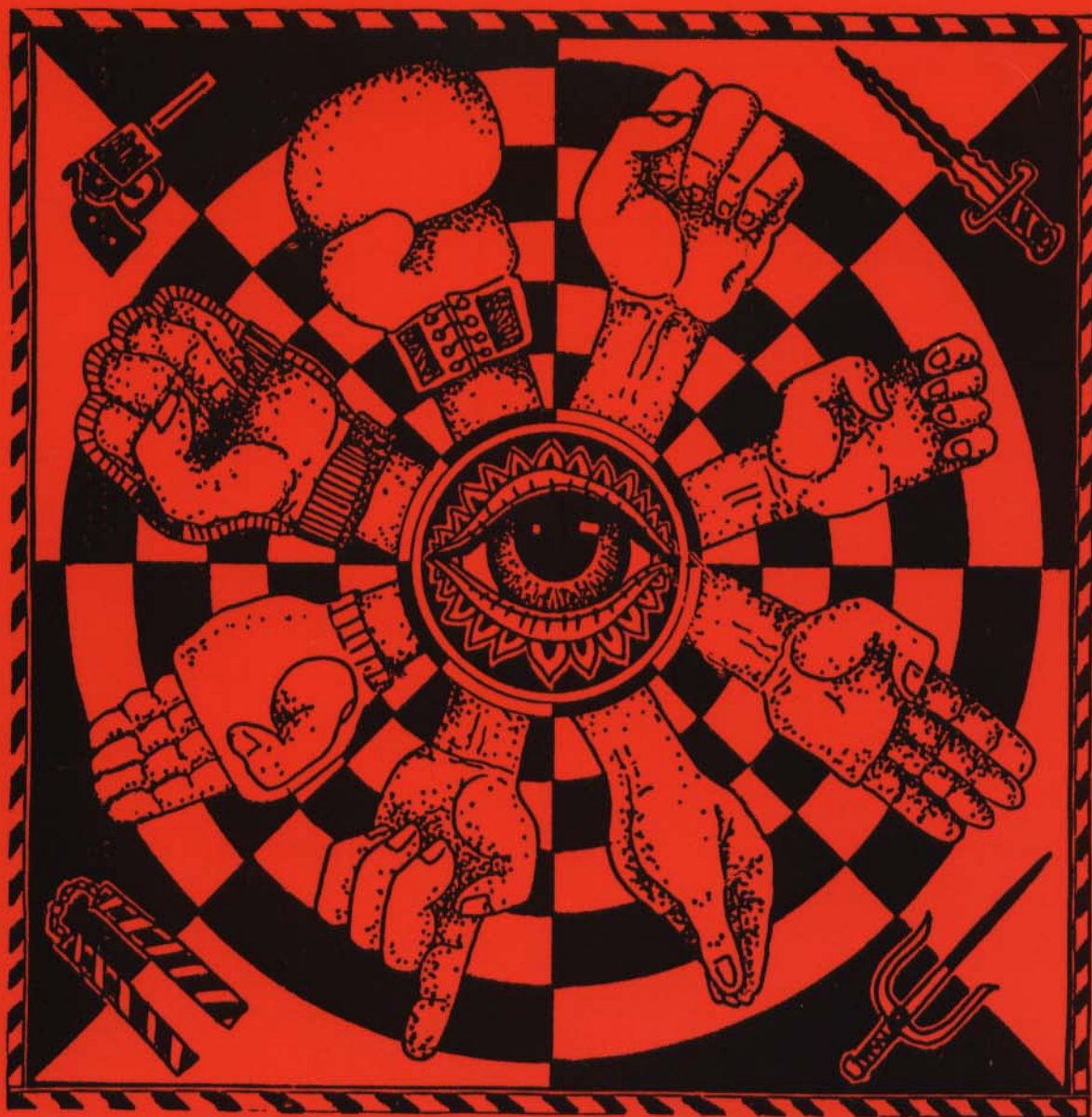


**AN OVERVIEW OF**



**MARTIAL  
ARTS**

**Chris Traish & Leigh Olsson**

**AN**  
**OVERVIEW**  
**OF**  
**MARTIAL ARTS**

By  
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**Published by Christopher Traish**

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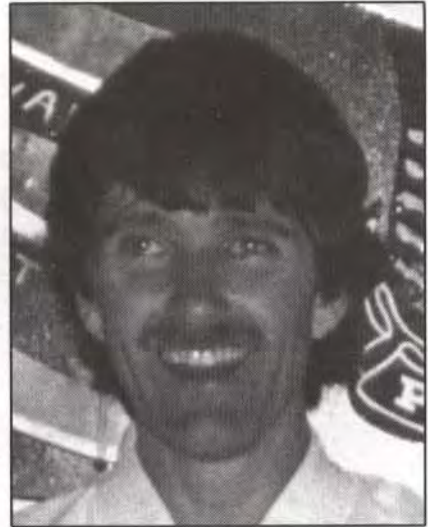
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# PRELIMINARY

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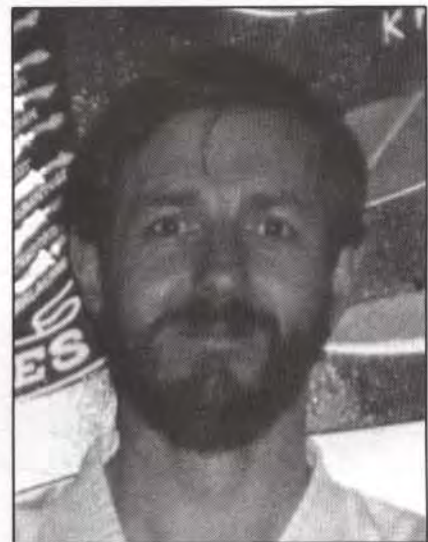
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We would like to acknowledge the assistance of Michael D'Arcy, Jeff Allen, Warwick O'Brien, Ilona Banks, Sensei Jeff Traish (chief Instructor of ARJUKEN Karate). Ron Bennett President of The Australian Kendo Remei, Wal Missingham President of The Federation of Australian Kung-Fu Organisations, and Harold Baldry.

## **DISCLAIMER**

The Authors of this book present it as a guide to the development of skills and understanding in this Martial Arts. It is presented in a spirit of goodwill, not as a guide on how to injure or damage others. We also suggest that the greatest care be taken in training so that you or your training partner are not injured.

# DEDICATION

## CHRIS TRAISH

I would like to dedicate this book to my wife Deborah and my seven children Renee, Kathryn, Paul, John, Jason, Natasha and Samuel.

Also my teachers Albert Urbiztondo, Grandmaster Ernesto Presas, Ron Bennett, Don Miller, Master Cristino Vasquez, Master Pepe Yap, Master Samuel Dulay, Master Renee Tongson and Jeff Traish.

To all who search for their own truth.

## LEIGH OLSSON

This book is dedicated to Lorraine, Rebecca and Sven. They, uncomplainingly, put up with an irascible martial artist who doesn't spend as much time with them as he should. I am forever grateful.

I would also like to thank my instructors, especially Chris, and my students.

We would both like to acknowledge the efforts and support of the following Martial Artists

Jeff Allen	Darren Flynn	Ian Menzies	Duane Wilson
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Mark Ahern	Paul Gifford	Rebecca Olsson	Gavin Wright
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Anthony Dingemans	Stephen Meakes	Allan Trethaway	
Karla Edwards	Sue McConnachie	David Ward	
Essi Fard	Bill McConnachie	Joe Wrona	



## **Grandmaster Ernesto Presas**

Founder and President:

International Philippine Martial Arts Federation  
Arjuken Karate Association International  
Modern Arnis Association of the Philippines International  
Philippine Kendo Federation.

I would like to congratulate the authors of this book on bringing together all the martial arts in a simple and readable form.

The world of martial arts is beginning to appreciate the large variety of arts from all the different countries. This book covers the basic scientific principals of all the arts.

I would recomend this book to beginners and to experienced martial artists alike.



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# CHAPTER 1.

## INTRODUCTION

The study of the various martial arts is as old as history. Great warriors are recorded in the oldest Egyptian and Chinese histories dating back more than 5000 years. Many of the skills these warriors possessed would be readily recognisable to today's martial artists.

The first martial artists were Noblemen or professional soldiers. They were people who, because they had an independent income, free time and were not tied down to a farm had the time to develop the skills that distinguished them from the common farmers, labourers etc. who were the early equivalent of "cannon fodder".

Early martial artists had a general knowledge of fighting arts but tended to specialise ( e.g. swordsman, archer, spearsman, slinger ) as even from very early times the variety of skills required to become expert in all weapons was too large for one person to acquire. This specialisation has persisted down to today to modern soldiers who specialise as infantry, artillery, tankers etc. This specialisation has also persisted with empty handed and traditional weapon Martial artists who, even today, specialise in either striking arts (karate, Kung-fu), grappling arts (Judo, Aikido, Ju-jitsu) or traditional weapons arts (Kendo, Arnis, Naginata-do) with very little knowledge of the other groups of martial arts.

A few styles ( e.g. Arjuken Karate from the Philippines, Kajukenbo from the U.S.A., Hapkido from Korea and Ninjutsu from Japan ) have attempted to blend the striking, grappling and weapon arts into single comprehensive fighting arts but they are battling against the massive inertia of traditional fighting systems that resist change.

The authors of this book strongly believe that many of the skills required for the mastery of various martial arts systems are transferable and there are many common underlying principles. Weapons skills develop swift reactions and distancing skills. Grappling skills develop strength and aerobic fitness while striking skills develop spirit, strength and flexibility. The authors believe that no one martial art holds all the answers to effective self defence. The kicker may be in real trouble if he is attacked in a confined area where he cannot use his kicking skills, the grappler may be in trouble if he is attacked with a weapon.

Useful techniques may be extracted from any martial art. To cover a wider variety of self defence applications more than one martial art should be studied. These arts should cover the striking arts, weapons arts and grappling arts. You may want to specialise in one of these arts but you should, at least, have a working knowledge of the others.

Today the Martial Arts have three main categories:-

- \* SELF DEFENCE
- \* SPORT and
- \* TEACHING

Chapters 2-17 will deal with Self Defence.

Chapters 21 on Sport.

Chapter 22 on Teaching.

The Chart Chapter 2 shows all possible self defence categories.

Chapters 3-5 will deal with the basis principles of all the Martial Arts.

Chapters 6-17 will deal in more detail with the different categories of Martial Arts.

If you already have practiced some form of Martial Art please add or subtract from your section of this Book according to your knowledge and please gain some insight into other fields of arts as they all have their place.

NOTE :- you will find that in this book we have repeated ourselves in different chapters where there are similar characteristics for different weapons groups. This was a conscious decision because we wished each chapter to be self contained. We both find few things more irritating than " see p. 121 " or " refer to Ch. 12 " notes through a book. If you wish to work on a specific chapter you can do so without these interruptions.

## CHAPTER 2

### CHARTS

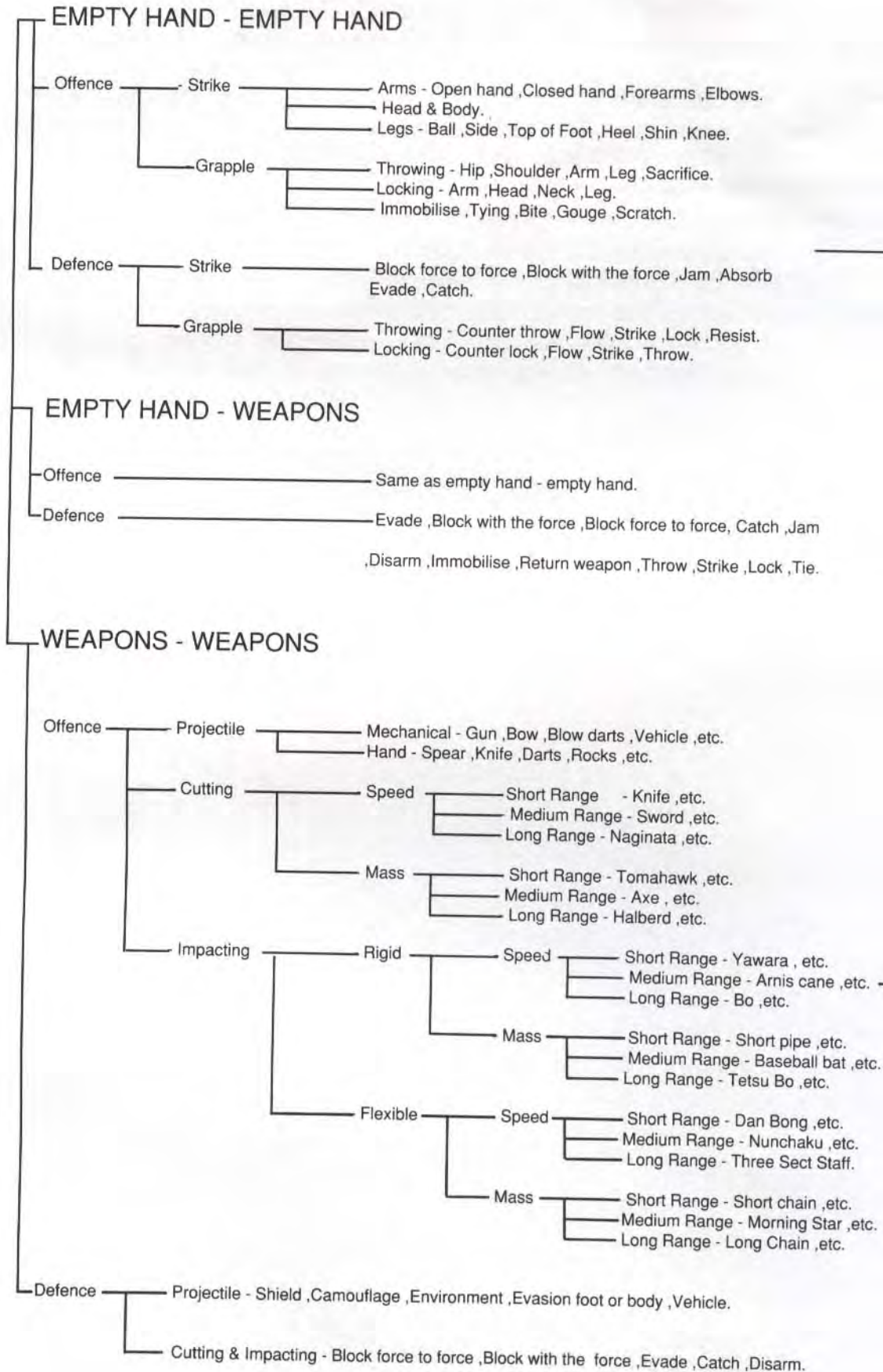
#### **CHART 1 - Overview of Martial Arts.**

This chart demonstrates all the possible combinations in empty hand vs. empty hand, empty hand vs. weapons, weapons vs. empty hand and weapons vs. weapons self defence. It also demonstrates the peripheral qualities in empty hand and weapons self defence.

To simplify the chart we have split it into two and included the more detailed halves below.

# CHART 1.

## AN OVERVIEW OF MARTIAL ARTS



## Peripheral Qualities Empty Hand

Fitness - aerobic - anaerobic  
 Timing - rhythm of fighting - training - experience  
 Distance - of individual/appropriate technique  
 Strength - physical and mental  
 Speed - fast or slow  
 Reflex - natural or trained  
 Composure - trained, natural or experience  
 Accuracy - knowledge of targets & appropriate weapon  
 Selection - of appropriate technique  
 Legal - ramifications - appropriate response  
 Balance - physical, mental and technical  
 Flexibility - physically, mentally and technically  
 Feints - defensive and offensive  
 Attitude - aggressive/non aggressive, passive/non passive  
 Physical differences - big/small, tall/short, strong/weak  
 Clearing - clear defence for follow up  
 Direction & height - of technique delivery  
 Kiai - shout

## Peripheral Qualities Weapons

Efficiency - of weapon - re-load, damage caused  
 Characteristics - distance, target areas, re usability  
 Environment - water, rain, bush, jungle  
 Distance - optimum  
 Skill - of user  
 Confidence - of attacker and defender  
 Knowledge - of weapons  
 Awareness - before, during and after attack  
 Improvise - tent pole/bo, keys in sock/nunchaku  
 Legal - less relevant as you could be dead

## CHART 2 - Empty Hand Self Defence.

The study of self defence in the martial arts can be as simple or as complicated as you want it to be.

At it's simplest there are only five ways you can be attacked;

- with the attackers lead hand.
- with the attackers rear hand.
- with the attackers lead leg.
- with the attackers rear leg.
- with the attacker grappling with you.

Picture it, you are a Karate man and you are walking down a dark alley when a threatening figure looms out of the darkness ahead of you and begins a series of elaborate Kung-Fu postures and stances. Your initial response, being totally unfamiliar with Kung-Fu, is "shit, what the hell is he going to do?". But think about it, what can he do? In spite of postures, kiais, feints and verbal threats he can only attack you in 5 ways, with lead hand, rear hand, lead leg, rear leg or grapple. Now this sounds obvious but it's surprising how many martial artists don't think of attacks in this way and are intimidated by something they haven't seen before and are therefore at an initial mental disadvantage.

Now, temporarily ignoring grappling, we can make empty hand self defence slightly more complicated by increasing the range of options of striking. Each strike, be it with lead hand, rear hand, lead leg or rear leg, can be either straight or circular. A straight hand strike, as the name suggests, moves in a straight line as it is executed e.g. a jab or a reverse karate punch. A circular hand strike moves in a curved trajectory e.g. a hook or uppercut punch, a knifehand strike. A straight leg strike might be a front or side kick and a circular leg strike a roundhouse or spinning kick. Grappling can also be divided into sub groups : locking, throwing and head butting (included in grappling because of the close range required in execution). So, initially we had 5 ways of attacking and now we have 11.

The next step in increasing complexity is to divide the straight or circular strikes into striking area variations (i.e. the part of the strikers body that impacts on the opponent). Thus hand strikes now include single knuckle strikes, knife hand strikes, finger strikes, ridge hand strikes etc., and leg strikes include front kicks, knee strikes, axe kicks, spinning kicks etc. (for fuller details see Chart #1) as you can see there are now 23 lead hand striking variations, 23 rear hand striking variations, 47 lead leg striking variations, 47 rear leg striking variations, 44 locking variations, 38 throwing variations and one head butt to give a possible 222 ways of attacking. You may well suggest that there are other hand, foot, throwing and locking variations that we haven't mentioned and you are certainly right but exact numbers aren't important, the principle is.

The next step up in complexity is to consider blocking. There are 6 basic ways of blocking :

- Force to force
- With the force
- Jamming
- Absorbing
- Evading
- Catching

These 6 blocking methods can easily be further divided into more specific blocks and counters for throws and locks but at the moment we won't do this.

## The Equations

If we consider a basic 2 step attack, 2 blocks and 1 counter-strike the total number of possible combinations is:

$$222 \times 222 \times 6 \times 6 \times 222 = 393,877,728 \text{ combinations}$$

If you executed 6 combinations per minute (1 every 10 seconds), 24 hours a day, it would take 125 years to run through all possible combinations.

If we then consider other variables :

- \* Height of the attack - low, mid, high.
- \* Specific target areas - e.g. a high punch to the head area may impact on the teeth, nose, temple, mastoid bone, eyes, base of skull, jaw, throat etc.
- \* Direction of the attacker - in front, behind, to the side.
- \* Direction of the attack - if the attacker is in front of the defender the attack can come from the front, either side or even behind (a spinning kick may hook around and hit from behind).
- \* Feints.
- \* Speed of attack.
- \* Combination attacks, blocks and counters.
- \* Distance the attack starts from the defender. then the total number of variations tends toward numbers in the millions of billions, numbers so large as to be meaningless.

What then, you ask, is our point in this exercise ? The point is a simple one. As you have seen, the martial arts ARE as simple or as complicated as you want to make them. We believe that many people complicate the martial arts to bolster their own egos. We've all seen the sensei with the "I can teach you 500 different methods of self defence" and he can, but as you've seen even 500 methods is a drop in the bucket in the almost infinite variety of martial arts. What he should be teaching is not specific methods but PRINCIPLES of martial arts. Let the student develop his own specific methods based on his own circumstances, flexibility, strength, physique, preferences and skills. Let the student build his martial arts specifics (with the guidance of his sensei) on the foundation of basic principles taught to him by the Sensei.

While only continuous training can hone martial arts skills to high levels an understanding of the basic principles of either empty hand self defence or weapons skills can greatly accelerate learning and reduce the time spent practicing incorrect technique.



## CHART 2. POSSIBILITIES OF ATTACK AND COUNTER EMPTY HANDED

STRIKING LEAD or BACK HAND		LEAD or REAR LEG	
Technique	Direction	Technique	Direction
<b>Open hand</b>		<b>Basic Kicks</b>	
Spear hand	S.	Groin kick	U.
Knuckle fist	S,U,I,O.	Front kick	S,U.
2 - finger	S.	Side kick	S,B,U,D.
Chicken beak	S,U,D.	Roundhouse	I,O.
Tiger claw	D.	Hook	I,O.
Single knuckle	S,I,O.	Axe	D.
Thumb	S,I,O.	Heel	S,U,D.
Knife hand	S,B,U,D,I,O.	Crescent	I,O.
Slap	B,U,I,O.	Reverse Crescent	I,O.
Ridge hand	B,I,O.	Knee	S,U,D,I,O.
Palm heel	S,B,D	Shin	S,U,I,O.
Ox hand	B,U,I,O.	All the Above Stepping	
Tiger mouth	S.	All the Above Leaping	
Knuckle drag	D.		
<b>Closed Hand</b>		<b>Flying</b>	
Jab or Cross	S.	Front	S.
Upper cut	U.	Side	S.
Hook	I,O.	Round House	I,O.
Inverted punch	S,U.	Hook	I,O.
Back fist	S,D,I,O.	Crescent	I,O.
Spin back fist	I,O.	Reverse Crescent	I,O.
Forearm	S,B,U,D,I,O.	Heel	S.
Elbow	S,B,U,D,I,O.	Axe	D.
Head Butt	S,B,U,D,I,O.		
		<b>Sweeps</b>	I,O.

STRIKING TARGETS	
Straight (S)	-Ankle,Shin,Knee,Thighs,Groin,Coccyx,Stomach,Spine,Belowchest,Chest,ShoulderBlades,Throat,Neck,Chin,Mouth,Nose,Eyes.
Back (B) -	Same as Front.
Up (U) -	Groin,Chin,Nose,Arms.
Down (D) -	Top of Head,Collar Bones,Nose,Trapezius,Arms,Knee Caps.
Inside & Outside (I,O) -	Ankle,Calves,Knee,Eyes,Kidneys,Ribs,Throat,Ears,Temple,Arms.

- THROWS ——— Hip,Shoulder,Hand,Foot,Sacrifice.
- LOCKS ——— Arms,Head,Legs,Body.
- DEFENCE ——— Absorb,Jamming,Evade,Catching,Block with the Force,Block Force to Force.

STAGES		
Single attack -	Single Defence -	Single Counter.
Single Attack -	Single Defence -	Combination Counter.
Combination Attack -	Combination Defence -	Single Counter.
Combination Attack -	Combination Defence -	Combination Counter.

VARIATIONS		
Direction of attack	Direction of attacker	Speed of the attack
Timing	Clearing of defences	Physical differences
Attitude	Distance	Combinations

### CHART 3 Weapons Self Defence.

This chart is an enlargement of the weapons section of Chart-1 and, for the purposes of learning or teaching, divides weapons into various sub-groups. We have included in the weapons section hand held weapons that might be available to martial artists. For obvious reasons we have not included sophisticated military weapons, so if you own a stealth fighter or a tactical nuclear weapon you are out of luck here.

The first big division of weapons is into :

#### A) Projectile Weapons.

These are weapons where part or all of the weapon is fired or thrown at the opponent. These weapons may be Chemically powered (pistol, rifle or shotgun), Mechanically powered (bow, crossbow, blowgun) or Human powered (throwing spear, throwing knife, Ninja star or rock).

The authors have included a chapter on Projectile weapons for the sake of completeness but freely admit a lack of experience (much of it due to legal constraints) in this field. Certainly as regards firearm self defence realistic training can only be obtained from the Army or Police (or people trained by them).

#### B) Non Projectile Weapons.

These are the hand held weapons and include most of the traditional martial arts weapons. Most of our work will be about them.

We believe that all hand held non-projectile weapons can be described by 4 sets of divisions:

i) Short, Medium or Long Range. A simple and obvious division. An example of a short range cutting weapon is a knife, medium range a sword and long range a naginata or glaive.

ii) Rigid or Flexible. Again a simple division. The weapon is simply rigid when it is used (stick, bo, sai or sword) or flexible (nunchaku, 3-sectional staff or chain). Flexible weapons may be hinged i.e. have a short flexible link between two or more rigid pieces (e.g. Nunchaku), completely flexible (e.g. Chain) or be rigid at one end and flexible at the other (e.g. Morning Star).

iii) Speed or Mass Based. Weapons can be either high SPEED and low mass or high MASS and lower speed. Two similar weapons, one speed and one mass based might be a rattan stick (speed) and an iron pipe (mass). This particular division, more than the others, lends itself to a blurring of the division between speed and mass. At what weight does a wooden stick stop being a speed weapon and become a mass weapon? Based on how you use it, you must decide for yourself.

iv) Cutting or Impacting. All weapons gain their effect by either cutting (or stabbing) like a knife, a sword or an axe or by impacting upon the opponent like a pole, a chain or a stick.

All hand held non projectile weapons can be described by these 4 groups. Thus a sword is a medium range, rigid, speed, cutting weapon. A 3-sectional staff is a long range, flexible, speed, impacting weapon. At this point see if you can classify some of the weapons you use commonly. These classifications are interesting and they also have a point. You can reduce a list of hundreds or even thousands of various weapons (see Stones "Glossary of Arms and Armour") to 24 groups of weapons, the contents of each one having similar characteristics. The short range, rigid,

speed, cutting group consists mainly of knives and is huge, there are thousands of knife designs, but they can only cut or stab and the principles of use are the same. Sometimes even different groups may have similar characteristics. The rigid, mass, cutting weapons (e.g. Short range Tomahawk, Medium range axe or long range war axe) all have similar properties.

Thus while there are thousands of different weapons a knowledge of 12 - 15 will carry across to nearly all of them, and while you may not be expert you should be able to pick up any weapon, analyse its properties and use it with a passable degree of skill.

### **The Principle of Offensive Technique**

It is to choose the appropriate technique and power to cause the appropriate damage or to control your opponent.

### **The Principle of Defensive Technique**

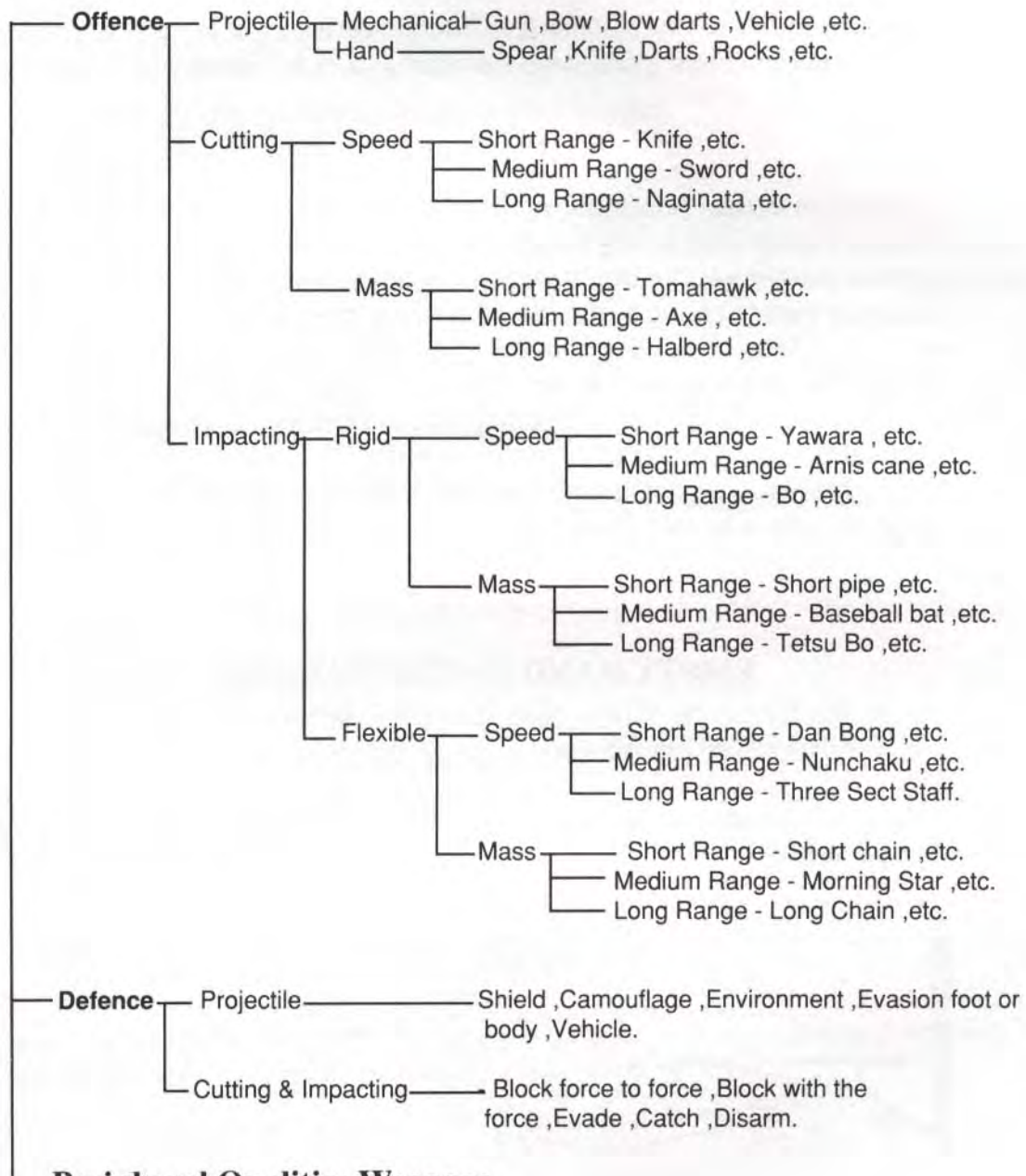
Is to suffer the least amount of damage to yourself or those whom you are protecting and to position yourself to a position of advantage.

## **QUESTIONS TO ASK YOURSELF IN REFERENCE TO THE CHART**

1. How complete is your training?
2. Do you specialise or generalise?
3. What are the advantages and disadvantages of specialising and generalising?
4. How could you set out this Chart differently?
5. Which skills do you consider take the longest to develop?
6. Which skills do you consider transferable?
7. Can you see your art in its simplest and its most complicated form?
8. What percentage of your time do you spend on:- Self Defence, Sport, Leisure, Discipline.
9. What percentage of time do you spend on:-Weapons, Striking, Grappling
10. On what basis do you come to your decisions on the above questions?
11. Do you question yourself honestly about what you do?

## CHART 3

### WEAPONS - WEAPONS



### Peripheral Qualities Weapons

Efficiency - of weapon - re-load,damage caused  
 Characteristics - distance,target areas,re usability  
 Environment - water,rain,bush,jungle  
 Distance - optimum  
 Skill - of user  
 Confidence - of attacker and defender  
 Knowledge - of weapons  
 Awareness - before,during and after attack  
 Improvise - tent pole/bo,keys in sock/nunchaku  
 Legal - less relevant as you could be dead

## CHAPTER 3

### OFFENSIVE PRINCIPLES.

The Fundamental Principle of Offensive Technique is to choose the appropriate technique and power to cause the appropriate damage or to control your opponent.

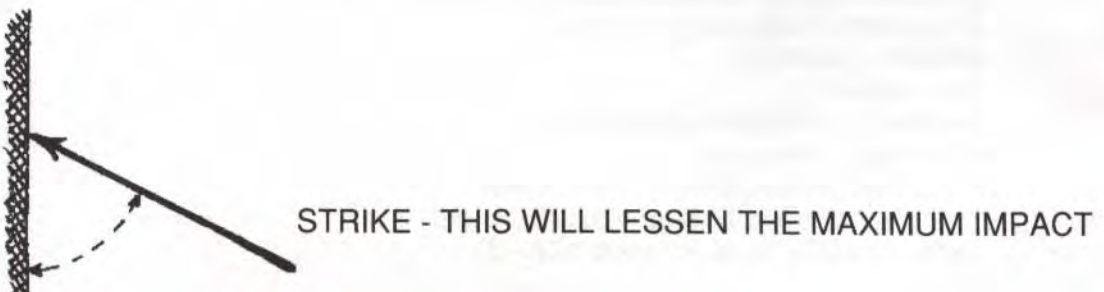
There are certain principles in offensive techniques that transcend style. They are true no matter what empty hand style you study or what weapons you use. These principles usually involve the basic laws of physics and basic anatomical concepts. Obvious as these concepts are, they are often forgotten in training and flawed techniques are practised. An example of this is impacting at 90 degrees to the target. The laws of physics clearly state that this will give the maximum force impacting on the target and yet many martial artists, especially with their kicks, strike their opponent at a glancing angle and reduce the force of the impact.

Many martial artists also limit themselves in their training and don't realise their full range of options in both defensive or offensive principles.

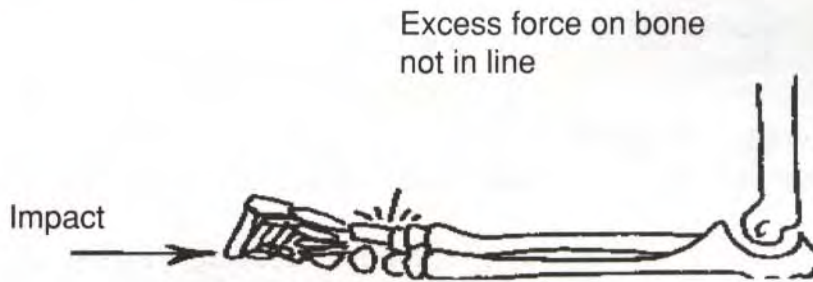
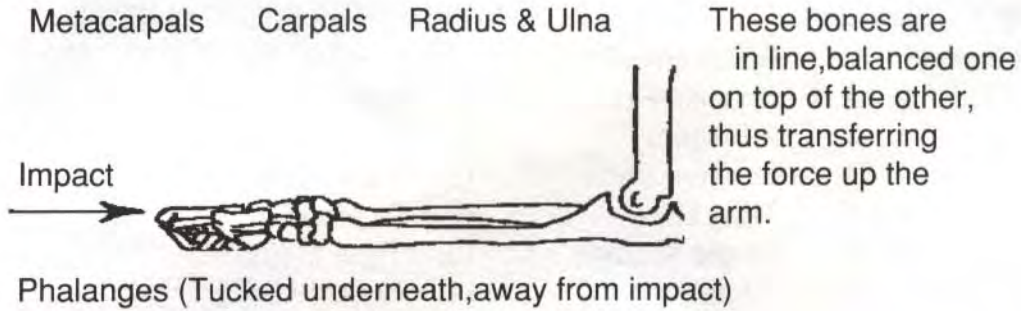
### EMPTY HAND TO EMPTY HAND

#### 1. STRIKING PRINCIPLES

(a) You must endeavour to have your striking technique impact with the desired target at 90 deg. angle.



(b) You must keep the bones of the limb involved in the strike in line.

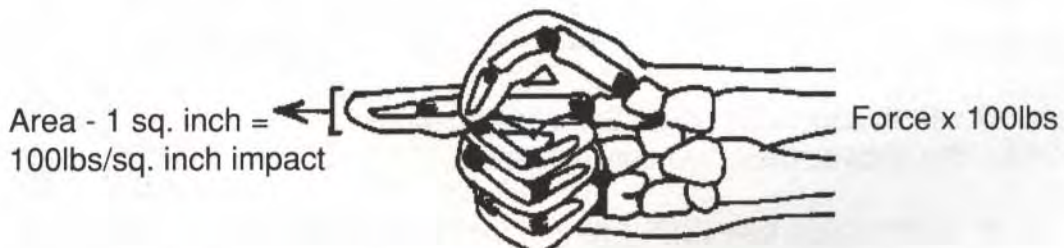


The Phalanges will now take the impact - forcing the carpals to over-extend - possibly breaking or dislocating.

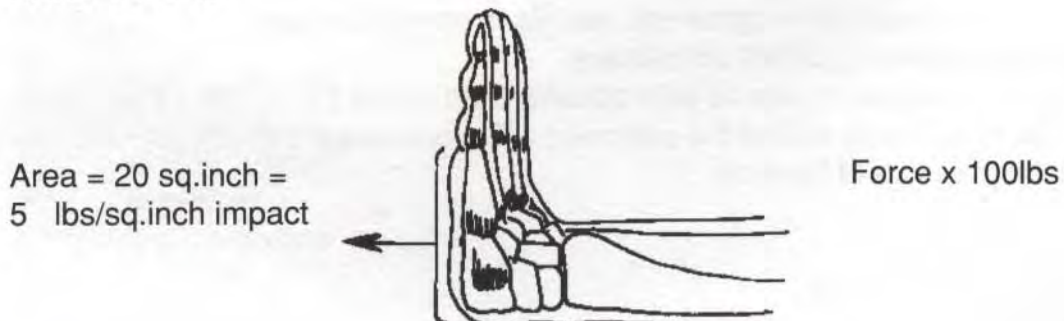
(c) You must choose the appropriate striking technique for the specific and appropriate target.

(d) Keeping in mind the first 3 principles, you must impact with the smallest surface area possible, thus producing more force per square inch.

### FINGER STRIKE



### HAND STRIKE



## SPECIFIC STRIKING TECHNIQUES

### ARMS

Open Hand	1.	Spear Hand	8.	Knife Hand
	2.	Knuckle Fist	9.	Slap
	3.	2-Fingers	10.	Ridge Hand
	4.	Chicken Beak	11.	Palm Heel
	5.	Tiger Claw	12.	Ox Hand
	6.	Single Knuckle	13.	Tiger Mouth
	7.	Thumb	14.	Knuckle Drag
Closed Hand	1.	Jab	4.	Inverted Punch
	2.	Upper Cut	5.	Back Fist
	3.	Hook	6.	Spinning Back Fist

Forearm (1)    Elbow (2)    Head (3)  
 Total 23 x 2 Both Hands = 46                      (See Specific Equation)

LEGS	Basic	Stepping	Leaping	Flying
<b>Ball of Feet</b> Front Kick	1	1	1	1
Roundhouse Kick	2	2	2	2
Heel Hook Kick	3	3	3	
Axe Kick	4	4	4	3
Heel Kick	5	5	5	4
Back Kick	6	6	6	
<b>Side of Foot</b>				
Side Kick	7	7	7	5
Crescent Kick	8	8	8	6
Reverse Crescent Kick	9	9	9	7
Sweep - Inside	10			
Sweep - Outside	11			
<b>Top of Foot</b> Groin Kick	12	10	10	
Shin	13	11	11	8
Knee	14	12	12	9

Total 47 x Both Legs = 94 (See Specific Equation)

NOTE: The above strikes are only examples.

### 2. THROWING PRINCIPLES.

(a) Keep the centre of gravity of the thrower below that of the person being thrown. By lowering the centre of gravity in a basic hip throw the opponent is lifted with the legs not the weaker upper body.

(b) Don't resist your opponent, use his force against him. If your opponent pushes give way and pull him off balance.

(c) The closer you are to your opponent the easier it is to throw him.

(d) Apply locks so that the opponent will overbalance themselves when trying to relieve the pressure of the lock.

(e) Strike above or below the opponents centre of gravity so that they rotate around that centre of gravity and fall.

(f) Throw the opponent in the direction they are already moving. This adds the force you apply to him to the force he has already expended to move in that direction.

## SPECIFIC THROWING TECHNIQUES

### HIP THROWS

#### Hand Variations

1. Half Hip.
2. Basic Hip.
3. Inner Belt.
4. Armpit.
5. Outer Belt.
6. Neck.

#### Foot Variations

7. Spring Hip.
8. Sweep Loin.
9. Inner Thigh.
10. Loin Wheel

#### Variations from behind.

11. Flip.
12. Reverse Neck.
13. Rear Lift.

### SHOULDER THROWS

14. Reverse Shoulder.
15. Shoulder Basic.
16. Winding Shoulder.
17. Drop Shoulder.
18. Shoulder Wheel
19. Leg Lift.

### HAND THROWS

20. Lift and Pull.
21. Tackle.
22. One Leg.
23. Wrist.
24. Fig 4.
25. Arm Flip. (inside & outside)

### FOOT THROWS

26. Sweep.
27. Reap.
28. Trip.
29. Stomp.

### SACRIFICE THROWS

#### Side Hand Variations

30. Wind and Reap.
31. Drop Wind.

#### Front Hand Variations

32. Rice Bale.



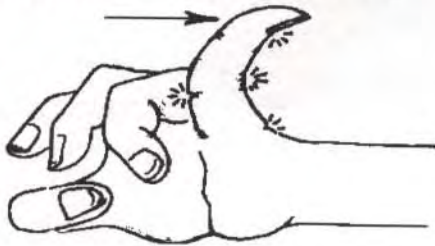
- 33. Hand Scissors.
- 34. Drop Back.
- Foot Front Variations
- 35. Stomach.
- 36. Side Stomach.
- Foot Back Variations
- 37. Reap and Fall.
- Foot Side Variations
- 38. Side Trip.

Total 38 = See Specific Equation.

### 3. LOCKING PRINCIPLES

- (a) Is to take any joint past it's normal range of movement.
- (b) Is to take any joint in the reverse of it's normal range of movement.

#### EXAMPLE - FINGER LOCK



To force the Phalanges in the reverse of their normal range of movement.



To force the Phalanges past their normal range of movement

#### SPECIFIC LOCKING TECHNIQUES

##### ARM LOCKS

- |                        |                         |
|------------------------|-------------------------|
| 1. 2 Lock              | 10. Finger Crush        |
| 2. Wrist Lock Up       | 11. Rising Elbow Bar    |
| 3. Wrist Lock Down     | 12. Rolling Elbow Lock  |
| 4. Twisting Wrist Lock | 13. Rolling Wing Lock   |
| 5. Inside Arm Twist    | 14. Lowering Elbow Lock |
| 6. Outside Arm Twist   | 15. Shoulder Bar        |
| 7. Thumb Break         | 16. Hammer Lock         |
| 8. Finger Break        | 17. Figure 4 Lock       |
| 9. Thumb Crush         |                         |

## HEAD LOCKS

- |                       |                        |
|-----------------------|------------------------|
| 1. Larynx Crush       | 7. Sleeper Choke       |
| 2. Head Twist         | 8. Bar Choke           |
| 3. Forward Neck Crank | 9. Bar Jaw             |
| 4. Wing Choke         | 10. Bar Nose           |
| 5. Half Nelson        | 11. Eye Pressure       |
| 6. Full Nelson        | 12. Reverse Neck Crank |

## LEG LOCKS

- |                                 |                        |
|---------------------------------|------------------------|
| 1. Foot Split                   | 9. Double Ankle Lift   |
| 2. Side Split                   | 10. Boston Crab        |
| 3. Toe Wrench                   | 11. Self Lock Figure 4 |
| 4. Outer Step-Over<br>Toe Hold  | 12. Figure 4 Lock      |
| 5. Inside Step-Over<br>Toe Hold | 13. Calf Pressure      |
| 6. Knee Bar                     | 14. Ankle Lock         |
| 7. Patella Dislocation          | 15. Heel Lock          |
| 8. Single Ankle Lift            |                        |

Total 44 (See Specific Equation)

NOTE: The above locks are only examples and each can be performed in a number of different ways.

## EMPTY HAND TO WEAPONS

The same offensive principles apply with Empty Hand to Weapons, as in Empty Hand to Empty Hand - as discussed in the previous section, being mindful to the weapon in possession of your opponent.

## WEAPONS TO WEAPONS

### 1. PROJECTILE WEAPONS PRINCIPLES MECHANICAL AND HAND

(a) Taking into account the type of weapons and the users ability, you must learn the optimum distance to use the weapon.

For Example - It is possible to disarm a gun if it is at arms length, but at 10 feet or more, it becomes impossible, unless the opponent is a terrible shot or has no interest to use it.

- (b) You must be aware of the stopping power of the different weapons.
- (c) You must be aware of the appropriate target areas of the weapons.

## **SPECIFIC PROJECTILE WEAPONS TECHNIQUES**

### **MECHANICAL and CHEMICAL**

1. Practice the specific optimum range of the weapon.
2. Practice accuracy.
3. Practice against moving and stationary targets.
4. Practice firing from different stationary positions.
5. Practice firing from different moving positions.
6. Practice reloading.
7. Practice as many different types of weapons as possible.
8. Study the stopping power of different weapons.

### **HAND**

1. All of the above.
2. Exercise - muscle strength and flexibility involved.
3. Exercise correct technique for each weapon.

### **CUTTING WEAPONS PRINCIPLES**

1. Practice the specific optimum range of the weapon.
2. Practice accuracy.
3. Practice against moving and stationary targets.
4. Excess force is not required in comparison to impacting weapons.
5. Be aware - slashing and stabbing tends to leave the arms exposed.
6. Stabbing requires more accuracy than slashing.

### **SPECIFIC CUTTING WEAPONS TECHNIQUES**

1. Same as all the specific techniques involved in Projectile, Mechanical and Hand.
2. Try to cut the weapon carrying arm of the opponent, thus making it harder for them to attack you.
3. When slashing, try to cut the major blood carrying veins or arteries, i.e. inside of arm, rather than outside of arm.

### **IMPACTING WEAPONS PRINCIPLES**

#### **RIGID**

1. Practice the specific optimum range of the weapon.
2. Practice accuracy.
3. Practice against moving and stationary targets.
4. To ascertain the weapons speed or mass orientated and use it accordingly.
5. The maximum velocity is achieved at the end of the weapon.

#### **FLEXIBLE**

1. Same as above.
2. These weapons tend to generate more power than rigid types, but are harder to control and reload.

### **SPECIFIC IMPACTING WEAPONS**

1. Same as all the specific techniques involved, in Project, Mechanical and Hand.

## CHAPTER 4

### DEFENSIVE PRINCIPLES.

The Fundamental Principle of Defensive Technique is to suffer the least amount of damage to yourself or those whom you are protecting and to position yourself to a position of advantage.

There are certain principles in defensive techniques that transcend style. They are true no matter what empty hand style you study or what weapons you use. These principles usually involve the basic laws of physics and basic anatomical concepts. Obvious as these concepts are, they are often forgotten in training and flawed techniques are practised. Also many martial artists limit themselves in their training and don't realise their full range of options in both defensive or offensive principles.

The following principles cover broad groups and allow a wide range of techniques within each group. An example of this is blocking force to force, where in this group there are upper, inner, outer, lower and knife hand blocks in karate styles only and undoubtedly others in other martial arts.

### EMPTY HAND TO EMPTY HAND

#### DEFENCE AGAINST STRIKING

There are 6 Basic Methods:-

1. Block force to force.
2. Block with the force.(Parry)
3. To Jam.
4. To Absorb.
5. To Evade.
6. To Catch.

1. To Block force to force

This is to apply a force in the opposite direction to the natural movement of the opponent's strike.

EXAMPLE



A - Right hand punch

B - Right hand forearm block

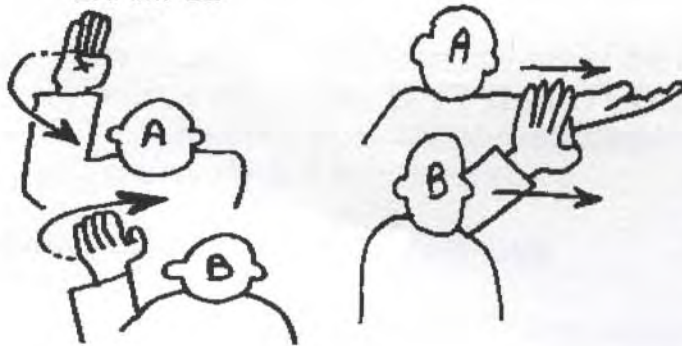
A's right hand punch has a natural movement from right to left.

B's right hand forearm block will redirect A's punch from left to right.

2. Block with the force

This is to apply a force in the same direction as the natural movement of the opponents strike.

EXAMPLE



A - Strike downward to his head of B with his right hand

B - Follows a downward strike with his left hand

A's downward strike has a natural movement of downwards and from right to left.

B's left hand following A's strike downward, redirects it away from B's head in the same direction it was travelling, downward and from right to left.

### 3. To Jam

This is to observe the early stage of a strike and to move some part of your body close to it, so that the strike cannot generate its maximum power.



Front kick generates its maximum power just before the leg is straightened

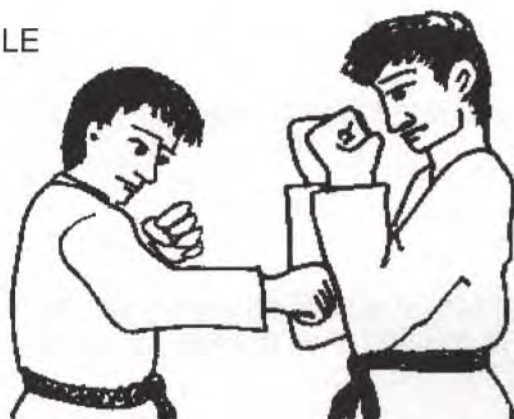
The front kick is prevented from generating its maximum power



### 4. To Absorb

This is to use the large bones and muscles of the body, arms and legs, to take the impact of a strike, rather than the more vulnerable parts, i.e. groin, eyes, face, throat etc.

#### EXAMPLE



Is to absorb the impact of a jab punch onto the forearm

### 5. To Evade

Is to move the body or part thereof, out of the line or range of the strike.

### 6. To Catch

Is to take hold of the strike, thus controlling it.

## DEFENSE AGAINST THROWING

There are 5 basic methods:-

1. Counter Throw.
2. Flow.
3. Counter Strike.
4. Counter Lock.
5. Resist.

### 1. Counter Throw

Once your opponent has commenced to throw you, you must change your direction and lower your centre of gravity below that of your opponent and throw them.

### 2. Flow

(a) Once your opponent has commenced to throw you, you must increase your speed in the same direction that your opponent is trying to throw you, thus disrupting their timing and making their throw ineffective.

(b) To breakfall - is the ability to land correctly when being thrown, thus reducing the amount of damage that you may receive in being thrown.

### 3. Counter Strike

Once your opponent has commenced to throw you, you must apply a strike thus interrupting their throw.

### 4. Counter Lock

Once your opponent has commenced to throw you, you must apply a lock, thus preventing him from throwing you.

### 5. Resist

Once your opponent has commenced to throw you, you resist by dropping your centre of gravity and locking yourself in position thus preventing your opponent from throwing you.

## DEFENSE AGAINST LOCKING

There are 4 Basic Methods:-

1. Counter Lock.
2. Flow.
3. Counter Strike.
4. Counter Throw.

1. Counter Lock

Once your opponent has commenced to lock you, you must move in a direction so as not to antagonise the lock and convert your opponent's lock into a lock against them.

2. Flow

Once your opponent has commenced to lock, you must increase your speed in the same direction that your opponent is trying to lock you, thus disrupting their timing and making the lock ineffective.

3. Counter Strike

Once your opponent has commenced to lock you, you must apply a strike, thus interrupting their lock.

4. Counter Throw

Once your opponent has commenced to lock you, you must throw your opponent, which will cause them to release their lock.

## EMPTY HAND TO WEAPONS

NOTE: The efficiency of the method used will change as to the type of weapon used against you.

1. Evade

Is to move the body or part thereof, out of range or direction of the weapon.

2. Block with the Force

To apply a force in the same direction as the weapon, preferably against the hand or arm, using the weapon.

3. Block Force to Force

To apply a force against the direction of the weapon targeting the hand or arm using the weapon.



## 4. Jam

This is to observe the early stage of weapon strike and to move some part of your body close to it, so that the weapon arm cannot generate any power.

## 5. Disarm

These are empty-handed movements designed to disarm weapons and will change, depending on the different form of the weapon, i.e. long/short, sharp/blunt, rigid/flexible, mass/speed.

## 6. Immobilise

These are techniques designed to prevent the weapon-carrying arm or hand from moving.

## 7. Return the Weapon

These are techniques designed to strike the opponent with their own weapons.

## 8. Throw

Is to throw the opponent before being struck with their weapon.

## 9. Strike

Is to strike the opponent before being struck with their weapon.

## 10. Lock

Is to lock the opponent before being struck with their weapon.

NOTE: All the above can be used in combination, then you can apply No.11.

## 11. TYING

Is to apply different tying techniques as to prevent the opponent continuing to attack you.

## PRINCIPLES OF TYING

1. Tie the limbs separate and then together.
2. Keep knots away from hands.
3. Loop around throat for control.
4. It is preferable to tie hands and feet behind the back.
5. In front, tie hands to neck.

## WEAPONS TO WEAPONS

NOTE: These techniques do not take into account the type of weapons the defender may have in his possession. They are generalisations, as the counter attack then becomes offensive technique, which we have already covered.

### Defense against Projectile Weapons

#### 1. Shield

- (a) Is to protect yourself personally with armour i.e. Helmet, Body Armour etc.
- (b) Camouflage - is to camouflage yourself.
- (c) Or to use the environment to shield or camouflage yourself, i.e. rocks, trees, water etc.

The principles of Camouflage - C.C.C.

Camouflage - Blending - shape, skins, silhouette, surface, shine, sound, smell, shadow, and shifting.

Cover - Physical barrier. shapskin,

Concealment - Optical barrier

#### 2. Evasion

- (a) Is to move the body or part thereof, out of range or direction of the projectile.
- (b) To use a vehicle to escape a projectile.

## Defense against Cutting or Impacting Weapons

NOTE: Whether the weapon is cutting or impacting, the defensive principles are the same.

### 1. Force to Force

Is the same as Empty Hand, except if your weapons mass, speed or edge will allow you to apply a sufficient force against your opponent's striking weapon.

### 2. With the Force

Is to apply a force with your weapon in the same direction as your opponent's weapon strike.

### 3. Evade

Is to move your body or part thereof and your weapon out of the direction and range of your opponent's weapon strike.

### 4. Catch

Is to catch hold of your opponent's weapon, if applicable, or the arm carrying the weapon.

### 5. Disarm

Is to remove your opponent's weapon from their possession.

## BASIC COMBAT ADVICE

- 1) Be aware and alert at all times.
- 2) DON'T PANIC!
- 3) If your opponent pulls a weapon and threatens you don't resist but look for an opportunity to escape or disarm him.
- 4) Run rather than fight.
- 5) No mercy for attackers. Don't give an attacker a chance to attack you a second time.
- 6) If you can, use a weapon (nail file, broken glass etc.) This advice may not be the best legally but in practical terms it is wise.
- 7) There are no rules in combat - anything goes.
- 8) When striking, pick your targets.
- 9) Make each strike the most effective possible
- 10) Use multiple strikes.

## CHAPTER 5

# PERIPHERAL QUALITIES OF THE EMPTY HANDED ARTS

This chapter lists and discusses factors that indirectly effect how well we execute specific techniques.

### 1. FITNESS

#### (a) Aerobic

We require aerobic fitness for training and competing in the grappling arts, and for competing in Boxing or Kickboxing and for training for extended periods against a bag in the striking arts.

#### (b) Anaerobic

We require anaerobic fitness for training in the striking arts, for self defence and empty hand to weapons self defence and for competing in points or non-contact striking and competitions and for weapons competition.

### 2. TIMING

Is the experience to know the optimum time to apply a lock or throw or strike, so as to achieve the required result.

### 3. DISTANCE

Is to understand the optimum distance of individual techniques, so as to improve their efficiency, both offensively and defensively.

### 4. STRENGTH

#### (a) Physical

Physical strength is of an advantage with striking, throwing and in wielding mass-oriented weapons and hand projectile weapons and defensively in force to force blocking and absorbing.

However, it is not required as much for locking and defensive, with the force blocking, Evasion, Catching and Jamming, or with speed oriented weapons and Mechanical Projectile weapons.

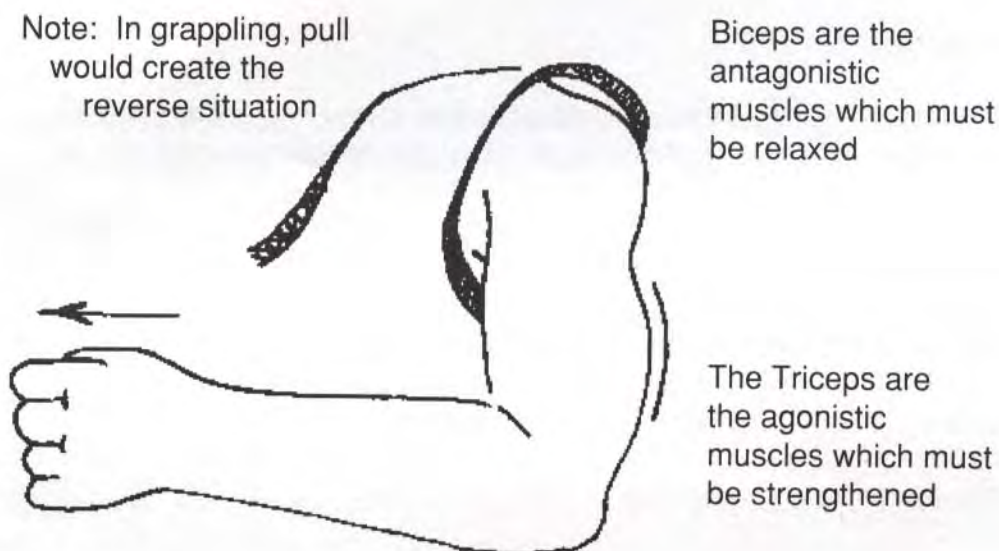
## (b) Mental

Mental strength is required because not all engagements are won easily and when you are in a position of disadvantage, you will need patience and courage to continue.

## 5. SPEED

Speed is generally an advantage, but a slow technique delivered with correct timing, can be just as effective.

Generally, to increase speed, you must learn to relax the antagonistic muscles involved and to increase the strength of the agonistic muscles.



## 6. REFLEXES

Some people are blessed with naturally fast reflexes, but through training, they can be improved. This is due to physically improving the strength, flexibility and relaxation of the muscles and through training, the eyes and mind will pick up much earlier the commencement of a technique.

## 7. COMPOSURE

Composure is gained through experience and knowledge of how to handle different situations and not over or under react.

## 8. ACCURACY

The first requirement of Accuracy is to know the target and in Martial Arts, the target will change according to the situation and the appropriate response and the technique being used.

i.e. The situation may require either a hard or soft response.

- (a) To control an old friend who is drunk will probably require a soft response.
- (b) An unknown assailant who enters your home, armed, and is doing damage to your family, may require a hard response.

NOTE: The technique being used changed the target.

- (a) A fist won't fit in the eye socket as well as the fingers.
- (b) A finger strike to the forehead is not very effective but a bullet from a gun is.

## TARGETS

Straight: Ankle, Shin, Knees, Thighs, Groin, Coccyx, Stomach, Spine, Solar Plexus, Chest, Shoulder Blades, Throat, Neck, Chin, Mouth, Nose, Eyes.

Inside and Outside: Ankle, Calves, Knee, Thighs, Kidney, Ribs, Throat, Ears, Temple, Arms.

Upwards: Groin, Chin, Nose, Arms.

Downwards: Top of Head, Collar Bone, Nose, Trapezius, Arms.

## 9. SELECTION OF APPROPRIATE TECHNIQUES

- (a) Same as ACCURACY.
- (b) The different techniques are designed for different situations.

i.e. It's hard to grapple with your opponent if he is 10 feet away from you and it is also hard to kick your opponent when you are grappling on the ground with him.

## 10. LEGAL

The Law States:

"You may use reasonable force to stop the attack, but after reasonable force has been used, excess force becomes an assault on your part".

You must keep this in mind whilst defending yourself.

## 11. BALANCE

(a) **TECHNICALLY** - To be technically balanced is to have a range of techniques to cover all possible situations.

(b) **MENTALLY** - To be mentally balanced, you must balance:-

Defensive	-	Aggressive
Understanding	-	Practice
Confidence	-	Over or under confidence
Law	-	Health
Realistic	-	Unrealistic
Traditional	-	Modern

(c) **PHYSICALLY** - To be physically balanced, you must balance:-

Striking and Grappling Skills  
 Empty Hand and Weapons Skills  
 Foot and Hand Skills  
 Physical balance in your Kicks and Stances

## 12. FLEXIBILITY

(a) **TECHNICALLY** - To be technically flexible is to be able to change your technique to cover all possible changes in situations.

(b) **MENTALLY** - To be mentally flexible is the ability to accept new ideas and to adapt to different situations.

(c) **PHYSICALLY** - To be physically flexible is to be able to perform all different types of techniques and also to have anatomical flexibility.

## 13. FEINTS

Feints are techniques designed to confuse the opponent into thinking you are using some different type of technique. They may be offensive or defensive.

## 14. ATTITUDE

The attitude of both opponents will have a bearing on the type of technique and the speed, strength and timing of it's delivery.

## 15. PHYSICAL DIFFERENCE

The physical make-up of the person using the technique will have a bearing on its selection and its efficiency.

i.e. Ectomorphs - tend more towards the striking techniques and away from grappling techniques.

Endomorphs - tend more towards the grappling techniques and away from striking techniques.

Mesomorphs - tend to be able to balance both grappling and striking more easily.

## 16. CLEARING

Clearing is a technique that clears obstacles, so that the offensive or defensive techniques will work more efficiently. eg. push aside a guarding hand to strike.

## 17. DIRECTION - 64 DIRECTIONS



The 8 Directions from which the attack will come from.



The 8 Angles at which the attacker may deliver the attack.

## 18. HEIGHT - OF TECHNIQUE DELIVERED

eg. High (head) level  
Middle (body) level  
Low (legs) level.



## CHAPTER 6

### STRIKING ARTS

The striking arts include the various styles of Karate and Kung-Fu. These arts also include Western Boxing, Chinese Boxing, Thai Boxing, Mano Mano, Savate and many eclectic styles. We have selected Karate as an example of the striking arts.

Many of the principles of Karate are relevant to all striking arts but certainly not all transfer to different styles. If you practice a different striking art spend some time determining how your art differs from Karate and what difference is there in the basic principles.

#### KARATE BASICS

#### STANCES

##### 1. FORWARD STANCE



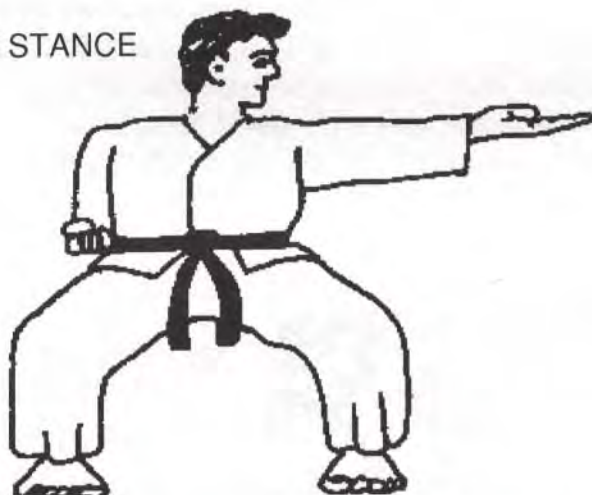
Start with both feet together, step the left foot out until the feet are shoulder width apart, then step the same foot backwards for 2 shoulder widths. The right knee should be bent and left leg should be straight but not locked. The front foot should point straight ahead and the rear foot should be turned as far forward as possible. The body should be upright and the shoulders square. This is Right Forward Stance. The same features with the left foot forward constitute Left Forward Stance.

## 2. BACK STANCE



Start with both feet together, step the left foot backwards for 2 shoulder widths, both feet should be in line. Turn the left foot 90 deg. to the side. Bend both knees and force the rear knee out sideways. The body is upright and the shoulders are angled at 45 deg. This is Right Back Stance. The same features with the left foot forward constitutes Left Back Stance.

## 3. RIDING STANCE



Start with both feet together, step the left foot backwards for 2 shoulder widths, both feet should be in line. Turn both feet 90 deg. to the side. Bend both knees and force both knees apart. The body is upright and the shoulders are at 90 deg. to the front. This is Right Riding Stance. The same features with the left foot forward constitutes Left Riding Stance.

## 4. SHIFTING STANCE

Regardless of what stance you are shifting from or to, the intermediate stage has the feet together and the knees bent.

## BLOCKS

## 1. UPPER BLOCK



Hold left hand, fingers open, 15cms from the centre of the chest, right hand on the hip, fingers clenched into a fist. Bring the right fist from the hip in a straight line passing through the level of the collar bone and raise the arm until the middle of the forearm is one fists width from the middle of the forehead. The fist twists until the little finger is upmost. The forearm is angled at 45 deg. At the same time the left hand closes and is pulled to the left hip. The left hand then comes up to block and the right hand pulls to the right hip.

## CHECKLIST

- \* Arm should cover the head and be at 45 deg.
- \* Other fist on the hip.

## 2. INNER BLOCK



Hold the left hand, fingers open, 15cms from the centre of the chest, right hand on the hip, fingers clenched into a fist. Clench the fingers of the left and cross both arms in front of the chest (left in front of right) with the palms facing downwards. Pull the left hand back to the hip and at the same time move the right hand across the body to a vertical position rotating the fist outwards 90 deg. The block should be at shoulder height. To block with the left hand repeat the procedure with the left hand on the outside when crossing.

## CHECKLIST

- \* Hands cross at chest level, 15cms from the chest.
- \* Fist turns 90 deg.
- \* Block is shoulder height.
- \* Arm finishes vertically, angle of elbow is 90 deg.

## 3. OUTER BLOCK



Hold the left hand 15cms from the chest with the fingers open, the right fist is on the right hip. Raise the right fist sideways to shoulder level and bring it across the body keeping the forearm vertical at all times. The fist rotates 90 deg. at the end of the block. At the same time pull the left fist to the left hip. To block with the left hand repeat the procedure starting with raising the left hand to the shoulder.

## CHECKLIST

- \* Arm sideways, fist at shoulder level.
- \* Forearm stays vertical.
- \* Fist rotates 90 deg.

## 4. LOWER BLOCK



Hold the left hand 15cms from the chest with the fingers open, the right fist is on the right hip. Close the left fist and push it down to cover the groin, 30cms out from the groin, and raise the right fist to the left shoulder, little finger touching the shoulder. The

right fist then sweeps down across the groin, rotating 90 deg., to block a low kick. At the same time the left fist pulls back to the left hip. To block with the left fist, the right fist moves across to cover the groin and the left fist is moved to the right shoulder and the block proceeds as before.

#### CHECKLIST

- \* Non blocking hand cover groin.
- \* Blocking fist touches shoulder.
- \* Blocking fist rotates 90 deg.

#### 5. KNIFE HAND BLOCK



In the Left Back Stance extend the right hand in a spear hand strike palm down, the left hand is held, middle of the forearm in the right elbow, with the palm facing the face. The left hand extends across the body, rotating 180 deg., to block a punch. The palm ends up facing away from the body. At the same time the right hand pulls back to the navel, rotating 180 deg., still in a spear hand position. To block with the right hand the procedure is repeated in Right Back Stance.

#### CHECKLIST

- \* Extended spear hand.
- \* Blocking arm in elbow of other arm.
- \* Rotate both palms 180 deg.

## 6. STRIKING

Strikes, in Karate, whether with hand or foot, are either straight line or circular, and all strikes in each class follow the same basic rules. The main straight line hand strike is the punch and the main circular hand strike is the knife hand strike.

### STRAIGHT LINE HAND STRIKE TECHNIQUES ... Punching



Extend both hands out sideways, palms facing forwards. Curl the fingers tightly into the palm and wrap the thumb over the fingers to lock them into position. Bring both arms to the front, straighten the wrists and bring the right hand to the hip (palm facing upwards).

Keeping the elbows into the body pull the left hand in and extend the right hand turning both hands 180 deg. in the last 5cms.

Repeat this pulling in the right hand and extending the left hand.

### CHECKLIST

- \* Fists clenched properly.
- \* Elbows in.
- \* Fist twisting at end of punch.
- \* Pivot at the hips to drive the punch.
- \* Both hands travel at the same speed.
- \* Only the first 2 knuckles impact.
- \* Don't lock the arm at the elbow.
- \* The toes grip the floor.

### OTHER STRAIGHT LINED KARATE HAND STRIKE TECHNIQUES INCLUDE:-

- \* Spear hand.
- \* Knuckle fist.
- \* Two finger strike.
- \* Chicken beak strike.
- \* Single knuckle strike.
- \* Palm heel strike.
- \* Tiger mouth strike

## CIRCULAR HAND TECHNIQUES ... Knife Hand Strike.

Hold the right hand with the fingers extended and together and rotate the thumb tucked into the palm of the hand. Raise the right hand as high as possible and pull it as far back as possible at the same time extending the left hand as far forward as possible. As the right hand moves down to strike pull the left hand powerfully to the left hip. Impact is with the side of the little finger's metacarpal bone. the strike may be either downward or sideways.

### CHECKLIST

- \* Check hand position.
- \* Drive the strike with the hip.
- \* Both hands move at the same speed.

### OTHER KARATE CIRCULAR HAND STRIKE TECHNIQUES INCLUDE:-

- \* Tiger claw strike.
- \* Thumb strike.
- \* Slap.
- \* Ridge hand strike.
- \* Knuckle drag.

### 7. ELBOW STRIKE



This strike can be done from 4 different directions ...

- \* From outside to inside.
- \* From inside to outside.
- \* From the top (lowering).
- \* From the bottom (rising).

The strike is circular with the fist kept close to the chest and the impact point is the tip of the elbow. The elbow is driven by a strong shoulder and hip movement. The power of the strike can be greatly increased if the non-striking hand seizes or anchors the target so that it cannot recoil.

## CHECKLIST

- \* Drive with shoulder and hip.
- \* Impact with tip of elbow.
- \* Keep elbow close to elbow.
- \* Anchor target if possible.

## 8. KICKS

Kicks, like hand strikes, can be either straight line or circular. Straight line kicks include:-

- \* Front kick.
- \* Side kick.
- \* Back kick.

Circular kicks include:-

- \* Groin kick.
- \* Roundhouse kick.
- \* Spinning kick.

## 9. GROIN KICK



From Right Forward Stance bring the left foot alongside the right knee with the left knee titled slightly across the groin. The ankle is extended with the toes pulled under. The knee is extended and the kick rises to the opponents groin. The top of the foot is the impacting point. The kicking foot then returns to the opposing knee and then to the ground.

## CHECKLIST

- \* Knee raised as high as possible titled across groin.
- \* Ankle extended.
- \* Drive with the hip.
- \* After the kick bring the foot back to the knee.



## 10. FRONT KICK



From the Left Forward Stance bring the right foot alongside left knee with the ankle strongly flexed and the toes pulled back as far as possible. As the right knee is extended the right ankle is extended with the toes still pulled back. The ball of the foot impacts against the target at 90 degrees. The kicking foot then returns to the opposing knee and then to the ground.

## CHECKLIST

- \* Knee raised as far as possible.
- \* Check foot position at start and at the end of kick.
- \* Drive with the hip.
- \* Bring foot back to the knees after the kick.

## 11. SIDE KICK



From left forward stance bring the right foot alongside the left knee with the foot in front kick position. Extend the knee while rotating the foot to strike with the outer edge of the heel. The foot is slightly angled downwards and the standing foot rotates 180 deg. After the kick lands counter-rotate the standing foot and bring the kicking foot back to the left knee and then to the ground.

## CHECKLIST

- \* raise the knee as high as possible.
- \* check the foot position.
- \* drive with the hip as you rotate the standing foot.
- \* kicking foot moves in a straight line.

## 12. ROUNDHOUSE KICK.



From left forward stance raise the right leg to the side with the shin parallel to the ground. The foot position can be either extended to strike with the top of the foot or flexed to strike with the ball of the foot. As the knee moves to the front extend the leg and rotate the standing foot 180 degrees. After the kick has impacted the leg comes back to the side and then to the ground.

## CHECKLIST.

- \* raise the leg as high to the side as possible
- \* shin is parallel to the ground
- \* drive with the hip as you rotate the standing foot
- \* kicking foot moves in an arc parallel to the ground.

## 13. BACK KICK



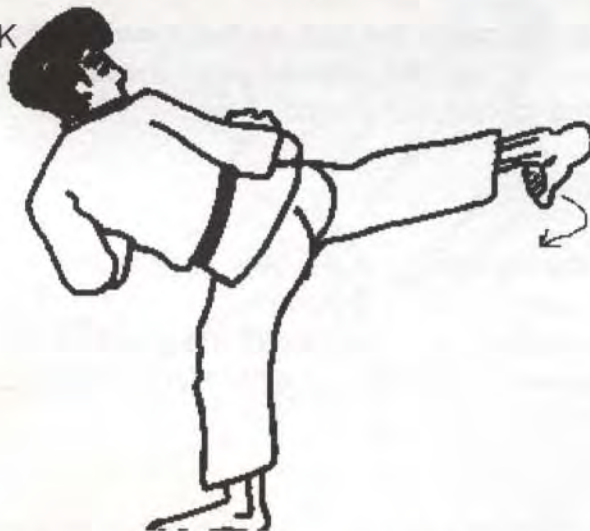
Right Forward Stance lift the right leg alongside the left knee with the foot in front kick position. Looking over the right shoulder kick straight back striking with the heel (the toes point downwards).

The back is strongly arched as the kick is executed. After the kick has impacted bring the kicking foot back to the knee and then to the ground.

## CHECKLIST

- \* Make sure that the knee is raised as high as possible.
- \* Keep the kicking foot as close to the standing leg as possible.
- \* Arch strongly in the direction of the kick.

## 14. SPINNING KICK



From Left Back Stance bring the right foot closer to the left and come to a short back stance approximately 1 shoulder width deep. Pivot the body in a clockwise direction so the head pivots 360 deg. (the feet rotate on the spot). The right foot then breaks away and moves in a rising arc for 180 deg. until it impacts upon the target (with the heel) and then descending arc of 180 deg. until the foot comes back to the ground.

## CHECKLIST

- \* Shorten stance.
- \* Rotate before kicking.
- \* The high point of the kicking arc is at the impact point.
- \* Impact is with the back of the heel.
- \* Rotation is 360 deg.

Please note that in the execution of all kicks it is important to keep the arms in position to guard the head. The hands are NOT dropped in an attempt to gain more kicking power.

## KICKING VARIATIONS

Kicks can be executed in a number of ways:-

- \* Basic kick.
- \* Front Leg kick.
- \* Step-Over kick.
- \* Leaping kick.
- \* Flying kick.
- \* Hopping kick.
- \* Extending kick.
- \* Step Back kick.
- \* Jump Back kick.

For details on these kicking variations please see your Sensei.

## 15. KNEE STRIKE

This strike can come from two directions ...

- \* Rising.
- \* From outside to inside (like Roundhouse kick).

The strike is circular and the impact point is the tip of the knee. the Roundhouse strike is driven by the hip. The strike is made more powerful if the target (head or body) is pulled into the strike by the hands.

## CHECKLIST

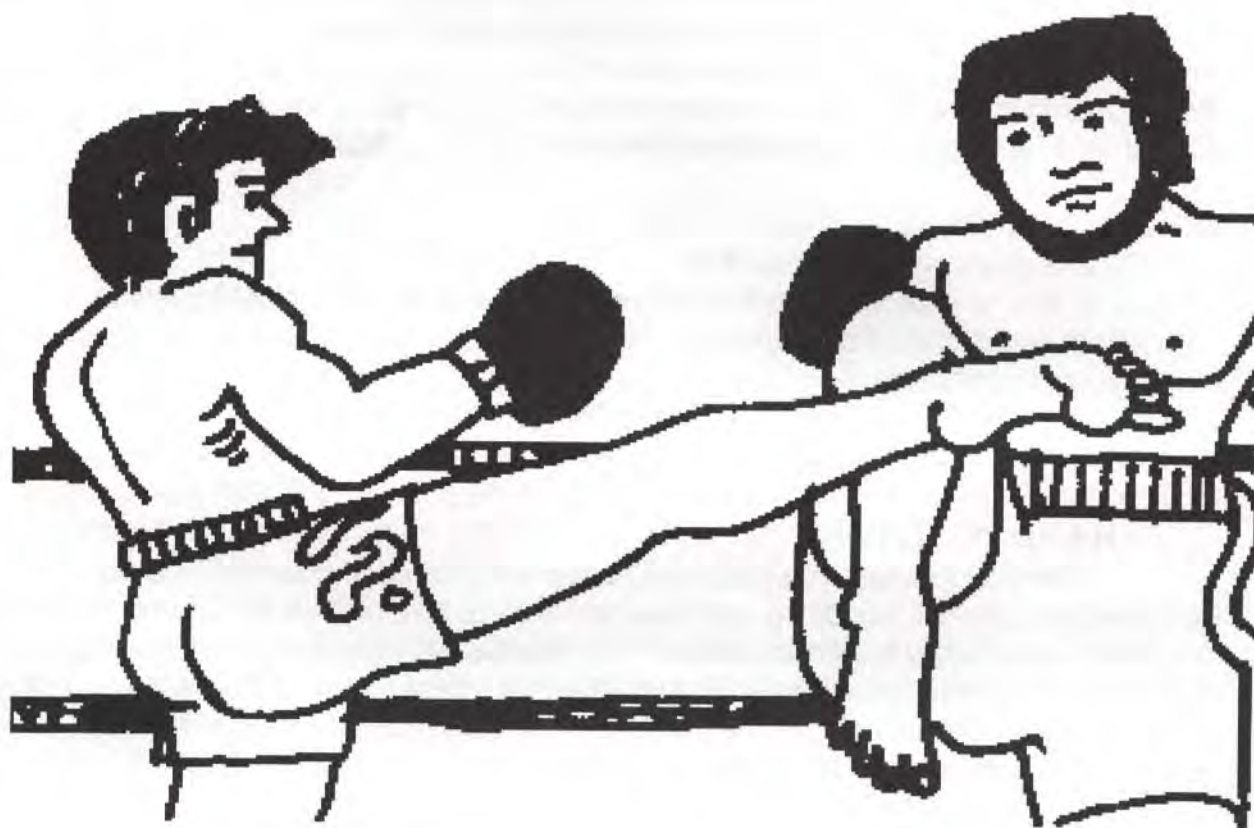
- \* Impact with the tip of the knee.
- \* Drive with the knee.
- \* Pull the target into the strike.

## 16. HEAD BUTT

This is a Straight Line Strike that can be executed either forwards or backwards. In the Forward Strike the forehead impacts on the opponents nose or face. In the Backwards Strike the back of the head impacts on the opponents nose or face. If you are at very close range the head must be pulled back before lunging forward to strike. At slightly longer range you can lunge forward to strike without pulling back first. The Forward Head Butt is rendered even more powerful if the opponents head is seized and pulled into the strike.

## CHAPTER 7

### KICKBOXING



Boxing as a sport dates as far back as 900BC to the ancient Greeks where contests quite often proved fatal to the combatants. It was in England however that the boxing that we know of today was born. Bareknuckle fights were held in which the round ended only when a man was knocked down and could not continue after 30 seconds. It was not uncommon for these fights to last over six or seven hours with sometimes well over 100 rounds being fought. It was in the early 19th century that change came about with the introduction of Marquis of Queensbury rules which are very similar to the rules that we know of today.

The kickboxing that we know of today evolved from a mixture of full contact karate, thai boxing and western boxing.

Because kicking is explained elsewhere in the book this chapter will deal with the principles of boxing and, later, couple them with kicking combinations.

The purpose of this chapter is not to teach you how to fight a boxing match, but rather how to use boxing skills as a part of your overall maturation as a martial artist. The aim is to understand a particular art in order to be able to overcome it.

## **STANCE, HAND POSITIONING, FOOTWORK.**

### **STANCE**

To assume a boxing stance, stand naturally upright with feet shoulder width apart. Now take a natural step forward with your left foot, pivot your feet to point to eleven o'clock. (N.B. this stance with your left foot forward is commonly called orthodox stance, and is generally assumed by right handed fighters to allow them more distance for their right hand to travel thus gaining more power. Left handed fighters stand in a right foot forward stance for the same reason. These are not clear cut rules but merely guide-lines to follow. Both left and right foot forward stance should be practiced but one side should be favoured, it is better to have one good side than two average ones.)

#### **CHECKLIST**

- \* Check that both feet are parallel
- \* The toes of your front foot and the heel of your back foot must be in line
- \* Both knees should be slightly bent to add strength to your stance and flexibility to your movements.

### **HAND POSITIONING.**

The way in which you hold your hands will determine how effective your defence will be. Lift your hands up until your thumbs are level with your temples, now drop your elbows until they touch your chest. Your thumbs will no longer be in line with your temples so drop your chin down until they are, this will protect your chin. While in this position your thumbs should be resting lightly on your temple so as to avoid having your own fists hit against yourself by your opponent.

#### **CHECKLIST**

- \*Make sure your elbows are held tightly against your body.
- \*Your chin should be dropped down, almost resting on your chest.
- \*Thumbs are held lightly resting on your temple.

### **FOOTWORK**

Footwork in boxing differs from other martial arts in that your feet always remain directly below your body and never fall into an extended stance. There should be a springing action in your step ( similar to that of skipping ) and unwanted movement should be avoided so as to conserve energy and eliminate the possibility of telegraphing your technique.

Movement forward and backward is done with a step - slide action. Foreward - From your ready stance extend your lead foot one foot length, now slide your rear foot forward to resume your ready stance.

Backward - From your ready stance step your rear foot back one foot length, now slide your lead foot back and resume your ready stance.

### CHECKLIST

- \*Weight should be evenly distributed, your weight leaning forward or backward will hinder movement.
- \*stepping through and the constant shifting of your weight from one foot to the other should be avoided.

## BOXING SKILLS

It is generally agreed that there are only six basic punches in boxing, these are the straight jab and straight cross, the left hook and right hook, and the left and right uppercut.

### THE JAB

There are three ways in which a jab can be thrown;

#### 1) THE SPEED JAB

Assume a ready stance with your hands in position, now throw your lead hand out to the target, your fist should twist en route to be horizontal upon impact. This punch is thrown very fast and requires little energy it is also used as a probe of your opponents defence or a fake to set up an attack.

#### CHECKLIST

- \* There is no shoulder extension with this technique.
- \* Elbows must be held tight to the body, and shouldn't raise to the side while delivering this blow. n.b. This applies to all jabbing applications.
- \* The speed jab can also be done with a slight step forward.

#### 2) THE POWER JAB

Assume a ready stance, now step forward with your lead leg while pushing off with your rear. Execute a jab exactly the same as a flicker jab except you will finish the punch with a full extension of your lead shoulder. Impact should occur with your body weight coming forward to maximize power.

#### CHECKLIST

- \* Never cock your fist before delivering a punch as this will telegraph your intent.
- \* Make sure your rear hand stays in position against your temple to provide effective defence.
- \* Make sure your chin is tucked into your lead shoulder.
- \* This punch requires a lot of commitment so make sure of a target before attempting it.

#### 3) THE PUSHING JAB

This last jab is thrown exactly the same way as the power jab except that it finishes with a definite pushing action to throw your opponent off balance to allow you to follow with an attacking combination.

#### CHECKLIST

- \* Lifting your rear leg off the ground will weaken the punch and make recovery difficult.



- \* Dropping your lead shoulder will leave your chin un-guarded.
- \* Punching too far across your centreline will leave your lead side open.
- \* Do not drop your front hand after punching but return it straight away to the on guard position.
- \* When jabbing to the body do not punch straight down from your on guard position by leaning forward, but lower your body by bending at the knees.

### **THE STRAIGHT CROSS**

From your natural fighting stance throw your rear hand directly at the target pivoting your hips and shoulders, use your entire body weight to strike through your opponent. The lead hand still covers the face.

#### **CHECKLIST**

- \* Your elbow should follow your hand to the target.
- \* Do not drop your lead hand as you execute this punch.

### **THE LEAD HOOK**

From your natural fighting stance throw your lead hand in a tight circular motion through the target as you pivot your entire body.

#### **CHECKLIST**

- \* Turning the front foot too far will weaken the punch.
- \* Too much follow through with your elbow will leave you open to a counter.
- \* Swinging your hand out too wide when initiating the punch will also leave you open.
- \* Having your shoulder too far forward will also weaken the punch.
- \* If the elbow is down the hook will be weaker and easier to block.
- \* The angle of your fist on impact should be horizontal.

### **THE REAR HOOK**

This is thrown exactly the same way as the lead hook except that it is almost always thrown at the short range and your rear heel will lift off the ground. The body pivot is even more pronounced than with the lead hook.

### **THE LEAD UPPERCUT**

From your natural fighting stance loop your lead hand down to your own centreline, while turning your hand so that the back of it is facing your opponent. As you are moving your hand, drop your weight down by bending at the knees, then explode upwards and lift the heel of your lead leg off the ground as you shoot your hand straight up.

### **THE REAR UPPERCUT**

The only variation to the rear uppercut is that your rear leg lifts up whilst executing the punch.

## **BLOCKING PRINCIPLES**

### **GENERAL DEFENSIVE PRINCIPLES**

The best defence that can be employed while boxing is the effective use of distancing. Another defensive technique that is commonly used is evasion this is done in a number of ways the first of which is slipping; This is done by moving either inside or outside an incoming punch at the moment before impact. Movement is usually at a forward angle to allow for an immediate counter.

#### **Bobbing & Weaving**

These two techniques are very similar as they both involve going underneath the incoming punch. Bobbing is done by dropping from the knees and bringing the head down then back up moving in a V shaped action. Weaving is exactly the same except that the head moves in a U shaped action.

The previous defensive techniques do not involve any body contact at all the following techniques do however.

The first of which is ;

#### **Jamming**

Jamming is the stopping of your opponents techniques preferably at initiation. This can be done by simply moving forward and not allowing them to begin their technique or by using your hands and feet and stopping their technique part of the way through their attempt. This defensive technique takes a lot of commitment and the ability to read your opponents intent.

The last defensive technique we will speak of is;

#### **Absorbing**

This is where you cover up and allow your opponent to strike your up-raised hands or leg. This is quite effective in allowing your opponent to wear themselves out by striking you without actually hurting you in any way, and you can immediately counter after any one of your opponents attacks.

## **KICKING**

Although the full range of kicks are available to the competitor it is best to keep your repertoire of kicks simple. Kicks are explained in detail in the previous chapter, so we will just explain a few minor changes unique to kickboxing.

### **1) FRONT KICK**

There are two ways in which the front kick is thrown;

Firstly off the front leg, assume your ready stance, now half step up with your rear leg and snap your lead leg out into a front kick. Liken this kick to your jab from boxing.

#### **CHECKLIST**

- \* Make sure you do not cross your feet while executing this kick.
- \* As with a conventional front kick your foot must travel forward and not upward.

The second kick is thrown off your lead leg as well but in conjunction with a switch;

From your ready stance switch your stance so that your lead leg becomes your rear and kick through as per a back leg front kick .

#### CHECKLIST

- \* Although your stance changes, at no time does your upper body move in any way.
- \* Do not allow your guard to drop while switching or kicking.

#### 2) THIGH KICK

Although very similar to a regular roundhouse kick there are a few variations to create power, to learn these variations we will break it into two parts;

Firstly the action of the kick, from your ready stance kick with your rear leg as if throwing a conventional roundhouse kick to the height of your own knee. Lift your knee as high as possible to the side and kick down at an angle continuing your foot through so that you spin completely around and end up in your original position.

Now that you have the action couple it with a step forward as you throw your kick and complete it with a pivot of your standing leg to bring your body weight into play.

#### CHECKLIST

- \* Your leg must travel at a downward angle, this is known as cutting the kick.
- \* You must pivot your standing leg at the completion of your kick to avoid any injuries to your knee.
- \* The part of your leg you are striking with is the bottom portion of your shin.

The thigh kick can also be done from your lead leg. It is thrown in the same manner as the rear leg kick except that at the initiation of the kick the rear leg steps forward. You may find this kick awkward at first, as you can't generate as much power as you can with the full hip rotation of the rear leg kick.

Once you have mastered the thigh kick, gradually bring the height of the kick upwards while still kicking downwards. This will increase the power in your roundhouse kicks.

The only other kicks that I would add to your basic kicks are the turning back kick and then the jumping turning back kick. As was stated at the beginning of this section you may use all and any of the vast selection of kicks available to the martial-artist. But in the end you will find out (possibly the hard way) that it is usually the simple techniques that are the most effective in a combat situation.

### **TRAINING: EQUIPMENT AND ROUTINES.**

Probably the most important facet of your training will be your cardiovascular fitness. What good is all the technique in the world if you cannot maintain a constant pace during an encounter.

The only unavoidable part of any training routine will be regular long distance running and sprint training. This sort of training should be a major part of any sporting endeavour and especially the martial arts. Too often people get caught up in teaching and learning technique but fail to make regular fitness and strength training a part of their overall training schedule.

As part of your training routine first let me familiarize you with some basic training equipment and the various exercises or drills that accompany this equipment.

### Skipping Rope

The first training aid we will look at is the skipping rope; Skipping aids in developing such things as balance, co-ordination, timing, stamina and explosiveness in your footwork. Start your training by skipping on one foot and holding the other foot raised directly above the standing foot, then change feet. Concentrate on doing little jumps rather than launching yourself into the air, once this is mastered move on to jumping with both feet together and then freestyle.

You will find that skipping rope to music is psychologically easier, try skipping rope for three minutes with music then three minutes without, you will find that the skipping without music tended to drag on but the skipping with music seemed to be shorter. Music sets a pace, aids rhythm and gives a practitioner incentive.

### Heavy Bag

The next piece of equipment we will cover is the heavy bag;

Beginners should be warned that starting out on a heavy bag may lead to injury, the adage "sink or swim" is not necessarily true. You would be well advised to begin with a light bag and ease into your routine. All the drills however remain the same! Also word of warning to all practitioners, callouses on the knuckles may be fashionable in some martial arts circles but the repetitive type of training required in this discipline can and is sometimes damaging to the hands and wrist so either wrap your hands or wear gloves while training.

The main purpose of the heavy bag is to develop power in your punches and kicks. Power in punching comes with the realization that you are not trying to hit the bag with your hand or foot but with your whole body. While striving for power you must not forget your form, your strikes should be explosive and snappy and you mustn't push your techniques. To get the most benefit from the heavy bag you must use it as if it were a live opponent, by continually moving around and always being aware of your guard, never let it fall. Practice sessions should last at least 3 to 5 min. and for at least 3 rounds.

## DRILLS

Drilling on the heavy bag is only limited by your imagination but we must start with the basics;

First step is practising your jab, circle the bag left and right shooting out your jab, then try varying this by doubling up your jab and then varying the height eg. low-high, high-low.

Next add a cross to your jab, then try jab, jab, cross.

Now try jab, cross, lead hand hook. Followed by jab, cross, lead hand hook, cross. Jab, cross, hook, cross, uppercut, cross, shovel hook. etc. etc.

While hitting the bag use, a combination then pause, then another combination then pause. This will avoid any repetitive hitting. Once you become adept at these simple combinations simply string together any combination you like, then start varying

the rhythm. As with a three strike combination ie. (1,2,3),(1,2...3),(1...2,3),etc.Then you can start varying the power in your combination e.g..(hard,soft,hard), (soft,soft,hard), (soft,hard,hard). These drills are only a guide don't be afraid to experiment.

#### The floor to ceiling ball.

This apparatus develops your distance, timing, footwork and accuracy.This ball may give you trouble at first because of its design, if you don't hit it straight it will not travel straight back to you, also the harder that you hit it the faster it will return. This makes it difficult to build up rhythm and you have to use a lot of footwork to control it.

Drilling on this piece of equipment is exactly the same as your heavy bag drills. Start with your jab and circle then just add to this.Again 3 rounds at 3 to 5 minutes minimum.

#### The speed ball.

The speed ball is used to develop your shoulder muscles, timing, endurance, rhythm, co-ordination and accuracy for fast hitting. It is an invaluable tool for developing speed (hence its name) and for shortening your jabs, crosses, hooks and uppercuts because you do not have any time to prepare for them.Start off with a jab, backhand, jab, backhand,and try to build up a rhythm.Next work a straight jab,straight jab,straight jab, then develop your own routine. Try not to stand flat footed and punch in a monotonous manner but circle the bag and try to incorporate some footwork into your routine. Drill for 3 rounds 3 to 5 minutes each.

#### The focus mitts.

The focus mitts are one of the most misused pieces of equipment in martial arts because the person holding the mitts must know how to manipulate them.Every conceivable punch and kick can be performed on the focus mitts.It is very close to actual sparring.They build accuracy in hitting, timing, kicking and body movement for speed and power.As a general rule when using the mitts you will always strike diagonally opposite, start your

training the same as the heavy bag drill but remember that the person with the mitts can also attack(usually with some prior warning).

Kicking, knees and elbows can be incorporated into your drills at any stage.One thing that you must strive for, is for your combinations to flow smoothly, especially your hands to feet combinations.

## RINGCRAFT

Ringcraft is simply familiarizing yourself with the limitations of the actual ring you will be fighting in.This involves developing tactics for such things as being forced onto the ropes and forcing your opponent onto the ropes, using footwork to evade your opponent in the ring and working on your clinching skills. You must also learn to deal with different types of fighters e.g. aggressive, defensive, powerful hitters and weak hitters etc.

## CHAPTER 8

### THROWING AND FALLING

- A. FALLING.
- B. THROWING.
- C. CLASS AND COMPETITION.

For further information:

Judo, Ju Jitsu, Aikido, Sumo, Wrestling, Hapkido, Mano Mano.

#### A. FALLING

The ability to fall or be thrown without being injured is an important but neglected part of self defence. If you are "king hit" or thrown to the ground and you break a wrist or hit your head and are stunned you lose any ability to defend yourself whereas if you can fall correctly you will not be hurt and you can continue to defend yourself.

There are 4 basic types of breakfalls :

1) Forward breakfall - This type of breakfall would be used if you were tackled from behind and fell full length forward. Start from a kneeling position and fall forward landing on the flats of your hands and forearms.

2) Rolling forward breakfall - This type of breakfall would be used if you were running and were "ankle tapped" from behind and fell into a forward roll. Start from a standing position, bend over and place your hands on the floor, one in front of the other, turn your head away from the forward hand and roll forward down the forward arm and diagonally to the opposite hip.

3) Back breakfall - This type of breakfall would be used if you were pushed over backwards. Start crouched down with your chin on your chest and your arms crossed on your chest. Roll backwards and as your shoulders touch the floor slap the floor with the palms of your hand, your arms are at 45 deg. from your side.

4) Side breakfall - This type of breakfall would be used if you were pushed over sideways. Start crouched down with one leg extended, fall to the same side as the extended leg hitting the floor with the palm of the hand 45 deg. out from the body.

## B. THROWING

There are 5 categories of throwing:-  
HIP, SHOULDER, HAND, FOOT and SACRIFICE

The 5 categories of throws use the 6 basic Principles seen in Chapter 3, Empty Hand to Empty Hand - Offensive Principles

Suggested 4 Levels of teaching specific throws:-

### LEVEL 1 - Beginner

NOTE - Level 1 to learn all of the Falling section before progressing to this section.

All throws start with you facing your opponent, your feet should be 1 to 1 1/2 shoulder widths apart and your knees bent. With your left hand grip your opponents elbow and with your right grip their lapel or chest.



Basic Hip Throw:

Left hand hold opponents right arm while the right arm wraps around opponents waist, bring the buttocks hard against your opponents groin, have your feet parallel 6" to 12" apart then bend forward at the waist then twist the top half of your body thus throwing your opponent.



Hand Throw:

- (a) Wrist - Apply a downward wrist lock past your opponents shoulder;
- (b) Fig. 4 - Apply a Figure 4 arm lock past your opponents shoulder.



a



b



c



d

#### Foot Throws:

- (a) To Sweep, is to sweep with the bottom of your foot;
- (b) To Reap, is to hook with the back of your leg;
- (c) To Trip, is to trip your opponent;
- (d) To Stomp, is to stomp onto your opponents knee or ankle.



#### Stomach Throw (Sacrifice):

Grab your opponents chest with both hands then fall backwards placing one foot into their stomach and pull.



**LEVEL 2 - Intermediate**

All of Level 1 plus

**Loin Wheel Hip Throw:**

Hands same as Basic Hip Throw, step your right foot across opponents feet and roll opponent around your hip.

**Shoulder Throw Basic:**

Same as the Basic Hip Throw except your right hand comes under the opponents right arm thus putting your shoulder hard against the opponents armpit.

**Rice Bail:**

With your opponent bent forward rest your chest on the back of the opponents head and wrap your arms around their chest then roll backwards.

### LEVEL 3 - Advanced

All 38 specific Throwing Techniques - Hip Throws



Half Hip:

Same as Basic Hip Throw except that you have the side of your hip against your opponents groin.



Inner Belt:

Same as Basic Hip Throw except you hold their belt.



Armpit:

Same as Basic Hip Throw except you hold them by their armpit.



#### Outer Belt:

Same as Basic Hip Throw except you put your arm around your opponents arm and hold their belt.



#### Neck:

Same as Basic Hip Throw except you wrap your arm around their neck.



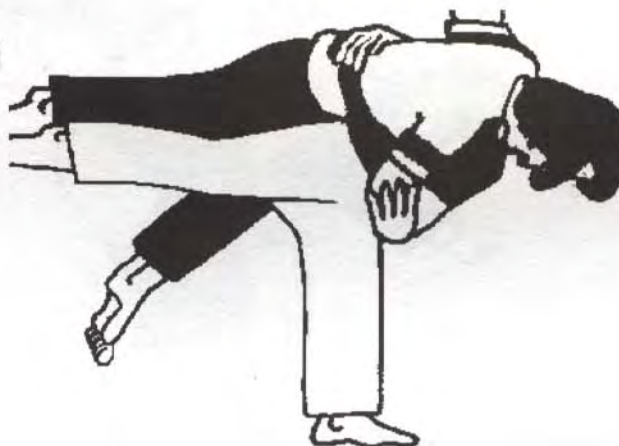
#### Spring Hip:

Same as Basic Hip Throw except put your foot sideways on opponents shin and push it upwards as you throw.



**Sweep Loin:**

Same as Basic Hip Throw except you reap their leg as you throw.



**Inner Thigh:**

Same as Basic Hip Throw except you lift your leg as far up your opponents inner thigh thus lifting his legs as you throw.



**Flip:**

Same as Basic Hip Throw except you place your hips against your opponents backside as you throw.



Reverse Neck:  
Same as Flip except your arm is around their throat.



Rear Lift:  
As your opponent attempts a Hip Throw you drop your weight and grab around his waist, then straighten your legs and push your hips forward and lift your opponent then throw him down.

### SHOULDER THROWS



Reverse Shoulder:  
Same as Shoulder Throw Basic except you reverse your hand positions.



#### Winding Shoulder:

Step your feet between your opponents feet and keeping hold of his Gi with your left hand and your right is placed under their arm and up onto their shoulder then throw.



#### Drop Shoulder:

Same as Basic Shoulder Throw except you drop onto one knee as your throw.



#### Shoulder Wheel:

Hold your opponents arm with one hand then drive your shoulder into their groin reaching through their legs and hold onto the back of one of them, then straighten your legs thus lifting them and pull down on the arm you have hold of and lift their leg thus throwing them onto their back or head.



#### Leg Lift:

Grab the back of your opponents leg with both hands and push on his knee or upper thigh with your shoulder.

#### HAND THROWS



#### Lift and Pull:

With one hand hold your opponents wrist and the other holding under his armpit pull down on his wrist and push upwards on his armpits.



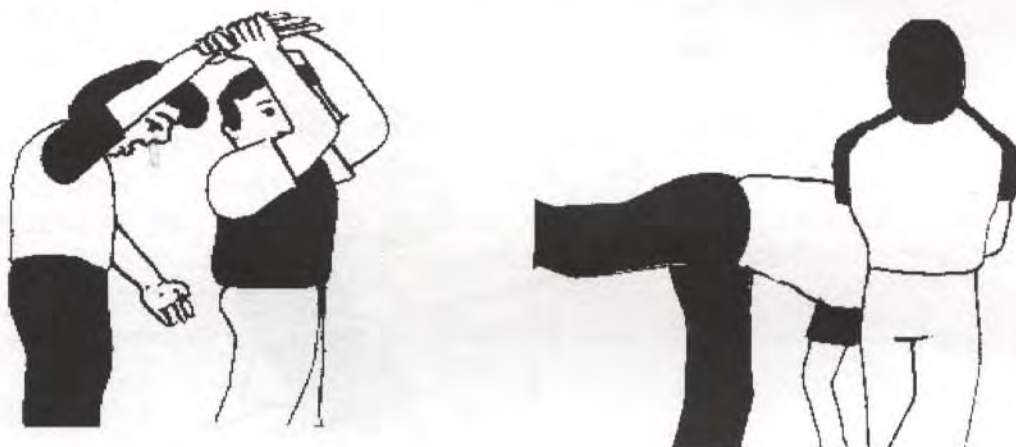
#### Tackle:

Drive your shoulder into your opponents groin and pull his legs towards you with your hands.



#### One Leg:

Place one hand on your opponents ankle and pull as you push on his knee with your other hand.



#### Arm Flip:

With both hands hold your opponents wrists then lift their arm and you step under it then jerk it downwards.

### SACRIFICE THROWS



#### Wind and Reap:

Keeping a firm grip on your opponents Gi with your left hand step your right foot across his body and throw your right arm over his right arm, then rotate your body and drop, at the same time reaping with your right foot.





Drop Wind:  
As above without the reap.



Hand Scissors:  
Step your left foot forwards towards your opponent and turn your body 180 deg. put your left arm across his waist and your right arm behind his knees ,then scissor your arms ,thus throwing him.



Drop Back:  
As your opponent attempts a Hip Throw ,you step your left foot ,behind his left foot then you drop backwards with him.



**Side Stomach:**

Same as Stomach except throwing foot goes between his thighs and he is thrown at a 45 deg. angle.



**Reap and Fall:**

Step your leg between opponents legs and reap at the same time push him backwards and fall on top of him.



**Side Trip:**

With your left leg block your opponents right leg at the ankle and with your hands rotate his upper body at the same time to the side

## **LEVEL 4 - Advanced**

You can make all the Basic Throws more street effective in the following ways :-

- (a) Before the Throw:
  - To grab the hair, ears, eyes, nose, mouth or testicles etc., and use them as the holding point for the throw.
  - To strike the throat, face, groin or knees to weaken the opponent and make it easier to throw them.
  - To throw them awkwardly so that they will land badly.
- (b) On Impact:
  - To vary the impact i.e. Very Hard, Very Soft.
  - To vary the point of impact i.e. on head.
  - To vary on what they impact i.e. broken glass, your knee.
- (c) After Impact:
  - To lock or choke (see Locking).
  - To drop onto your opponent.
  - To Strike with arms, legs and head etc.

## **C. CLASS AND COMPETITION**

- (i) Practice gradually to increase resistance against throws;
- (ii) Practice counters:
  - (a) Flow;
  - (b) Strike;
  - (c) Lock;
  - (d) Counter;
  - (e) Resisting.
- (iii) Suggest you drive your body hard into your opponent on commencement of throw.
- (iv) Suggest practice with and without Gi.
- (v) Practice following up techniques.
- (vi) Practice competition sparring in class and tournaments.

## CHAPTER 9

### LOCKING AND CHOKING

For further information:

Wrestling, Judo, Ju Jitsu, Aikido, Hapkido and Mano Mano.

A lock involves taking a joint past its normal range of movement or opposite its normal range of movement. As with throwing, locking is best used as a second line of defence. It is best used when the opponent is unprepared or stunned by a strike or throw.

There are 2 degrees of severity which can be used in the application of locks :

- a) Soft restraining - firm but limited application of the lock.
- b) Hard dislocating - take the lock to its full extent with full force so that the joint is dislocated.

1. The principles of Locking:
  - (a) To take any joint past its normal range of movement;
  - (b) To take any joint in the reverse of its normal range of movement;
2. The principles of Choking:
  - (a) To restrict the airway;
  - (b) To restrict the bloodflow to the brain.
3. There are 3 categories of Locks:
  - (a) Arms;
  - (b) Head and Throat;
  - (c) Legs and Body.
4. Suggested 4 levels of teaching specific locks.

#### LEVEL 1

##### (i) Arms:

- (a) Thumb and Finger Break (No. 7 and 8); With your thumb and forefinger as close as possible to the palm of your opponent and with a tight grip of preferably 2 fingers or a thumb, bend them in the reverse of their normal range of movement;
- (b) Wrist Up and Wrist Down (No. 2 and 3); With your thumbs parallel with your opponents fingers and on the back of his hand, your 8 fingers grip firmly into your opponents palm with your little fingers digging into their wrist joint, push your opponents fingers towards their body at the same time either lifting or lowering their arm;
- (c) Rising Elbow Bar and Lower Elbow Lock (No. 11 and 14); One hand grips your opponents wrist and pulls whilst your other hand pushes on their elbow either upwards or downwards;
- (d) Figure 4 Lock (No.17); With one hand grip your opponents wrist and place your forearm into the crook of their arm, then push their wrist towards them until you can grip hold of your own wrist then continue the push forward and downwards.

**(ii) Head and Throat:**

- (a) Larynx Crush (No. 1); Grip your opponents throat with your thumb and fingers and squeeze;
- (b) Sleeper Choke (No. 7); From behind your opponent ,place the crook of your arm against the front of their throat ,with the fingers of that arm on the forearm of your other arm, which has its palm resting on the top back of their head, then in a vice like movement, pull back on the crook of your arm and push their head forward with your other hand.

**(iii) Legs and Body:**

- (a) Knee Bar (No. 6); With your opponent laying on their back ,straddle one of their legs with yours and hold their ankle in both hands, pulling upwards whilst sitting down onto their knee.

Once these locks have been learned, the student will then practice the following exercises: Lock- Counter Lock and Lock -Strike- Counter Lock.

**(a) Lock -Counter Lock:**

Your partner applies a single lock with medium strength, then you note which way you can flow, and what parts of your partner's body you can get hold of to apply a lock. When you apply your lock ,your partner will release their lock, then they will counter your lock with a lock .So it will continue as a flowing ,give and take exercise.

This can be practiced using arm locks only or all locks.

**(b) Lock -Strike -Counter Lock:**

Your partner applies a single lock with medium strength, then you commence to counter lock as in the previous exercise, but you simultaneously deliver a strike with control to your partner, who will release their lock on your strike. Then you complete your lock with medium strength, your partner will repeat the exercise to you .So it will continue as a flowing, give and take exercise.

**LEVEL 2**

All of Level 1 plus:

**(i) Arms:**

(a) Z Lock (No. 1); When your opponent grabs your wrist ,hold their fingers in place with your free hand so they cannot let go, then snake the fingers of the hand that was grabbed, over your opponents wrist then push downwards and inwards against their wrist;

(b) Rolling Elbow Lock (No. 12); Whilst holding your opponents wrist strike them in the crook of their arm thus bending it at 90 deg., then circle your free hand around their arm till his forearm is in the crook of your arm and your finger tips are touching his shoulder. Now by raising your elbow you will dislocate his shoulder;

(c) Rolling Wing Lock (No. 13); Place your opponents hand under your armpit with their arm bent at 90 deg., then circle your hand so that your forearm is laying along your opponents upper arm, by continuing to have your hand raising higher, your opponents shoulder will be dislocated;

(d) Hammer Lock (No. 16); From behind your opponent have one hand on your opponent's shoulder and the other hand on his opposite wrist now force his wrist upwards along his spine.

**(ii) Head and Throat:**

(a) Wing Choke (No. 4); Standing beside your opponent with your face against the back of their neck and their closest arm jammed against your shoulder, now place the radius bone of your forearm against the side of their neck and pull it towards yourself with the support of your other hand;

(b) Bar Choke (No. 8); From behind your opponent place your forearm with the radius bone against the front of their throat then clasp your own wrist with your otherhand and pull towards yourself;

(c) Bar Jaw (No. 9); As above but pull against the jaw;

(d) Bar Nose (No. 10); As above but pull against the nose;

(e) Eye Pressure (No. 11); As above but pull your bent thumb into their eye;

**(iii) Legs and Body:**

(a) Single Ankle Lift (No. 8); With your opponent laying on their back place the radius bone of your forearm against their Achilles tendon and their toes under your armpit then arch backwards;

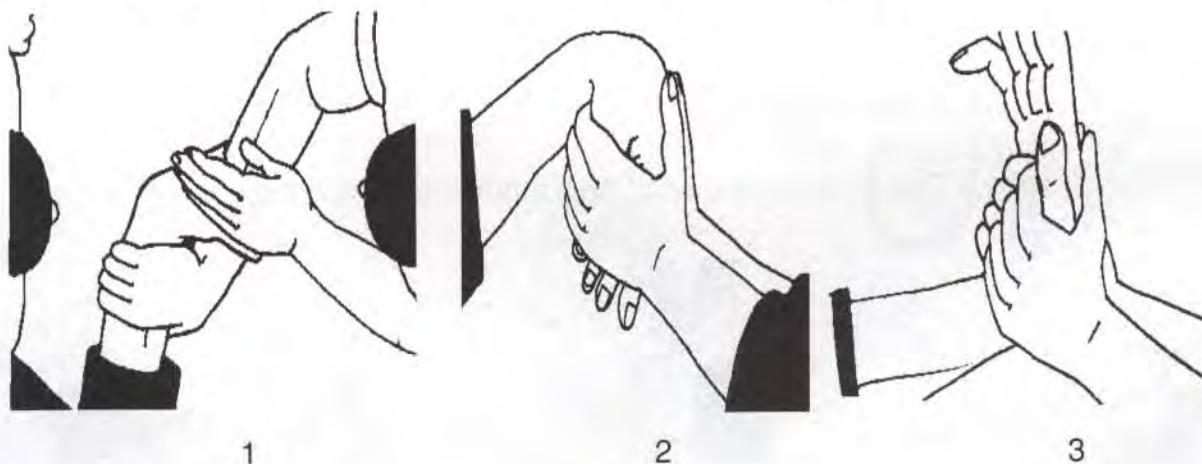
(b) Double Ankle Lift (No. 9); As above but use both of your opponents legs;

(c) Figure 4 (No. 3); With your opponent laying on their stomach, lay one of their legs across the other at the back of their knee and pull it towards yourself at the same time with the ankle of the other foot on your shoulder push it away from you.

Once these locks have been learned the student at Level 2 will practice combinations of locks (to apply 2 or more locks simultaneously). They will then practice under supervision all locks to submission.

**LEVEL 3**

This Level will practice the 44 Basic Locks in a flowing sequence.

**Arms:**

1. Z Lock - Level 2.
2. Wrist Lock Up - Level 1.
3. Wrist Lock Down - Level 1.



4

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6

4. Twisting Wrist Lock - Same as No.3 but twist.
5. Inside Arm Twist - From No.4 lift their arm and step underneath it now with their arm bent in a figure 4 shape twist their fingers downwards.
6. Outside Arm Twist - From No.4 invert your hands then lift their arm and roll to the outside of it then push their fingers downwards.

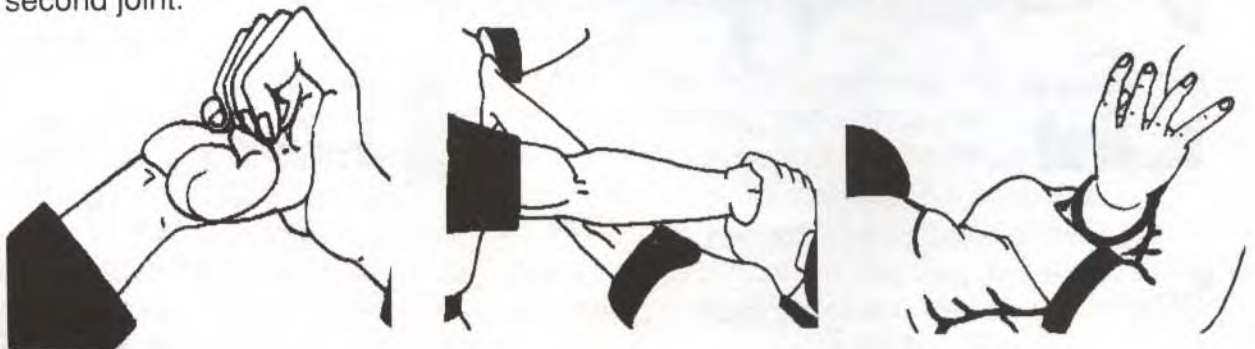


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7. Thumb Break - Level 1.
8. Finger Break - Level 1.
9. Thumb Crush - Press the tip of their thumb down in a straight line to the second joint.



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12

10. Finger Crush - As above but use their fingers.
11. Rising Elbow Bar - Level 1.
12. Rolling Elbow Lock - Level 2.



13



14



15

13. Rolling Wing Lock - Level 2.

14. Lowering Elbow Bar - Level 1.

15. Shoulder Bar - With your hip against the side of their neck and one hand pressing their head against you and the other holding their wrist pull their arm in a locked straight position towards their opposite shoulder.



16



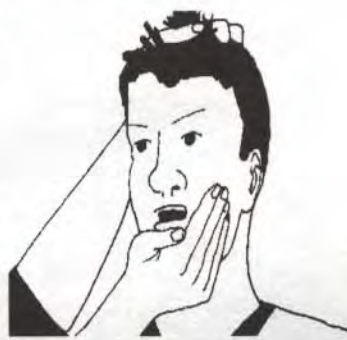
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16. Hammer Lock - Level 2.

17. Figure 4 Lock - Level 1.



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### Head:

18. Larynx Crush - Level 1.

19. Head Twist - With one hand holding their jaw and the other holding the top of their head, twist their head.

20. Forward Neck Crank - From No.19 put the top of their head under your arm-pit and lay your forearm along their jaw, then left your hand upwards.





21

21. Wing Choke - Level 2.



22

22. Half Nelson - With one hand on the top back of their head pushing downward the other is holding their wrist with their palm facing upwards pulling behind your opponent take both of your arms under theirs and place your hands on the top back of his head and push downwards.



23

23. Full Nelson - From behind your opponent take both of your arms under theirs and place your hands on the top back of his head and push downwards.



24

24. Sleeper Choke - Level 1.



25

25. Bar Choke - Level 2.



26

26. Bar Jaw - Level 2.



27

27. Bar Nose - Level 2.



28

28. Bar Eye - Level 2.



29

29. Reverse Neck Crank - From beside your opponent elbow them in the throat then circle that hand around their neck till it joins with your other hand then you arch backwards.



30

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### Legs:

From 29 kick one of their legs out from under them and catch hold of it to continue.

30. Front Split - Stand on one of their legs and push the other towards them thus tearing the muscles at the back of their leg.

31. Side Split - Same as No.30 but pull their leg sideways thus tearing the muscles on the inside of their leg.

32. Toe Wrench - Grab two of their toes in opposite hands and pull them apart.



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33. Outside Step Over Toe Hold - Pull the heel and toes of your opponent hard against your stomach then step over their hip and keep both your legs hard against their hip so they cannot roll then twist your upper body thus tearing their knee joint.

34. Inside Steptoe Toe Hold - Same as above only in the opposite direction.

35. Knee Bar - Level 1.



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36. Patella Dislocation - With your opponent laying on his back place the heel of his nearest leg on your shoulder then cup his kneecap with both of your hands and pull downwards.

37. Single Ankle Lift - Level 2.

38. Double Ankle Lift - Level 2.



39. Boston Crab - With your opponent laying on their back, circle their ankles with both your arms then stepping forward and over your opponent, then sit downwards and backwards.

40. Self Locking Figure 4 - From No.39 let go of one of their legs then pivot jamming their ankle into your groin then kneel down and lay forward.

41. Figure 4 Leg Lock - Level 2.



42. Calf Pressure - With your opponent laying on their stomach place one of their legs against your shoulder and press your bent thumb into the centre of their calf muscle.

43. Ankle Break - From No.42 with the tips of their toes on your shoulder pull your forearm into their Achilles tendon.

44. Heel Lock - Same as above only pull down on their heel with both hands.

#### LEVEL 4.

This Level will then experiment with freestyle variations on all locks and exercises.

## CHAPTER 10

### PERIPHERAL QUALITIES OF THE WEAPONS ARTS

This chapter lists and discusses the various factors that determine what weapon would be best used in any situation and the factors that determine the efficiency of any specific weapon.

#### 1. EFFICIENCY OF THE WEAPON

- (a) How fast can it be reloaded or counter-striked.
- (b) What is its stopping power or what damage can it cause.

#### 2. CHARACTERISTICS OF THE WEAPON

- (a) To know the optimum distance to use the weapon.
- (b) To know the target areas of the weapon.
- (c) Can it be reused?

#### 3. ENVIRONMENT

- (a) To know in which environment the weapon can be used.  
e.g. A large flexible weapon in a confined space loses its advantage.

#### 4. DISTANCE

Through training and experience to understand the correct distance to use each weapon.

#### 5. SKILL OF THE USER

Through experience and training, you must learn to recognize the experience of your opponent, through the way they hold their weapon and the amount of tension in their body.

## 6. CONFIDENCE

To have confidence in your attack or defense, will have a large bearing on whether it will succeed or not.

## 7. KNOWLEDGE OF WEAPONS

You should try to gain experience in as many different weapons from all the different categories as possible, as each will have it's own characteristics.

## 8. AWARENESS

(a) BEFORE - You should be vigilant at all times, thus avoiding conflict before it starts e.g. To walk wide around corners, to sit with your back to the wall in public places so that you can observe what is going on around you.

(b) DURING - Is to be aware of all that is happening around you whilst in conflict, so that you will be prepared to meet any change.

(c) AFTER - Is to be ready to render assistance to all injured parties where possible, whilst being aware of any further danger.

## 9. IMPROVISE

Is the ability to use your imagination to use different implements, instead of those which you have normally trained with.

- i.e.
- (a) A garbage tin lid instead of a shield.
  - (b) A set of keys in a sock, instead of a Nunchaku.
  - (c) A broken bottle, instead of a knife.

## 10. LEGAL

The legal ramifications of weapons based self defence should affect you and influence the weapons you use and how you use them. This, unfortunately, may be to your disadvantage when you are trying to exercise some care and restraint and your opponent has no such restrictions.

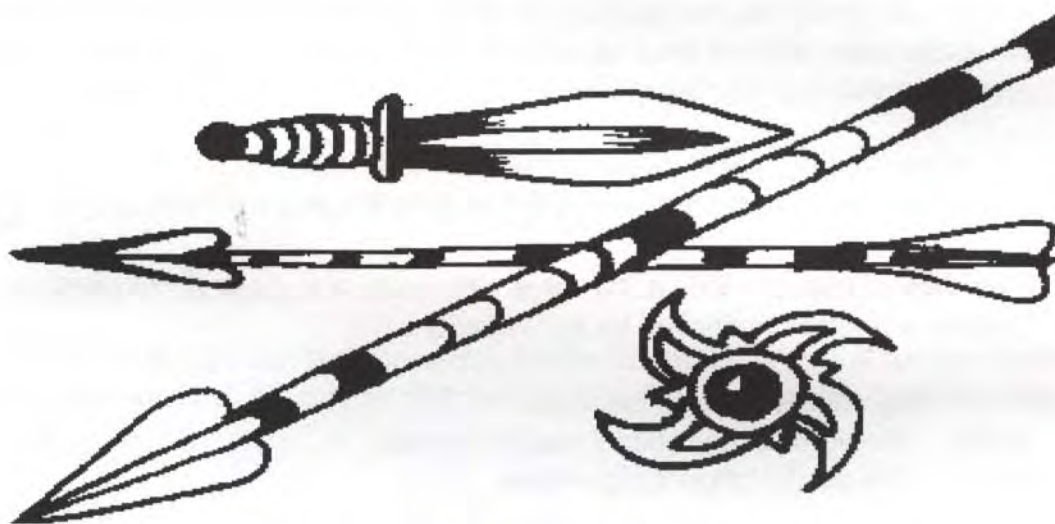
## CHAPTER 11

### PROJECTILE WEAPONS

Projectile Weapons are, for the purposes of our research, divided into two groups:

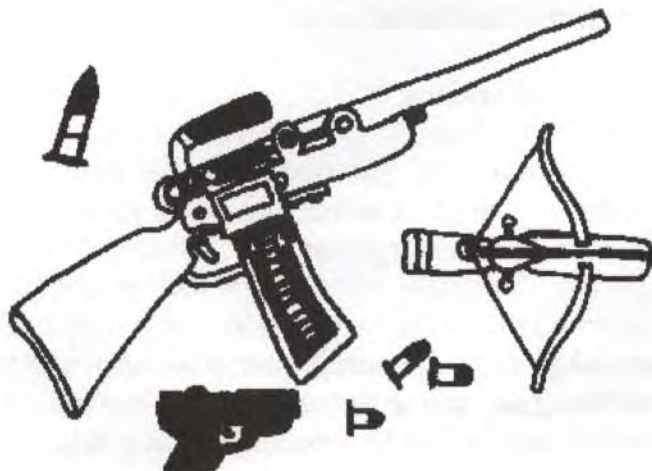
1. Human propelled. i.e. thrown. Examples of these weapons are:

- Spears (javelins)
- Throwing knives
- Tomahawk
- Boomerang
- Rocks



2. Mechanically or Chemically propelled. Examples of these are:-

- Sling
- Slingshot
- Bow
- Crossbow
- Rifle
- Shotgun
- Pistol



These Projectile Weapon groups cover a wide and diverse range of weapons and individual skills. Unlike many of the skills used in other weapon groups which are transferable between weapons, the skills here are generally not transferable and must be learned individually. For example, a skill at throwing a knife does not mean that the same skill can be used for throwing a spear, or a skill with a rifle does not translate to skill with a bow.

The wide variety of skills and techniques involved means that the learning of these skills is a complex exercise involving a number of teachers as it is unlikely that any one person will have sufficient knowledge to teach all the skills needed.

## TARGET PREFERENCES

With all Projectile Weapons the ideal target is the "centre of mass" (i.e. the chest). The head and extremities are less ideal targets as they require a higher degree of accuracy.

## PERIPHERAL QUALITIES IN PROJECTILE WEAPONS

1. Efficiency of Impact. This is the force with which the projectile impacts upon its target. This force is Mass multiplied by Acceleration.

- Bullet = high acceleration x low mass
- Arrow = medium acceleration x medium mass
- Rock = low acceleration x high mass

2. Efficiency of Re-use. With firearms the efficiency of re-use varies with:-

- Whether the firearm is single shot, semi-automatic or full automatic
- Magazine size
- The supply of ammunition

With other Projectile Weapons the efficiency of re-use varies with:-

- Reloading time
- The supply of ammunition
- The energy required to fire the projectile. Will you tire too quickly?

3. Characteristics of Weapons.

Range:

Generally the greater the range at which you strike your opponent the safer you are and the less weapons he can use against you.

Accuracy:

It is fine to have a long range weapon provided you can deliver your projectile with a reasonable degree of accuracy e.g. a pistol can easily deliver a bullet over a range of 1 kilometre but beyond 50 metres it is so inaccurate that it is luck if you hit the target.

The combination of Range x Accuracy means that for long distance effectiveness the best weapons are (in descending order of effectiveness):

- Rifle
- Crossbow
- Bow
- Shotgun
- Spear
- Pistol
- Rock

#### 4. Environment of Use.

Long weapons e.g. rifle or bow may be difficult to use in a cluttered environment (house or thick bush).

More complex weapons may malfunction in a dirty (muddy or dusty) environment.

In an isolated environment simple weapons (spear, bow) may be improvised whereas complex weapons (rifle, pistol) cannot be easily improvised.

#### 5. Skill.

Firearms generally require only moderate amounts of skill to use effectively whereas the bow, sling or javelin may require years of training to develop competence.

## **FIREARMS AND SELF DEFENCE**

If firearms are to be used for self defence there are a series of questions to be asked and skills to be learned.

#### 1. Appropriate Response?

Is the use of a firearm the appropriate response to the situation? Can the use of firearms be prevented by the use of passive or active measures?

Passive:

Passive measures used around the house may include locks on the doors and windows, fences, burglar alarms, exterior lighting etc.

Active:

Active measures to avoid the necessity of firearm use may include running away, submission or use of a less lethal weapon (e.g. fist or dog).

#### 2. Appropriate Weapon?

What type of firearm is best suited to the situation? In an enclosed area, at short range or where speed of use is important a pistol would be most appropriate, whereas at long range a rifle would be best. In selecting a weapon it is best to select one which you can carry comfortably. The best weapon is the one you have when you need it.



3. What Calibre?

For stopping power you should use .38 cal or over.

4. What type of Bullet?

For stopping power soft point or hollow point. This also stops the bullet going through the opponent and hitting a by-stander.

### PRACTICE EXERCISES

1. Practice Accuracy:

Regular and repeated target shooting.

2. Practice shooting from various positions.

- Standing
- Kneeling
- Prone

3. Practice rapid drawing of weapon and firing.

4. Practice rapid reloading from various positions and in the dark.

5. Practice SAFETY.

Safe firearm handling procedures should be practiced until they are second nature.

### Always follow the 3 basic rules of Fire - Ar m Saftey

1. Treat any weapon as fully loaded. On picking up or being handed a weapon ,check it
  - (a) Remove magazine
  - (b) Check the chamber by opening Action.
2. Never point a weapon at anybody. NEVER! EVER!
3. Always be sure of your target and what is behind it.

## CHAPTER 12

### SHORT RANGE, RIGID, SPEED, CUTTING WEAPONS.

The short range, rigid, speed, cutting weapons group is very large and consists almost entirely of different types of knives.

#### The Knife

The knife is probably the most commonly used weapon in society today and if you are attacked with a weapon it is most likely that it will be a knife. There are probably thousands of different types of knife available but all are used in only 3 ways. They cut, stab or cut and stab. This section will concentrate on defence against, and the use of the knife.

#### 1. EXAMPLES

Knife, Bayonet, Butterfly Swords, Tanto, Push Knife, Kris etc.

#### 2. IMPROVISED EXAMPLES

Broken glass, sharp edged tin or steel, credit card, scalpel, razor blade, scissors, knitting needle etc.

#### 3. THE KNIFE

- A. Knife to Knife.
- B. Empty hand to Knife.
- C. Knife to Other Weapons.

Suggested percentage of class time per subject:

- A. 30%
- B. 60%
- C. 10%

## A. KNIFE - V - KNIFE

### 1. Gripping the Knife.

The knife can be gripped in two basic ways :- with the blade protruding from the top of the fist (sabre grip) or the bottom of the fist (icepick grip).

The following hints are for icepick or sabre grips:

- (a) Strength (hold like you are holding a live bird, not too tight and not too light);
- (b) Strive for maximum reach;
- (c) Be mindful of where your cutting edge is i.e. there are more options with your edge down in sabre grip and there are more options with your edge outward in Icepick Grip.



Sabre Grip



Icepick Grip

### 2. Fighting Stance.

- (a) Feet as with Kendo or Boxing - short and on the balls of the feet;
- (b) Knife held at one handspan from the centre of the chest;
- (c) Hide the empty hand behind the knife;
- (d) Elbows tucked in;
- (e) Always have the knife in the lead hand;
- (f) Point the knife at your opponents face/throat;
- (g) Don't expose your inner arms.



Incorrect Stance



Correct Stance

3. Stabbing and Slashing.
  - (a) Can be forehand or backhand;
  - (b) Can be upwards, downwards or side to side;
  - (c) Can be high, middle or low.
  
4. Target Preferences (in order).
  - (a) The arm carrying the knife:-
    - (i) Inside;
    - (ii) Outside;
  - (b) Eyes or above:-
    - (i) Next closest after arm;
    - (ii) Blinds opponent;
  - (c) Throat. Devastating. Will stop opponent very quickly;
  - (d) Body;
  - (e) Hand not carrying knife;
  
5. Attacking Principles.
  - (a) Short strokes; if the knife is sharp you don't need a lot of power.
  - (b) Minimum follow through with knife; so you don't overbalance or expose yourself as a target.
  - (c) Concentrate on hand movement rather than footwork;
  - (d) Keep at maximum range unless safe to move in;
  - (e) Use your wrist when you make small cutting movements;
  - (f) In fighting experienced opponents use fakes and double stabs or slashes;
  - (g) Slash with the whole edge not just the point.
  
6. Defensive Principles.
  - (a) The optimum defensive distance is with your opponent's arm and blade fully extended. The point of their blade is just short of your body. This allows you to cut the entire length of their arm;
  - (b) Counter strike immediately after invasion;
  - (c) If your opponent cuts to your hand and misses your easiest counter is to their upper arm as it is moving relatively slower and will be in range.
  
7. Counter Strikes.
  - (a) Strike with your knife:-
    - (i) Force to Force;
    - (ii) With the Force;
  - (b) Strike with your empty hand:-
    - (i) Force to Force;
    - (ii) With the Force;
  - (c) Parry with your knife:-
    - (i) Strike empty hand, strike knife;
    - (ii) Parry empty hand then knife hand;
  - (d) Parry with your empty hand:-
    - (i) Cut wrist;
    - (ii) Stab body.

NOTE: Be mindful that one slash or stab may not finish the opponent and multiples may be required, but take care not to be cut.

## 8. Hints in General.

- (a) Blocking with your foot or kicking the knife is unlikely to work unless your opponents knife hand is not moving;
- (b) Stabbing through to your opponents body or face when they have slashed your arm will not work because:-
  - (i) The slash will deflect your stab;
  - (ii) The slash will open your hand making you drop the knife as the tendons in your wrist are cut;
- (c) Serious knife attacks usually occur without posturing or threats;
- (d) Most attacks are likely to be Icepick coming down (but don't count on it)and multiple;
- (e) You must be prepared to be cut and if you are, you must continue to fight - don't panic and give up;
- (f) Generally in fighting the empty hand is used minimally;
- (g) At the start of the fight do a few small slashes and stabs to gauge your opponents movements;
- (h) Don't fix your gaze on anything in particular, but see everything around you;
  - (i) Don't fall into a predictable fighting pattern.
- (j) Be mindful of slow technique;
- (k) Body evasion is important against maniac attack;
- (l) Practice drawing your knife;
- (m) Vary practice i.e. steel, wood, rubber knives. Practise rubber knives with paint;Practice multiple strikes and against multiple opponents;
- (n) The knife can be reloaded instantly;
- (o) The knife can cause bleeding from flesh, bleeding from major veins or arteries, cut tendons and muscles, thus making limbs useless, can also injure internal organs causing serious illness or death;
- (p) It's re-usability is very good so long as it is not thrown;
- (q) It can be used in any environment;
- (r) Generally it does not require great skill to cause injury.

### B. KNIFE - V - EMPTY HAND

Maintain your optimum distance and dont become complacent because you have an advantage.

### C. EMPTY HAND - V - KNIFE

Fighting empty hand to knife should be an absolute last resort and undertaken only if there is no escape. The knife wielder has such an overwhelming advantage that even an experienced martial artist is likely to be cut.

#### 1. Initial Reaction.

- (a) Run away or pre-emptive strike;

NOTES: nil

- (b) Block force to force

NOTES: All your counters will be mid range, you have no control of the knife, be aware of blocking with the backs of your arms away from the main arteries,

your initial block is the same whether the attack is a stab or a slash. Your counters must be at the same time as your block, this tends to be a natural move.

- (c) Block with the Force;

NOTES: Your counters can be any range, you have no control of the knife but if it is further away from you, be aware of moving to the outside of your opponent, your initial block is the same whether the attack is a stab or slash, you have slightly more time to counter, this method takes more time to develop as a natural response.

- (d) Catching;

NOTES: Your counters will be short range, your catch will be the same whether the attack is a stab or a slash, you now have control of the knife, you now have more time to counter, this method takes even more time to develop a natural response.

## 2. Counters.

- (a) Run away - Nil;
- (b) Block Force to Force - knees, punches and elbows. Locks - Nil;
- (c) Block with the Force - All strikes. Locks - Nil;
- (d) Catching - close range strikes. Locks - See next section, Stabbing.

## 3. Locks after Catching.

All the following locks will work whether the attack is a sabre or icepick grip, stab or a slash or whether your first counter is a strike or not.

- (a) Wrist Down;
- (b) Wrist Twist;
- (c) Elbow Down;
- (d) Elbow Up;
- (e) Figure 4 Lock;
- (f) Hammer Lock;
- (g) Shoulder Bar;
- (h) Rolling Elbow Lock;
- (i) Forward Neck Crank;
- (j) Reverse Neck Crank;
- (k) Full Nelson.

## **D. KNIFE - V - OTHER WEAPONS.**

### 1. Advantages of the knife

- (a) It is concealable;
- (b) It is deadly;
- (c) It is fast;
- (d) It is quickly reloaded;
- (e) It is legal to carry (within reason and your local laws);
- (f) It is transportable;
- (g) It can be used in all environments;
- (h) It is silent.

### 2. Disadvantages of the Knife.

- (a) You must get very close to use it (throwing your weapon is not recommended);

- (b) Any weapon with more reach will make it very hard for you to apply your techniques;
- (c) It is very hard to physically control someone with a knife without injuring them i.e. it is an all or nothing weapon.
- (d) Its mass will not allow you to block force to force against mass orientated weapons;
- (e) You will have to get in close against projectile weapons.

### 3. Variations of Knives.

- (a) Double Edged - more options;
- (b) Serrated and Wavy - Wounds with different characteristics;
- (c) Convex, Curved - slicing method;
- (d) Concave, Reversed Curved - hacking motion;
- (e) Spring Loaded - concealed;
- (f) Fan, Balisong - concealed;
- (g) Sharp or Blunt - efficiency of cutting;
- (h) Pointed - stabbing;
- (i) Length - advantage in range, may have disadvantage in mass and speed;
- (j) Thickness of Blade - affects speed and blade breaking strength.

## CHAPTER 13

### MEDIUM RANGE, RIGID, SPEED, CUTTING WEAPONS

This section deals with weapons whose main characteristics are their speed and cutting ability.

Examples of these types of weapons are:

- \* Sickle
- \* Sword e.g. Katana, Wakizashi, Sabre
- \* Bayonet on rifle
- \* Hand spear
- \* Kris

Examples of other longer range speed cutting weapons are:

- \* Scythe
- \* Spear
- \* Lochaber Axe
- \* Naginata
- \* Long Swords

The best examples from the above selections are the Japanese Sword (Katana) for medium range and Naginata for long range. The study of fighting with the Katana is Ken-Jutsu while the study of Naginata fighting is Naginata-Jutsu.

## KEN-JUTSU

### SWORD - V - SWORD

#### 1. Gripping the Katana.

The left hand grips the handle (Tuska) at the end with the littlefinger as far back on the handle as possible. The right hand grips the handle approx. 3 cm from the guard (Tsuba). With bothhands the first 2 fingers extend along the handle and the V formed by the first finger and the thumb is on the back of the handle. The little finger of both hands grips tightly and each subsequent finger grips less tightly so that the first fingergrips quite loosely.

#### 2. Stances.

The basic Ken-jutsu stance has the front foot facing directly forward. The back foot is in line with the front foot, is 1shoulder width back and is angled outwards at 45 deg.



## 3. Sword Positions (Kamae).

(a) Jo-dan;



(b) Chu-dan;



(c) Ge-dan;



(d) Hasso (right and left);





(e) Waki (right and left).

#### 4. Cuts.

The eight basic cuts of Ken-jutsu are:

- \* Right Kesa-giri (downward diagonal from right)
- \* Left Kesa-giri (downward diagonal from left)
- \* Right Kiri-age (upward diagonal from right)
- \* Left Kiri-age (upward diagonal from left)
- \* Right Yoko-giri (straight across from right)
- \* Left Yoko-giri (straight across from left)
- \* Choku-giri (straight down to head)
- \* Tsuki (thrust to chest or throat)

#### 5. Target Preferences.

In order of preference these are:-

(a) Hands or Arms. The famous Yagyu School of Swordsmanship targets the hands to the exclusion of other targets. Once the hands have been cut the opponent can be easily finished off. Simply speaking the hands are the nearest target and can be hit with least risk;

(b) Head and Shoulders. All downward strikes will hit either the head or shoulder. As downward strikes are so powerful the head and shoulders are difficult to protect as the strikes force through the defences.

(c) Throat. The throat is usually attacked by a thrust (Tsuki) over the guard;

(d) Body. The body is usually attacked by thrust or slash under a descending cut;

(e) Legs. The legs are normally the most difficult to cut as the act of cutting leaves you exposed to a downward cut.

#### 6. Attacking Principles.

(a) Concentrate on footwork - because of the range and speed of this weapon mere hand or body movement may not be sufficient to avoid your opponents cut;

(b) You will fight at a much longer range than with a knife. Knife fighting range is extended arm + blade length + 3-5 cms. Whereas Ken-jutsu range is semi extended arm + sword, doubled;

- (c) Sword, foot and kiai to be as one;
- (d) There must be total commitment to cutting your opponent as there may be not second chance;
- (e) Attack your opponent at his moment of weakness. This weakness ranges from momentary loss of concentration to surprise attacks when the opponent is eating, sleeping or otherwise unready;

#### 7. Defensive Principles.

- (a) BE AWARE at all times, not just when an attack is likely (see Attacking Principles);
- (b) Distancing is important. Stay clear of your opponents sword but close enough to counter attack;
- (c) Counter strike immediately after evasion;
- (d) Blocking with the force is not appropriate, simple evasion is enough;
- (e) Blocking force to force is applicable provided your sword is of sufficient quality and strength because a strong swordsman with a good blade may actually cut completely through a blocking sword.

#### 8. Counters.

- (a) Block loosely then roll the strike off the sword to counter-strike;
- (b) Evade and immediately counter;
- (c) Parry and counter.

### GENERAL OBSERVATIONS

**EFFICIENCY:** In the hands of a skilled swordsman and at the correct range the Japanese sword is one of the most devastating and efficient weapons ever devised. Strikes can be executed at blinding speed and any touch can cause severe damage.

**CHARACTERISTICS:**\*

- \* Medium range
- \* Re-useability is nearly unlimited
- \* Low maintenance

**ENVIRONMENT LIMITATIONS:** None. Can be used anywhere.

**SKILL REQUIRED:** The Japanese sword requires little skill to execute basic cutting functions but a great deal of skill to use well.

**LEGALITY:** It is legal to own Japanese swords but the use of one would certainly be assault with a deadly weapon.

### SWORD -v- EMPTYHAND

Maintain the correct distance, so the opponent can neither flee nor move in under a strike, then strike.

## EMPTY HAND -v- SWORD

1. Evade the strike then move in and hit fast and hard (almost impossible).
2. Use something as a shield e.g. chair, piece of wood.

## SWORD -v- VARIOUS WEAPONS

1. Nunchaku: The superior range of the sword coupled with its quicker second strike capability should ensure that the swordsman is victorious.
2. Bo: The superior range of the Bo makes it much more difficult to deal with. The fact that Bo strikes are not as lethal as Sword strikes gives the swordsman the option of trying to slip a Bo strike and rush the Bo wielder.
3. Arnis Sticks: The superior range and efficiency of the sword should overcome the Arnis sticks.
4. Spear: The superior range of the spear should overcome the sword unless the swordsman can cut the spear shaft or slip past a thrust to close and strike.
5. Sai: While the Sai can block the sword the Sai wielder will find it difficult to get close enough to the swordsman to deliver a strike of his own and he cannot block forever.

## CHAPTER 14

### LONG RANGE, RIGID, SPEED, CUTTING WEAPONS

The long range, rigid, speed, cutting group of weapons is a large group that includes spears, glaives and long swords (e.g. the Scottish claymore may be over 2 metres long). To demonstrate the techniques of this group we have selected the Japanese Naginata, a weapon that can both stab and slash. In the hands of an expert the naginata is a weapon of surpassing beauty and elegance.



**NAGINATA - JUTSU**  
**NAGINATA - V - NAGINATA**

The Naginata is a wooden pole with a curved, single edged blade at one end and an iron butt cap at the other. Although the size of the blade and the pole may vary quite substantially most Naginata have a blade of 30-45 cm in length and a pole of 180 cm length.

#### 1. GRIP.

Because of the weight of the Naginata and the fact that both ends can be used to strike the Naginata is gripped either side of the centre of gravity about 1/3 of the way in from the end, with the palms of the hand opposing each other.

#### 2. STANCES.

The basic Naginata-jutsu stance has the front foot facing directly forward. The back foot is in line with the front foot, is 1 shoulder width back and is angled outwards at 45 deg.

### 3. NAGINATA POSITIONS (KAMAE).

- (a) Jo-dan;
- (b) Chu-dan;
- (c) Ge-dan;
- (d) Hasso (right and left);
- (e) Waki (right and left).

### 4. CUTS

The eight basic cuts of Naginata-jutsu are:-

- (a) Right Kesa-giri (downward diagonal from right);
- (b) Left Kesa-giri (downward diagonal from left);
- (c) Right Kiri-age (upward diagonal from right);
- (d) Left Kiri-age (upward diagonal from left);
- (e) Right Yoko-giri (straight across from right);
- (f) Left Yoko-giri (straight across from left);
- (g) Choku-giri (straight down to head);
- (h) Tsuki (Thrust to chest or throat).

### 5. TARGET PREFERENCES.

**Hands and Arms:** These are the easiest targets as they are the closest to the attacker and are not protected by a hand guard (Tsuba).

**Head and Shoulders:** The downward strike of a Naginata is almost irresistible and may cut through anything used to block it.

**Legs:** The length of the Naginata makes it ideal to sweep the relatively unprotected legs of your opponent.

**Body:** The body is the most protected of the targets and therefore the most difficult to hit but the sheer power of the Naginata may break through the defences.

### 6. ATTACKING PRINCIPLES.

- (a) Cut to the hands. If you strike the pole, slide the blade down the pole to cut the hands which have no guard to protect them;
- (b) If the blade is blocked, strike your opponent with the iron butt cap on the other end;
- (c) The Naginata can be used with the traditional quarterstaff fighters 1/3 : 1/3 : 1/3 grip or it can be held at the iron cap end and swung in circles around the head or in fig. 8 across the body;
- (d) Concentrate on footwork. Because of the range and speed of this weapon mere hand or body movement may not be sufficient to avoid your opponents cut;
- (e) Naginata strike. Foot and kiai to be as one;
- (f) There must be total commitment to cutting your opponent as there may be no second chance;
- (g) Attack your opponent at his moment of weakness. This weakness ranges

from momentary loss of concentration to surprise attacks when the opponent is eating, sleeping or otherwise unready.

#### 7. DEFENSIVE PRINCIPLES.

- (a) BE AWARE at all times, not just when an attack is likely (see attacking principles (e));
- (b) Distancing is important. Stay clear of your opponents blade but close enough to counter attack;
- (c) Counter strike immediately after evasion;
- (d) Blocking with the force is not appropriate, simple evasion is enough;
- (e) Take care blocking force to force as the Naginata generates terrific force and your opponent may cut through your Naginata pole.

#### 8. COUNTERS.

- (a) Block and strike with reverse end;
- (b) Parry and strike;
- (c) Evade and immediately counter.

#### 9. GENERAL OBSERVATIONS.

- (a) Efficiency: Extremely efficient as both ends of the weapon can be used to great effect;
- (b) Characteristics:
  - medium to long range
  - unlimited reuseability
  - low maintenance
- (c) Environmental Limitations: Limited in enclosed area or areas with obstructions e.g. thick bush;
- (d) Skill: Requires little skill to execute basic cuts but a great deal of training to use well.

### **NAGINATA -v- EMPTY HAND**

Maintain the correct distance, so the opponent can neither flee nor move in under a strike, then strike.

### **EMPTY HAND -v- NAGINATA**

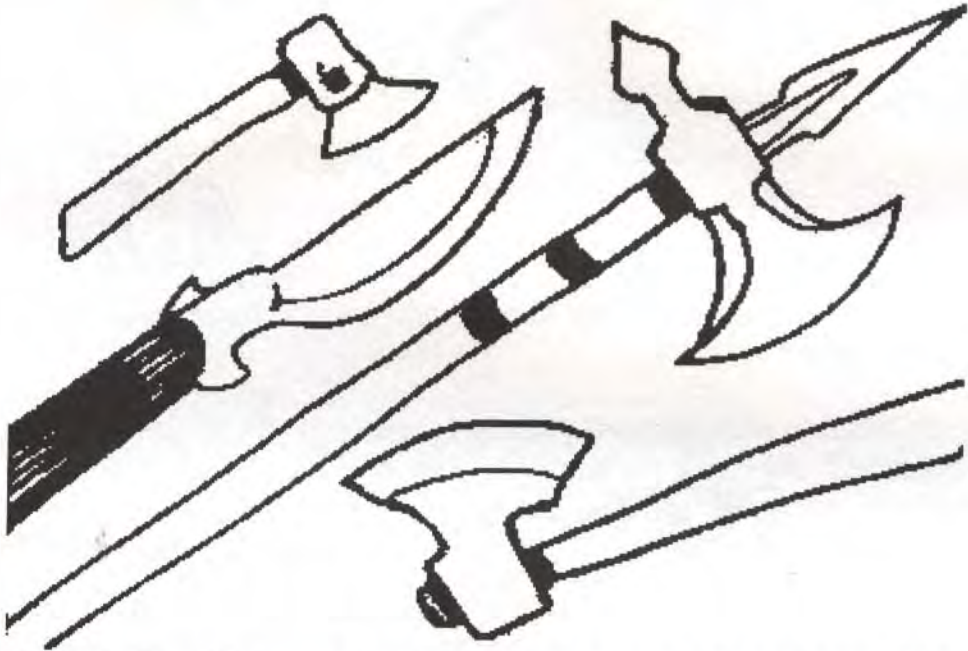
1. Evade and try to enter and strike (very difficult).
2. Use an object as a shield.

### **NAGINATA -v- VARIOUS WEAPONS**

1. Against all shorter range speed or mass weapons maintain the long range and cut.
2. Against long range speed weapons e.g. Bo cut to the hands or block and cut.
3. Against long range mass weapons avoid the strike (relatively easy because of the slowness of the strike) and move in and cut.

## CHAPTER 15

### ALL RANGE, RIGID, MASS, CUTTING WEAPONS



Rigid, Mass, Cutting Weapons are basically clubs with a cutting edge at the heavy end. Their characteristics are similar to those of rigid, mass, impacting weapons except that the presence of a cutting edge increases the efficiency of the strikes, and the weight generally tends to be concentrated at one end rather than evenly distributed along the length of the weapon.

The varieties of Axe provide the best examples of rigid, mass, cutting weapons:

- \* Short range - Tomahawk
- \* Medium range - Woodsmans axe, Battle Axe
- \* Long range - Glaive, Halberd, Large Battle Axe

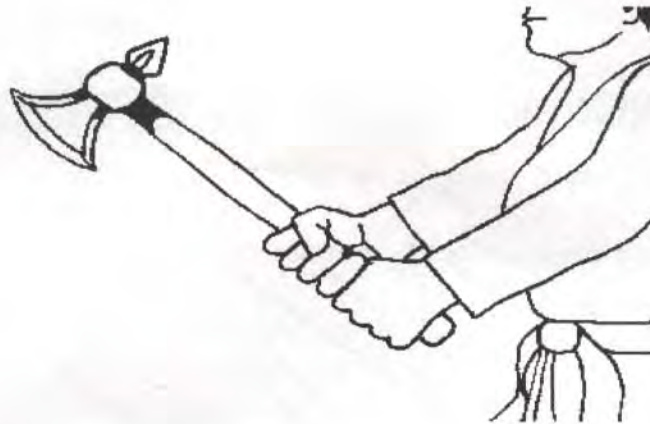
#### AXE - V - AXE

##### 1. GRIP

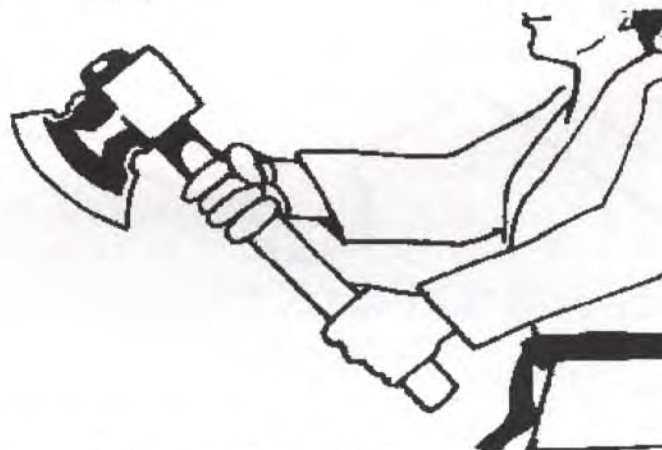


(a) Short range: Single handed grip with the fingers around the weapon exactly like a punch. The fingers and thumb don't extend along the weapon;





(b) Medium range: Double handed grip with the hands close together, palms opposed (baseball bat grip);



(c) Long range: Double handed grip with hands wide apart at one end of the weapon, as the strike progresses slide the front hand to the end of the weapon next to the rear hand;

## 2. STANCES.

Because of the heavy weight being moved it is important to maintain balance at all times so the most effective stance is a wide stance with the knees bent. The feet and the impact point for a triangle. The feet are 1 - 1 1/2 shoulder widths apart.

## 3. STRIKES.

The basic rigid, mass, cutting weapon strikes are:-

- (a) Downward diagonal from right;
- (b) Downward diagonal from left;
- (c) Straight across from right;
- (d) Straight across from left;
- (e) Upward diagonal from right;
- (f) Upward diagonal from left;
- (g) Thrust;
- (h) Down to top of head or shoulders.

The downward strikes are gravity assisted and this makes it easier to generate force and speed. Upward strikes must move a large mass against gravity and must therefore be less efficient and are seldom used.

#### 4. TARGET PRINCIPLES.

The relative slowness of rigid, mass, cutting weapons means that the hands are not a good target as they evade the strike too easily, therefore better targets are the relatively slower moving body, upper legs and shoulders.

#### 5. ATTACKING PRINCIPLES.

- (a) Because of the slowness and difficulty of executing an effective second strike the first strike should be as effective as possible;
- (b) Should the first strike miss (with medium or long range weapons), rather than stop and move in the reverse direction, keep the movement going and circle 360 deg. to the second strike;
- (c) With long range weapons the first strike can be accelerated by placing both hands at one end and using the hip as fulcrum;
- (d) As the hands are not a good target the ideal fighting distance is closer than with Axe so the body is in striking range;
- (e) Attack your opponent as his moment of weakness. This weakness ranges from momentary loss of concentration, to surprise attacks when the opponent is eating, sleeping or otherwise unready;

#### 6. DEFENSIVE PRINCIPLES.

- (a) Evasion is better than blocking as the large mass of weapon makes force to force blocking difficult and jarring. Also the attacker may batter through a block;
- (b) If you can't evade move in close to the attacker as close in the weapon is moving too slowly to impact severely;
- (c) Footwork is less important than body evasion because the slow movement of the weapon gives the defender a better chance of accurate judgment;
- (d) BE AWARE at all times, not just when an attack is likely.

#### 7. COUNTERS.

- (a) Evade and strike;
- (b) Enter and strike;
- (c) Parry, spin 360 deg. and strike.

#### 8. GENERAL CHARACTERISTICS.

- (a) Efficiency: Strikes are very efficient if they hit but are relatively difficult to get in:-
  - \* Slow second strike
  - \* Low level of reuseability because the wielder tires quickly due to high strength levels required

- (b) Environment - Can be used in all environments.
- (c) Skill: Relatively low levels of skill and high levels of strength re required.

### **AXE -v- EMPTY HAND**

Maintain the correct distance, so the opponent can neither flee nor move in under a strike, then strike.

### **EMPTY HAND -v- AXE**

1. Evade and try to enter and strike.
2. Use an object as a shield (not very effective).

### **AXE -v- VARIOUS WEAPONS**

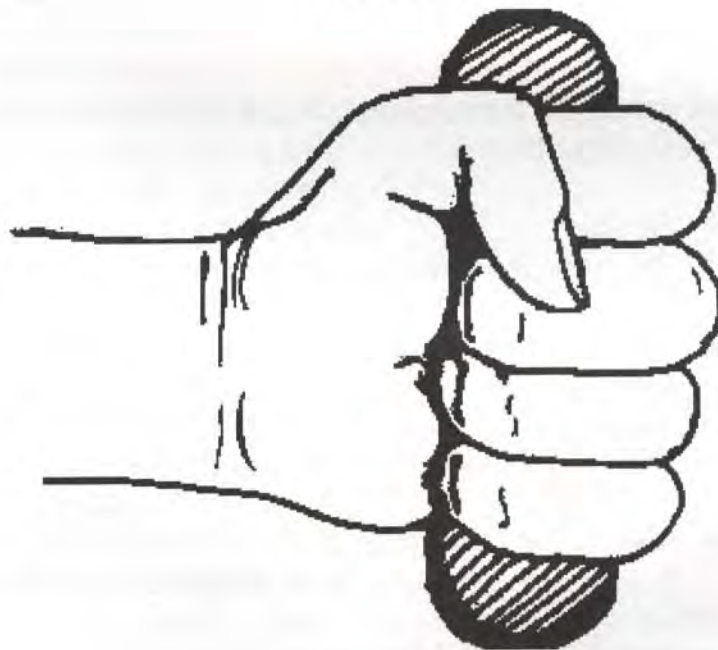
1. Against all shorter range speed or mass weapons maintain the long range and strike.
2. Against long range speed cutting weapons e.g. Naginata strike to the hands or block and strike but the speed of the Naginata will give it a substantial advantage.
3. Against long range speed weapons the Axe will be too slow and the wielder will probably be struck.

## CHAPTER 16

### SHORT RANGE, RIGID, SPEED, IMPACTING WEAPONS

The short range, rigid, speed, impacting group of weapons is a small group but one which is commonly used. These weapons are generally used in the fist to add mass to a punch and include such weapons as the knuckleduster, a roll of coins, a short length of pipe or lead weighted gloves. Most of these weapons rely on brute force and there is little art in their application. The Yawara, however, is an exception and a significant art has arisen about its use. Most people know the Yawara as a Kubotan, but the Kubotan is merely a variation of the much older Yawara.

#### YAWARA.



The Yawara is basically a short (15cms) length of either wood or metal. It may be blunt or sharpened at one or both ends. These weapons can be used to add weight to a strike, a sharpened end can be used to strike a nerve point or a muscle. The sharp end can also be raked across the skin.

#### 1. EXAMPLES:-

- (a) Yawara.
- (b) Kubotan.
- (c) Edo koppo

2. IMPROVISED EXAMPLES:-

- (a) Pen.
- (b) Pencil.
- (c) Torch.

3. YAWARA may be used in 4 ways

- (a) Yawara to Yawara.
- (b) Empty Hand to Yawara.
- (c) Yawara to Empty Hand.
- (d) Yawara to Other Weapons.

**(A) YAWARRA - V - YAWARRA**

**(1) Gripping the Yawara.**

Hold the yawara as if making a fist, with your thumb and fingers wrapped around the yawara leaving both ends exposed.

**(2) Stances.**

For training we use all the stances described in the Karate section and for fighting we use the Kendo or Boxing Stances.

**(3) (a) Strike**

To strike use either end of the yawara:-

- |   |                  |   |               |
|---|------------------|---|---------------|
| * | Up and down      | - | Rompeda       |
| * | Sideways         | - | Banda y Banda |
| * | Figure 8         | - | Ocho Ocho     |
| * | Downward Circles | - | Pelis Pelis   |

**(b) Thrusting**

Sunkiti is to use the point of the yawara to thrust like a knife.

**(c) Butting**

Is to use the other end of the yawara to butt like a bottom fist strike.

**(4) Target Preferences.**

- (a) The arm carrying the yawara.
- (b) Head or throat.
- (c) Legs.
- (d) Body.

### **(5) Attacking Principals.**

- (a) Hit in multiples.
- (b) You must control your opponents cane by:-
  - (i) Defence.
  - (ii) Flow.
  - (iii) Catching their arm (See footnote 1).
- (c) After catching:-
  - (i) Strike, Thrust or Butt.
  - (ii) Lock to apply up to Level 4 Locks using your cane.
  - (iii) Throw to apply up to Level 4 Locks using your cane.
  - (iv) Combinations of the above.

### **6. Defensive Principals.**

- (a) Force to Force.
- (b) With the Force.
- (c) Hirada .
- (d) Catching.

### **7. Counters.**

- (a) Strike with your yawara.
  - (i) Force to Force.
  - (ii) With the Force.
  - (iii) Block, catch and counter strike.
  - (iv) Block, catch and lock.
  - (v) Block, catch and throw.
  - (vi) Combinations of the above.
- (b) Parry with your yawara.
  - (i) Strike empty hand, strike yawara.
  - (ii) Parry empty hand then yawara.
- (c) Parry with your empty hand.
  - (i) Strike.

### **8. Hints in general.**

- (a) Blocking with your foot or kicking the stick is unlikely to work unless your opponents hand is stationary.
- (b) Serious attacks usually occur without threats or posturing.
- (c) You must be prepared to be hit and if you are hit, you must continue to fight on.
- (d) Don't fix your gaze on anything.
- (e) Be mindfull of slow technique.
- (f) Body evasion is important when your opponent rushes you.
- (g) The yawara can be reloaded very fast.
- (h) The yawara can cause bruising, corked muscles, broken bones and injuries to soft tissue.
- (i) It can be re-used constantly.
- (j) It can be used in any environment.
- (k) Generally it does not take great skill to cause injury.

**FOOTNOTE 1.**

Catching. There are 2 basic methods Flow or Scissors.

Flow - As your opponent strikes, your weapon strikes force to force against his arm and continues in a deflecting motion on impact your free hand which is following flight of your weapon closes around their arm.

Scissors - As your opponent strikes, your free hand will follow the flight of your opponents arm, as your weapon strikes in the opposite direction against their arm, on impact your hand closes around their arm.

**YAWARRA - V - EMPTY HAND**

Maintain your optimum distance. In general ,retreat whilst striking if your opponent attacks, and advance when your opponent retreats.

**EMPTY HAND - V - YAWARRA**

1. Step forward and come inside the weapon. Block force to force against the weapon carrying arm, with your other simultaneously circle there arm. Apply Strike, Lock, Throw.
2. As they strike either side of your body lift the arm or the side you are being struck and follow their weapon moving it to clear your legs at the same time strike in the opposite direction against their wrist. Apply Strike, Lock, Throw.
3. Block and catch. Same as Yawara to Yawara but block on their arm and catch their wrist then apply - Strike, Locks and Throwing.

**METHODS**

- \* Block and circle.
- \* Flow.
- \* Block and catch.

**YAWARRA - V - OTHER WEAPONS****ADVANTAGES**

- \* Very fast.
- \* Quick reload.
- \* Legal to carry (pen,pencil,small torch etc).
- \* Transportable.

- \* Can be used in all environments.
- \* It is silent.

#### DISADVANTAGE

- \* Is not as deadly as cutting, mass or projectile weapons.
- \* Its range is limited.



## CHAPTER 17

### MEDIUM RANGE, RIGID, SPEED, IMPACTING WEAPONS

The group of weapons included in the Medium Range Rigid Speed Impacting Weapons is relatively small and basically contains two types of Sticks. The traditional Stick of Japan (Jo) is made of hardwood and is 100 - 120cm long. Minor variations include a hexagonal cross section. The Filipino stick (Baston) is lighter and is made of Rattan and is about 75cm long and of circular cross section. The hardwood stick is slower to wield than the Rattan stick but has more mass to impact.

#### EXAMPLES:-

- (a) Arnis stick.
- (b) Stock of axe.
- (c) Police Baton.
- (d) Walking Cane.
- (e) Jo.

#### IMPROVISED EXAMPLES:-

- (a) Umbrella.
- (b) Rolled-up Newspaper.
- (c) Ruler.
- (d) Tree branch

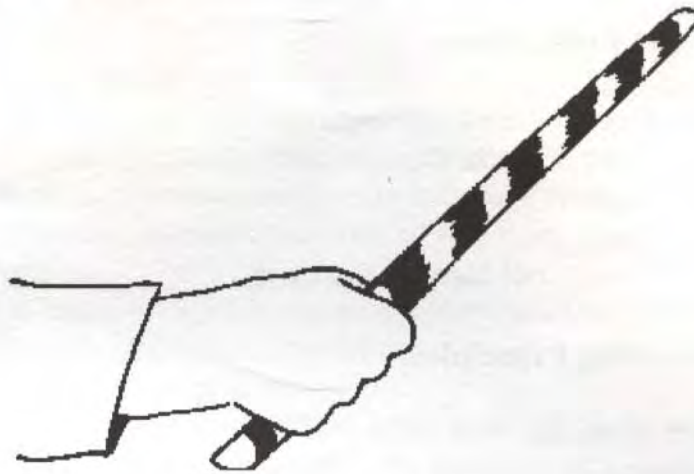
## ARNIS

Arnis is not just a basic weapons art but a complete fighting system in itself. It can be practised in 4 ways:

- (a) Stick to Stick.
- (b) Empty Hand to Stick.
- (c) Stick to Empty Hand.
- (d) Stick to Other Weapons.

## A. STICK - V - STICK

### (1) Gripping the Stick.



Hold the cane as if making a fist, with your thumb and fingers wrapped around the cane leaving half a fist width of butt. Don't extend the thumb along the stick.

### (2) Stances.



For training we use the deeper stances described in the Karate section and for fighting we use the shallower Kendo or Boxing Stances.

### (3) (a) Strike

To strike use the last 6" of the cane:-

- |   |                  |   |               |
|---|------------------|---|---------------|
| * | Up and down      | - | Rompeda       |
| * | Sideways         | - | Banda y Banda |
| * | Figure 8         | - | Ocho Ocho     |
| * | Downward Circles | - | Pelis Pelis   |

### (b) Thrusting

Sunkiti is to use the point of the cane to thrust.

**(c) Butting**

Is to use the bottom tip of the cane to impact.

**(4) Target Preferences.**

- (a) The arm carrying the cane.
- (b) Head or throat.
- (c) Legs.
- (d) Body.
- (e) The arm not carrying the cane.

**(5) Attacking Principles.**

- (a) Hit in multiples.
- (b) Thrusting for long distance, Striking for middle distance and Butting for close range.
- (c) You must control your opponents cane by:-
  - (i) Defence.
  - (ii) Flow.
  - (iii) Catching their cane (See footnote 1).
- (d) After catching:-
  - (i) Strike, Thrust or Butt.
  - (ii) Lock using your cane to apply locks up to level 4
  - (iii) Throw using your cane to throw up to level 4
  - (iv) Disarm (See footnote 2).
  - (v) Combinations of the above.

**6. Defensive Principles.**

The strike from an Arnis stick can be blocked in seven different ways

- (a) Force to Force.
- (b) With the Force.
- (c) Hirada (see Classical).
- (d) Catching.
- (e) Disarming.
- (f) Double Blocks with 2 canes.
- (g) Cross Blocks with 2 canes.

**7. Counters.**

- (a) Strike with your stick.
  - (i) Force to Force.
  - (ii) With the Force.
  - (iii) Block, catch and counter strike.
  - (iv) Block, catch and lock.
  - (v) Block, catch and throw.
  - (vi) Combinations of the above.
- (b) Parry with your stick.
  - (i) Strike empty hand, strike stick.

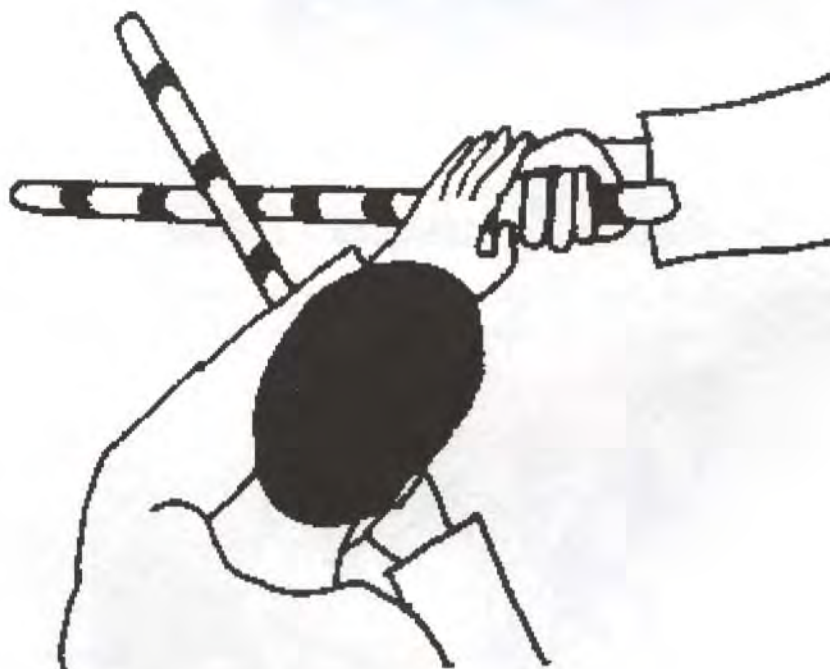
- (ii) Parry empty hand then stick.
- (c) Parry with your empty hand.
- (i) Strike.

### 8. Hints in general.

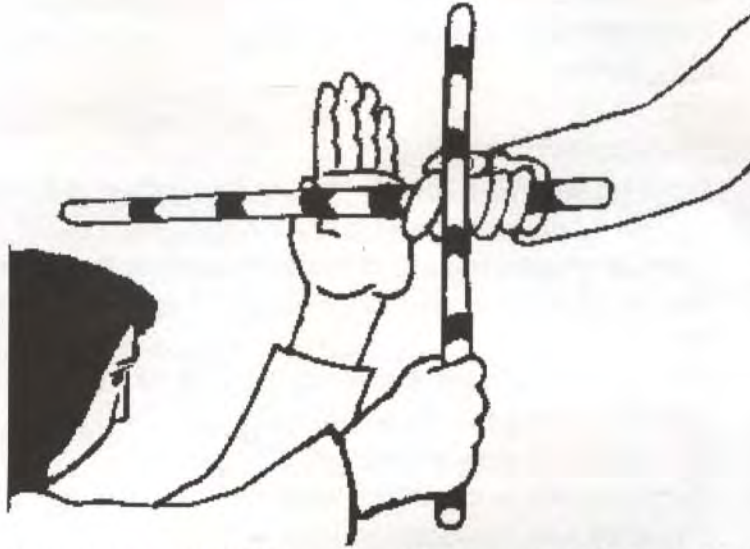
- (a) Blocking with your foot or kicking the stick is unlikely to work unless your opponents hand is stationary.
- (b) Serious attacks usually occur without threats or posturing.
- (c) You must be prepared to be hit and if you are, you must continue to fight on.
- (d) Generally in fighting the empty hand is used minimally.
- (e) Don't fix your gaze on anything.
- (f) Be mindful of slow technique.
- (g) Body evasion is important when your opponent rushes you.
- (h) The stick can be reloaded very fast.
- (i) The stick can cause bruising, coked muscles, broken bones and injuries to soft tissue.
- (j) It can be re-used constantly.
- (k) It can be used in any environment.
- (l) Generally it does not take great skill to cause injury.

### FOOTNOTE 1.

Catching. There are 2 basic methods Flow or Scissors.



Flow -As your opponent strikes, your weapon strikes force to force against his and continues in a deflecting motion on impact your free hand which is following flight of your weapon closes around their weapon.



Scissors - As your opponent strikes, your free hand will follow the flight of your opponents cane, as your weapon strikes in the opposite direction against theirs, in impact your hand closes around their cane.

#### FOOTNOTE 2.

##### DISARMS

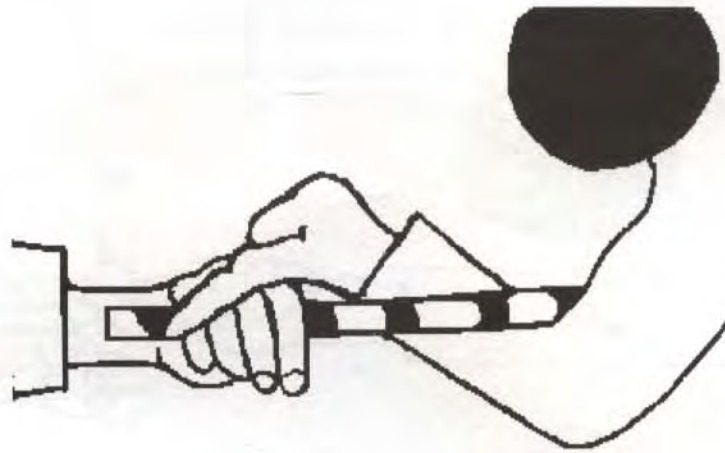
Disarming -There are 6 basic methods of Scissor, Strike on Wrist, Circle, Thumb, Push, Quick Release and Levers.



(a) Scissors - You push or pull your opponents cane in the opposite direction to your cane jamming it with your (Cane, Butt, Wrist, Forearm or Elbow)



(b) Strike on Wrist - Exactly the same as Scissors except you use a striking motion.



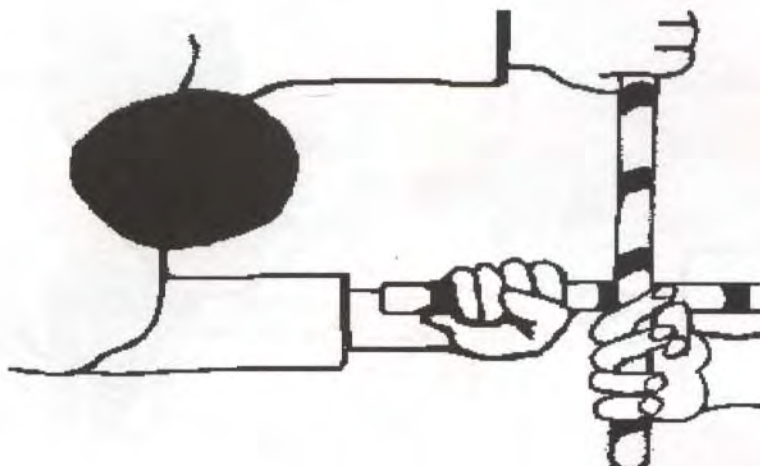
(c) Circle - After blocking or catching your opponents cane you will circle over it with your free hand till it releases from your opponents.



(d) Thumb Push - You must catch your opponent by the wrist then jam your cane, butt or forearm against their cane then Push or Pull them in different directions with a snapping motion.



(e) Quick Release - You must catch your opponents cane near the end and in the same motion twist and continue to Pull till it is released from their hand.



(f) Levers - Once you catch their cane you must place your cane onto their forearm and using your cane as the fulcrum lever there cane over yours.

## CLASSICAL STYLES IN BRIEF.

### 1. (a) Espada y Daga (short and long cane).

Blocking:-

- (a) With the Stick.
- (b) With the Short Stick.
- (c) With Cross Over (reversing the hands).
- (d) Double Blocking.
- (e) Cross Blocking.
- (f) Hirada Blocking (umbrella defence).

### (b) Counters ... Using both weapons (simultaneously or alternatively).

- (a) Thrust.
- (b) Strike.
- (c) Butt.
- (d) Disarm.
- (e) Lock.
- (f) Throw and
- (g) All Classical.

### 2. ABINICO

- (a) Force to Force.
- (b) With the Force.
- (c) Step left and right for end strike = 1 and 2.

When your opponent strikes step out at 45 deg. angle and Block then come in close and deliver a short Abinico (Fan) Strike to either temple. Then step back to a Cat Stance and deliver two Downward Circling Strike to their wrist. Then step forward again and deliver a Side Strike to their ribs. This is the basic exercise but you can vary it with the following:-

- \* Thrust.
- \* Strike.
- \* Butt.
- \* Disarm.
- \* Throw.
- \* Locks.
- \* Classical.

### 3. PELIS PELIS

1. Can be stepping back in a Straight Line.
  2. Can be stepping back at a 45 deg. angles.
- \* Force to Force.
  - \* With the Force.

When your opponent strikes step back and block. then in a continuous circling fashion in front of your body strike wrist, wrist, fact, wrist. this is the basic exercise but you can vary it with the following:-

- \* Thrust.
- \* Strike.
- \* Butt.
- \* Disarm.
- \* Throw.
- \* Locks.
- \* Classical.

### 4. HIRADA

If Right Hand

As your opponent strikes, step to your right, circle your cane from left to right and the empty hand from right to left on the front side of the cane coming from underneath it. For different strikes adjust your timing.

The object is to form an umbrella defence pushing your opponents cane away from you then slashing him with an upward motion.



**FOLLOW UPS:**

- \* Thrust.
- \* Strike.
- \* Butt.
- \* Disarm.
- \* Lock.
- \* Throw.
- \* Classical Twisting.

**5. DOUBLE BASTON****Block**

- \* Single.
- \* Double.
- \* Cross over.
- \* Hirada.

**Counter**

- \* Thrust.
- \* Strike.
- \* Butt.
- \* Disarm.
- \* Throw.
- \* Lock.
- \* Classical.

**B. STICK - V - EMPTY HAND**

Maintain your optimal distance. In general retreat whilst striking, if your opponent attacks and advance when your opponent retreats.

**C. EMPTY HAND - V - STICK**

1. Step forward and come inside the weapon. Block foot to foot against the weapon with your other simultaneous thus disarming it. Apply Strike, Lock, Throw.
2. As they strike either side of your body lift the arm or the side you are being struck and follow their weapon moving it to clear your legs, at the same time strike in the opposite direction against their wrist. (This is like clapping your hands together but missing). Apply Strike, Lock, Throw.
3. Block and catch. Same as Stick to Stick but block on their arm and catch their wrist then apply - Strike, Locks and Throwing.

## METHODS

- \* Block and circle.
- \* Flow.
- \* Block and catch.

## D. STICK - V - OTHER WEAPONS

### ADVANTAGES

- \* Very fast.
- \* Quick reload.
- \* Legal to carry (umbrella, walking cane etc).
- \* Transportable.
- \* Can be used in all environments.

### SILENT

- \* Medium range (more reach than short)
- \* Medium range (faster than short)

### DISADVANTAGE

- \* Is not as deadly as cutting, mass or projectiles weapons.

## CHAPTER 18

### LONG RANGE RIGID SPEED IMPACTING WEAPONS

The group of weapons included in the Long Range Rigid Speed Impacting Weapons is relatively small and basically contains two types of Bo. The traditional Bo of Japan and Europe is made of hardwood and is about 180cm long. Minor variations include tapering from the centre or hexagonal cross section. The Filipino Bo is made of Rattan and is about 180cm long and of circular cross section. The hardwood Bo is heavier and slower to wield than the Rattan Bo but has more mass to impact.

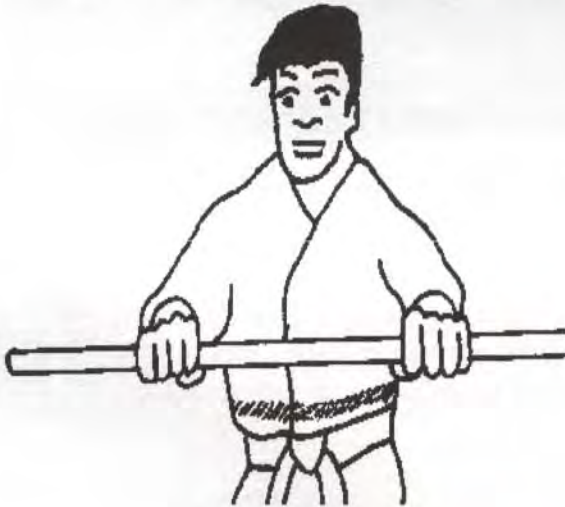
Examples of improvised Bo might be:-

- \* Tent pole.
- \* Broomstick.
- \* Tree branch.

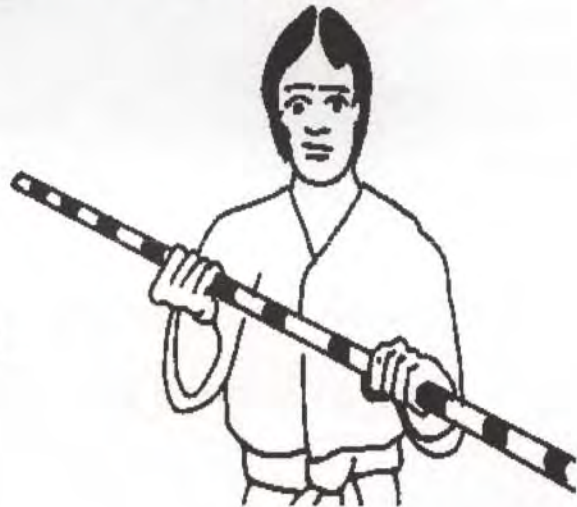
#### A. BO - V - BO

##### 1. GRIP

(a) Quarterstaff Grip. The Bo is gripped with each hand 1/3 of the way in from the end. the Japanese style grip has the Bo gripped with both palms facing down whilst the Filipino style grip has one palm facing down and the other facing upward.



JAPANESE GRIP



PHILLIPPINO GRIP

(b) Long Range Grip. With this grip one hand grips at the base of the Bo and the other grips 1/3 of the way up the pole. The grip is basically a widely spaced Ken-jutsu grip.

## 2. STANCES

- (a) With Quarterstaff Grip the stance is a one shoulder width wide with both feet facing forward.
- (b) With the Long Range Grip the basic stance has the front foot facing directly forward. The back foot is in line with the front foot, is one shoulder width back and is angled outwards at 45 deg.

## 3. POSITIONS (Kamae)

Quarterstaff Grip -

- \* Horizontal.
- \* Diagonal (left end up).
- \* Diagonal (right end up).

Long Range Grip -

- \* Pointing high.
- \* Pointing middle.
- \* Pointing low.
- \* Left Waki Kamae.
- \* Right Waki Kamae.
- \* Left Hasso Kamae.
- \* Right Hasso Kamae.

## 4. STRIKES

- \* High horizontal.
- \* Middle horizontal.
- \* Low horizontal.
- \* Left diagonal cutting down.
- \* Left diagonal cutting up.
- \* Right diagonal cutting down.
- \* Right diagonal cutting up.
- \* Downward strike to the head.
- \* Upward strike to the groin.
- \* Thrust.

## 5. BLOCKS

- (a) Force to Force. This is a basic block, hitting your Bo against his.
- (b) With the Force. This involved avoiding your opponents strike and hitting with this movement to throw him off balance.
- (c) Hooking block. This involves blocking your opponent Force to Force and then hooking (parrying) his Bo across him.

## 6. TARGET PREFERENCES

- (a) Hands and arms.
- (b) Head and shoulders.
- (c) Legs.
- (d) Body.

## 7. ATTACKING PRINCIPLES

- (a) The most obvious characteristic of the Bo is its length and the long range should be maintained as much as possible. Because the Quarterstaff Grip seriously limits the range of the Bo it is advisable to use the Long Range Grip.
- (b) Keep the hands relatively wide apart to give as much leverage as possible to the strikes.
- (c) When thrusting, thrust with the rear hand and allow the Bo to slide through the front hand. Withdraw the thrust as quickly as possible so your opponent can't seize the Bo.
- (d) Attack your opponent at his moment of weakness. This weakness ranges from momentary loss of concentration to surprise attacks when the opponent is eating, sleeping or otherwise unready.

## 8. DEFENSIVE PRINCIPLES

- (a) BE AWARE at all times, not just when an attack is likely (see Principles Attacking (d)).
- (b) Distancing is important. Stay clear of your opponents Bo but close enough to counter attack.
- (c) Counter strike immediately after evasion.
- (d) If you use the Quarterstaff Grip try to block and move in on your opponent.
- (e) If your opponent uses the Quarterstaff Grip use the Long Range Grip and stayout of his range and strike him.
- (f) Block your opponents strike Force to Force and slide the Bo down his Bo to strike his fingers.

## 9. COUNTERS

- (a) Block and strike with reverse end.
- (b) Parry and strike.
- (c) Evade and immediately counter.

## 10. GENERAL PRINCIPLES

- (a) Efficiency. Extremely efficient as both ends of the weapon can be used to great effect.
- (b) Characteristics -
  - Medium to long range.
  - Unlimited reuseability.
  - Low maintenance.
- (c) Environmental Limitations. Limited in enclosed areas or areas with obstructions e.g. thick bush.
- (d) Skill. Requires little skill to execute basic strikes but a great deal of training to use well.

### B. BO - V - EMPTY HAND

Maintain the correct distance, so the opponent can neither flee nor move in under a strike, then strike.

### C. EMPTY HAND - V - BO

- (a) Evade and try to enter and strike (very difficult).
- (b) Use an object as a shield.

### D. BO - V - OTHER WEAPONS

- (a) Against all shorter range speed or mass weapons maintain the long range and strike.
- (b) Against long range cutting weapons e.g. Naginata, strike to the hands or block and strike.
- (c) Against long range mass weapons avoid the strike (relatively easy because of the slowness of the strike) and move in and strike.

## CHAPTER 19

### ALL RANGE, RIGID, MASS, IMPACTING WEAPONS



Rigid, Mass, Impacting Weapons are basically clubs of varying lengths that rely on their weight rather than their speed to inflict damage. The weapons are usually constructed of metal, hardwood or a combination of both.

Examples of Rigid, Mass, Impacting Weapons are:

- (a) Short Range: Tessen (iron war fan), Police Billy Club.  
Improvised Examples: Short piece of metal pipe, pipe wrench, shifting spanner.
- (b) Medium Range: Mace, Morning Star, Knobkerrie.  
Improvised Examples: Baseball bat, metal pipe, 4 x 2 timber, chair.
- (c) Long Range: Tetsu-bo (iron bo), War Hammer.  
Improvised Examples: Length of pipe, tree branch, billiard cue.

#### A. TETSU BO - V - TETSU BO

##### 1. GRIP

- (a) Short Range: Single handed grip with the fingers around the weapon exactly like a punch. The fingers and thumb don't extend along the weapon;
- (b) Medium Range: Double handed grip with the hands close together, palms opposed (baseball bat grip);
- (c) Long Range: Double handed grip with hands wide apart at one end of the weapon, as the strike progresses slide the front hand to the end of the weapon next to the rear hand;

## 2. STANCES.

Because of the heavy weight being moved it is important to maintain balance at all times so the most effective stance is a wide stance with the knees bent. The feet and the impact point form a triangle. The feet are 1 - 1 1/2 shoulder widths apart.

## 3. STRIKES.

The basic rigid, mass, impacting weapon strikes are:-

- (a) Downward diagonal from right;
- (b) Downward diagonal from left;
- (c) Straight across from right;
- (d) Straight across from left;
- (e) Down to top of head or shoulders;
- (f) Thrust.

The downward strikes are gravity assisted and this makes it easier to generate force and speed. Upward strikes must move a large mass against gravity and must therefore be less efficient and are seldom used.

When thrusting use the whole body to move the weapon forward like a battering ram.

## 4. TARGET PRINCIPLES.

The relative slowness of Rigid, Mass, Impacting Weapons means that the hands are not a good target as they evade the strike too easily, therefore better targets are the relatively slower moving body, upper legs and shoulders.

## 5. ATTACKING PRINCIPLES.

- (a) Because of the slowness and difficulty of executing an effective second strike the first strike should be as effective as possible;
- (b) Should the first strike miss (with medium or long range weapons), rather than stop and move in the reverse direction, keep the movement going and circle 360 deg. to the second strike;
- (c) With long range weapons the first strike can be accelerated by placing both hands at one end and using the hip as a fulcrum;
- (d) As the hands are not a good target the ideal fighting distance is closer than with Bo so the body is in striking range;
- (e) Attack your opponent at his moment of weakness. This weakness ranges from momentary loss of concentration to surprise attack when the opponent is eating, sleeping or otherwise unready.

## 6. DEFENSIVE PRINCIPLES.

- (a) Evasion is better than blocking as the large mass of the weapon makes force to force blocking difficult and jarring. Also the attacker may batter through a block;



- (b) If you can't evade move in close to the attacker as close in the weapon is moving too slowly to impact severely;
- (c) Footwork is less important than body evasion because the slow movement of the weapon gives the defender a better chance of accurate judgment;
- (d) BE AWARE at all times, not just when an attack is likely.

#### 7. COUNTERS.

- (a) Evade and strike;
- (b) Enter and strike;
- (c) Parry, spin 360 deg. and strike.

#### 8. GENERAL CHARACTERISTICS.

- (a) Efficiency: Strikes are very efficient if they hit but are relatively difficult to get in:-
  - \* Slow second strike
  - \* Low level of reuseability because the wielder tires quickly due to high strength levels required.
- (b) Environment: Short Range - can be used anywhere.  
Long Range - use is limited in enclosed areas or areas where there are obstacles
- (c) Skill: Relatively low levels of skill and high levels of strength are required.

### B. TETSU-BO -v- EMPTY HAND

Maintain the correct distance, so the opponent can neither flee nor move in under a strike, then strike.

### C. EMPTY HAND - V - TETSU BO

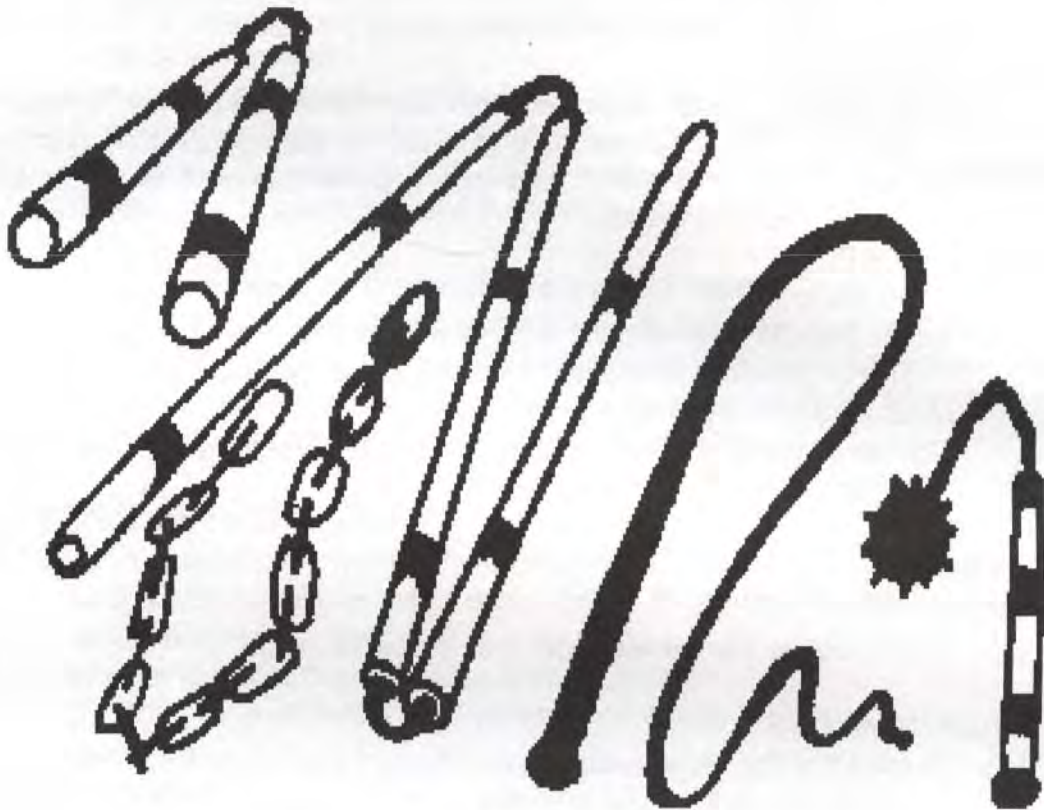
1. Evade and try to enter and strike.
2. Use an object as a shield (not very effective).

### D. TETSU-BO -v- VARIOUS WEAPONS

1. Against all shorter range speed or mass weapons maintain the long range and strike.
2. Against long range cutting weapons e.g. Naginata strike to the hands or block and strike.
3. Against long range speed weapons the Tetsu-bo will be too slow and the wielder will probably be struck.

## CHAPTER 20

### ALL RANGE, FLEXIBLE IMPACTING WEAPONS



Flexible weapons may be hinged i.e. have a short flexible link between two or more rigid pieces (e.g. Nunchaku), completely flexible (e.g. Chain) or be rigid at one end and flexible at the other (e.g. Morning Star).

Flexible weapons can be divided into two broad categories:-

1. Weapons based on high SPEED and low mass;
2. Weapons based on high MASS and low speed.

#### **SPEED WEAPONS.**

Short range ... Dan Bong (short chain with short piece of wood)

Medium range ... Nunchaku

Long range ... 3 sectional Staff, Whip

#### **MASS WEAPONS.**

Short range ... Chain, Manrikikusari

Medium range ... Morning Star (Flail)

Long range ... Long Chain

## A. FLEXIBLE WEAPONS - V - FLEXIBLE WEAPONS

### 1. GRIP.

#### SPEED WEAPONS.

(a) Short and Medium Range:

Single handed grip with fingers around the weapon exactly like a punch. The fingers and thumb don't extend along the weapon.

(b) Long Range:

The 3 Sectional Staff is gripped with each hand one third of the way in from the end. The Japanese style grip has the Staff gripped with both palms facing down while the Filipino style grip has one palm facing down and the other facing upwards.

#### MASS WEAPONS.

(a) Short Range:

Single Handed grip with the fingers around the weapon exactly like a punch. The fingers and thumb don't extend along the weapon.

(b) Medium and Long Range:

Double Handed grip with the hands close together, palms opposed (baseball bat grip).

### 2. STANCES.

#### SPEED WEAPONS.

(a) Short, mobile stance with both feet facing forward.

#### MASS WEAPONS.

(a) Because of the heavy weight being moved it is important to maintain balance at all times so the most effective stance is a Wide Stance with the knees bent.

The feet and the impact point form a triangle. The feet are 1 - 1 1/2 shoulder widths apart.

### 3. STRIKES.

The basic flexible weapon strikes are:-

- (a) Downward diagonal from right;
- (b) Downward diagonal from left;
- (c) Straight across from right;
- (d) Straight across from left;
- (e) Upward diagonal from right;
- (f) Upward diagonal from left;
- (g) Thrust (if part of the weapon is rigid);
- (h) Down to top of head or shoulders.

### 4. TARGET PREFERENCES.

#### SPEED WEAPONS.

(a) Because of the rapid speed and huge force generated any target hit is severely damaged (e.g. a hand hit will be shattered) so while the head and body are the best targets any target will do.

**MASS WEAPONS.**

- (a) The relative slowness of flexible mass based weapons means that the hands are not a good target as they evade the strike too easily, therefore better targets are the relatively slower moving body, upper legs and shoulders.

**5. ATTACKING PRINCIPLES.**

- (a) Maximum force is generated to maximum range so keep to the maximum range of the weapon;
- (b) With mass based weapons it is better to keep the weapon moving and circling rather than stopping and trying to accelerate again;
- (c) With speed weapons try to hit with the tip of the weapon so that when it hits the target it doesn't stop and some movement is then retained for a circular or return strike;
- (d) With speed weapons the hands are a viable target;
- (e) Strike so the weapon flexes around a block (but take care see (b) below);
- (f) Attack your opponent at his moment of weakness. This weakness ranges from momentary loss of concentration to surprise attacks when the opponent is eating, sleeping or otherwise unready;

**6. DEFENSIVE PRINCIPLES.**

- (a) Try to maintain the minimum safest distance so that you can counterstrike;
- (b) Fully flexible weapons may be trapped as they wrap around a rigid block (but take care see (e) above);
- (c) Evasion is better than blocking (see (e) above);
- (d) BE AWARE at all times, not just when an attack is likely.

**7. COUNTERS.**

- (a) Evade and counter;
- (b) Trap (wrap around block) and disarm;
- (c) Against mass based weapons rapidly move in as close as possible so you are inside the strike.

**8. GENERAL CHARACTERISTICS.**

- (a) Efficiency: The speed based weapons are extremely efficient as they generate tremendous force and have a quick second strike. The mass based weapons also generate large amounts of force but tend to be slow to return strike and they also rapidly tire the wielder;
- (b) Environment: All the mid and long range weapons will be difficult to operate in cluttered environments. Most of these weapons are low maintenance and are easily improvised (e.g. a belt with a heavy buckle can be Nunchaku);
- (c) Skill: The skill required to deliver basic strikes is not high but at low levels of skill the wielders present a danger to themselves as they may accidentally strike themselves.

## **B. FLEXIBLE WEAPONS -v- EMPTY HAND**

Maintain the optimal distance for the specific weapon you are using and strike taking care to prepare for the return strike.

## **C. EMPTY HAND -v- FLEXIBLE WEAPONS**

Against expertly wielded speed based flexible weapons there is very little the empty handed defender can do except run. Against mass based weapons evade and enter or pre-emptive entry techniques may be of use.

## **D. FLEXIBLE WEAPONS -v- OTHER WEAPONS**

Against weapons of a similar length speed based weapons will do well. Their main advantage is the exceptional force generated and the main disadvantage is the extra length of movement required to start a strike and the extra follow through to finish it.

Mass based flexible weapons tend to be clumsy, require an inordinately large wind-up and follow through and are difficult to control. They therefore are not very effective against other weapons.

## CHAPTER 21

### SPORT



Below is a list of some sport based martial arts. None of these sports will, individually, develop all of the skills necessary for effective self defence. By competing in a variety of these sorts your self defence skills will be enhanced. Thus a champion in any one of these sports may NOT necessarily be street effective whereas a person, not a champion, but experienced in a number of these sports may be more effective because he has a wider variety of skills ( eg. striking, grappling or weapons ) to draw on.

A.K.F.	-	Points score Karate
Koshiki	-	Contact Karate
Kick Boxing	-	Full contact
Judo	-	Grappling
Knife	-	Points Knife
Stick IPMAF	-	Points stick
Stick WEKAF	-	Continuous stick
Kendo	-	Points Shinai

#### A.K.F.

This system develops good form and fast reflexes.

Disadvantages: it develops wrong distance for contact and the habit of pulling your technique and doesn't get the competitor used to being hit constantly, does not develop combinations of strike.

## **KOSHIKI**

This system develops a good distance for contact and the ability to be hit and counter and to develop combinations. However, it develops less form in technique less speed and disallows round boxing hand techniques.

## **KICK BOXING**

This system develops excellent striking skills and defence and the ability to take full contact strikes.

However, it develops reliance on gloves which is why boxers tend to break their hands in street fights.

None of the above will develop grappling or weapon skills apart from carry over skills such as speed, evasion etc.

## **JUDO-WRESTLING**

Develops grappling skills and increases strength and endurance in combat but disallows street effective techniques (such as eye gouging) and striking.

## **KNIFE FIGHTING**

Is very specialised in its development of skills but is the most likely weapon to come across in the street.

## **KENDO**

Develops very fast footwork and eye co-ordination, but has very little relevance to street self defence.

## **ARNIS - I.P.M.A.F.**

Develops good hand and eye co-ordination. It also develops hand skills directly transferable to other forms of competitive martial arts.

## CHAPTER 22

### TEACHING



Teaching the martial arts effectively is a relatively difficult task. For a start, most martial arts instructors have little or no formal teacher training before starting to teach their own classes, they tend therefore to teach, for better or worse, in the same style as their own teacher. Most martial artists also spend their entire career at one school and have limited experience with other teaching styles. This means that most martial arts instructors are generally well qualified on WHAT to teach (most being 1st Dan or equivalent or better) but poorly qualified on HOW to teach.

The difficulty of teaching martial arts is further compounded by 2 other factors

1) There is often a wide age range in classes. Students may range in age from as young as 5 or 6 to over 50 years of age. Obviously the way you teach a 5 year old is not the same as the way you teach a 50 year old.

2) The students you are teaching are not all there for the same reason. There are a number of different reasons that influence students to begin and to continue studying the martial arts. The basic reasons include:-

- i) Self defence.
- ii) Sport.
- iii) Fitness and flexibility.
- iv) Mental and physical discipline.
- v) To boost their self esteem.
- vi) Combinations of any or all of the above.

The reasons may also change over time for any individual student.

#### Qualities of a Teacher

- \* Sense of humour.
- \* Patience.
- \* Ability to acknowledge his own limitations to himself and others.
- \* Humility.
- \* He remains a student by being open to changes, and being up to date with modern training methods.



- \* Sets a good example both in class and in his personal life.
- \* Tends to encourage rather than criticise.

"Teaching is an art not a science". It is necessary for teachers to be orderly in the planning of classes and be precise in dealing with the facts. However, teaching involves emotions, it requires creativity, it is like painting a picture or making music. You must put your whole heart into it, realise that stagnant ways will spoil your work, your students and yourself. You should continue to be a student - You don't know it all.

Although many schools are run in a tight disciplinarian way - the students should feel that the teachers want to help them, want them to improve, are interested in their growth, work with their mistakes and are pleased by their achievements.

The Instructor needs to be flexible and approachable, a firm and efficient communicator. He mustn't set himself up as a god. These factors enable the teacher to teach effectively.

The Instructor must be aware of his/her behaviour and what habits they are passing on to their students. The role of the Instructor is to develop the student both mentally and physically so they become skillful and relaxed. Students often imitate their Instructor, so the Master must have a respectful attitude, instilling the highest desirable ideals and character. This is what true martial arts is all about. The Instructor should present himself appropriately.

Effective communication is essential with teaching. The Instructor needs to ensure clarity. It's necessary to think by putting yourself inside the student's mind and see what they find difficult, then explain it in a language they understand. Gently question the student to ensure he understands what you have been trying to teach.

Nothing comes easy and, if anything, it takes time to learn to teach. Don't rush the student, give him time to learn. Remember, that important changes take a long time to carry through and need to be planned carefully and approached in slow stages with repetition, disguised through creativity.

## REQUIREMENTS FOR A CLASS

### FUN

- \* Exercises should be made enjoyable, the higher the enjoyment level the higher the concentration.
- \* Competitiveness should be encouraged to an enjoyable level.

### CONDITIONING

- \* Improve students overall performance.
- \* Aimed at improving students endurance, power, speed and flexibility.
- \* Programs need to be adopted over time (gradual work load increase).
- \* Exercises should be adopted to develop the necessary specific areas.
- \* There should be supplementary training for specific needs e.g. weights for kick boxers, sprint work for stick fighters.

## FLEXIBILITY

- \* Be aware that not all people are mentally or physically flexible.
- \* Be flexible with teaching as each student has a different need.
- \* While being flexible it's still necessary to maintain a stable balance in the running of classes.

## STRENGTH

- \* Increase in workload should be gradual.
- \* Exercises should be done correctly (prevent injury).
- \* The exercise needs to be specific.
- \* Motivation should be given.

## TECHNIQUES

- \* Demonstrate, explain, practice.
- \* When teaching technique, include attention to detail, feedback, praise and constant progress evaluation being aware of the students level of achievement.
- \* Recognize individual students. It should be your aim to speak to each and every student at least once during each class.

## RESPONSIBILITIES

- \* Provide a safe environment.
- \* Activities must be adequately planned.
- \* Athletes must be evaluated for injury and incapacity.
- \* Young athletes should not be mismatched.
- \* Safe and proper equipment should be provided.
- \* Athletes must be warned of the inherent risks of the sport.
- \* Activities must be closely supervised.
- \* Coaches should know First Aid.
- \* Develop clear, written rules for training and general conduct.
- \* Coaches should keep adequate records.
- \* Coaches should be up to date with modern training methods.

## APPENDIX 1

### ARJUKEN KARATE GRADING SYLLABUS

**YELLOW BELT:** Minimum training, 15 classes - 2 months  
 TAIKYOKU, SHODAN and NIDAN  
 Forward, Back and Riding Stances.  
 Upper, Inner, Outer and Lower Block.  
 Upper, Medium and Lower Punch.  
 Front Kick, Self Defence 1 and 2, Throat and Hair.

**ORANGE BELT:** Minimum training, 15 classes - 2 months  
 TAIKYOKU SANDAN and HEIAN SHODAN  
 Knife Hand Block, Groin Kick.  
 Sparring technique: Push - punch to head.  
 Knife Defence 1 to stomach.  
 Self Defence 3 and 4 - Grab Chest and Back.  
 One Free Spar.

**GREEN BELT:** Minimum training, 15 classes - 2 months  
 HEIAN NIDAN  
 Side Kick, Front Leg, Front Kick and Groin Kick.  
 Sparring technique: Back Fist, Knee Sweep.  
 Knife Defence 2 to stomach.  
 Self Defence 5, Head and Knee.  
 Two Free Spars.

**GREEN - BELT 1 STRIPE:** Minimum training, 20 classes, 2 months  
 HEIAN SANDAN  
 Roundhouse Kick, Front Leg Side Kick.  
 Sparring technique: Crescent Block, Punch, Foot Sweep.  
 Knife Defence 3 to stomach.  
 Self Defence 6, Arm break.  
 Three Free Spars.

**BLUE BELT:** Minimum training 20 classes - 2 months  
 HEIAN YONDAN  
 Reverse Roundhouse Kick, Front Leg Roundhouse Kick.  
 Sparring techniques: Front Leg Foot Sweep, Hand Combinations.  
 Knife Defence 4 to stomach.  
 Self Defence 7, Arm Lock - take down.  
 Four Free Spars.

- BLUE BELT** Minimum training 20 classes - 2 months.  
**1 STRIPE** Heian godan  
 Turning Back Kick, Front Leg Hook Kick.  
 Sparring technique: Ankle Sweep, 45 deg. Blocking.  
 Knife Defence 5 to stomach.  
 Self Defence 8, Arm Lock.  
 Five Free Spars.
- BROWN BELT:** Minimum training 30 classes, 3 months  
**1 STRIPE** Tekki shodan  
 Jumping Groin, Front, Side, Roundhouse and  
 Reverse Roundhouse Kicks.  
 Sparring technique: Spinning Reverse Sweep.  
 Knife Defence 1 and 2 to head.  
 Self Defence 9, Inside Sweep.  
 20 Pushups (10 for Women), 20 Situps.  
 Free Spar - 1 Hand only, 1 Foot only, 2 Points  
 Spar, 2 Free Spar.
- TRAINER** Minimum training 40 classes, 4 months  
**BROWN BELT** :Tekki nidan  
**2 STRIPES** Combination Kicking, Front Leg Combination Kicking.  
 Knife Defence 3, 4 and 5 to head.  
 Self Defence 10, Block, Backfist, Throat and Sweep.  
 30 Pushups (15 for Women), 30 Situps.  
 Freespar - same as Brown Belt, plus Multiple Spar,  
 2 people.
- INSTRUCTOR** Minimum training 50 classes, 5 months.  
**BROWN BELT** :Tekki sandan  
**3 STRIPES** Flying Front Kick and Side Kick.  
 Knife Defence 1 to 4, to side.  
 Self Defence 11, Hand release and countering.  
 40 Pushups (20 for Women), 40 Situps.  
 Break 1" board with feet and with hands.  
 Freespar - same as Brown Belt, plus Multiple Spar, 3 people.
- BLACK BELT:** Minimum training 60 classes, 6 months.  
**BASSAI DAI**  
 Complete Grading, Yellow to Instructor.  
 50 Pushups (25 for Women), 50 Situps.  
 Break 2 x 1" boards with feet or hands.  
 Demonstration, (i.e. Weapons, Katas etc.).  
 Hold one grade in any of the following:  
 Judo, Kendo, Arnis.  
 Freespar - 2 Hands only, 2 Feet only, 4 Points Spar, 4 Freespar,  
 Plus Multiple spar, 2 people and 3 people.  
 Freestyle Self Defence and Knife Defence.

## MODERN ARNIS GRADING SYLLABUS

### 1. YELLOW AND GREEN (Dilaw o yerde)

- (a) Warm-up (Single Sinawali, Double Sinawali, Twirl Down and Up);
- (b) Stance FS, closed feet, open stance;
- (c) 6 Strikes;
- (d) 6 Strikes Blocking;
- (e) 6 Strikes Catching;
- (f) 6 Strikes Catching Counter Strike;
- (g) 6 Strikes Catching Dis-arm (cane inside 1-6);
- (h) Application of single and double Sinawali;
- (i) Moving back and forward single and double Sinawali;
- (j) 12 Strikes;
- (k) Anyo 1;
- (l) Sparring 1 x 1 stick and 1 x 2 sticks.

### 2. GREEN AND BLUE (Verde o azul)

- (a) All of Yellow Green;
- (b) Twirling Circles to side fig. 8 (otso-otso) banda y banda, Rev. fig. 8;
- (c) Redonda, Rev. Single, advanced Single;
- (d) Sinawali moving Free style;
- (e) Dis-arming 7 to 12 (Butt inside);
- (f) 6 Blocking, 6 Catching and 6 Butting;
- (g) 6 Blocking, 6 Catching and 6 Thrusts;
- (h) Blocking, 12 strikes and stepping;
- (i) Hirada 1-6;
- (j) Un-armed 1-6;
- (k) Knife 1-4 (stomach);
- (l) Anyo 2;
- (m) Sparring 2 x 1 stick and 2 x 2 sticks.

### 3. BLUE AND BROWN (Asul o kayumanggi)

- (a) All of Yellow and Blue;
- (b) Twirling - Up and Down;
- (c) Sinawali Advanced Ref. Single, Reverse;
- (d) Abanico, 8 strikes;
- (e) 6 Blocks, 6 Catches, 6 Strikes and dis-arming;
- (f) 6 Blocks, 6 Catches, 6 Butts and dis-arming;
- (g) 6 Blocks, 6 Catches, 6 Thrusts and dis-arming;
- (h) Sungkiti;
- (i) Dis-arming 13 to 18 (one hand);
- (j) Hirada 1 to 12;
- (k) Knife Defence, 5-9 stomach;
- (l) Police Techniques, 1-4 wrist;
- (m) Anyo 3;
- (n) Sparring 3 x 1 stick, 3 x 2 sticks.

#### 4. BROWN/TRAINER (kayumanggi o Tagapagsanay)

- (a) All of Yellow and Blue;
- (b) Twirling - twirling up and down, diagonal, Rev. diagonal;
- (c) Sinawali - Advanced Double, Advanced Reversed (changing);
- (d) 6 Blocks, 6 Catches, 12 Strikes and dis-arming;
- (e) 6 Blocks, 6 Catches, 12 Butts and dis-arming;
- (f) 6 Blocks, 6 Catches, 12 Thrusts and dis-arming;
- (g) Force to Force Blocking 1-6;
- (h) Doblete or Doblada;
- (i) Dis-arming 19-24 (Snake circle);
- (j) Abanico Combination Attack 1-8;
- (k) Espada y Daga Strikes 1-12, Attacks 1-3;
- (l) Hirada Free Style;
- (m) Flow Stick - stick, hand to advanced stick;
- (n) Police Techniques on Cane 1-5;
- (o) Hand Releasing 1-3;
- (p) Knife Defence 1-5, head;
- (q) Anyo 4;
- (r) Sparring 4 x 1 sticks, 4 x 2 sticks.

#### 5. TRAINER (Tagaturo) - 2 Stripes

- (a) All techniques from Yellow to Brown;
- (b) Questionnaire;
- (c) Learn terminology;
- (d) Sinawali, Advance Double-double, x Sinawali;
- (e) Abanico Largo and Corto;
- (f) Double Blocks, x Blocks;
- (g) Abanico Dis-arming;
- (h) Dis-arming 25-30 levels;
- (i) 6 Blocks, 6 Catches, 12 Strikes, Dis-arming Strikes;
- (j) Espada y Daga, Attacks 4;
- (k) Hand Releasing 4-7, down(4), inside(5), elbow(6), pull(7);
- (l) Police Techniques of Cane;
- (m) Knife Defence 6-7 to head;
- (n) 6 Blocks, 6 Counters, lock inside;
- (o) 6 Blocks, 6 Counters, lock outside;
- (p) 6 Blocks, 6 Counters, lock throat;
- (q) Anyo 5;
- (r) Sparring 5 x 1 sticks, 5 x 2 sticks.

#### 6. INSTRUCTOR (Tagasanay) - 3 Stripes

- (a) All Yellow - Trainer;
- (b) Sinawali one against two sticks;
- (c) Pelis Pelis (strikes);
- (d) Twirling Doblete;
- (e) With the force blocking 1-6;

- (f) Abanico Dis-arming two (2);
- (g) Dis-arming 31 to 36 elbows;
- (h) 6 Blocks, 6 Catches, 12 butts, Dis-arming, Butt and Abanico;
- (i) Espada y Daga, Attacks 5, Blocking with bolo;
- (j) Knife Defence 8-10 to Head;
- (k) 6 Blocks, 6 Counters, 6 Dis-arming - Lock inside;
- (l) 6 Blocks, 6 Counters, 6 Dis-arming - Lock outside;
- (m) 6 Blocks, 6 Counters, 6 Dis-arming - Throat locking;
- (n) Flow Hand to Hand;
- (o) Decadena;
- (p) Un-armed 1-6 Freestyle;
- (q) Police Techniques on wrist - lock;
- (r) Hirada Freestyle B;
- (s) Anyo 1, Double Baston;
- (t) Sparring 5 x 1 stick, 5 x 2 sticks.

#### 7. LAKAN - ISA (First Dan Black Belt)

- (a) All Yellow - Instructor;
- (b) Referees Certificate;
- (c) Sinawali Terrain;
- (d) Abanico, Dis-arming 3, Un-armed;
- (e) Dis-arming No.37-42, hand to stick;
- (f) 6 Blocks, 6 Catches, 12 Thrust, Dis-arming thrust;
- (g) Espada y Daga, 6 Attacks, Dis-arming, x block;
- (h) Knife Defence, Freestyle;
- (i) Belt Dis-arming 1-3;
- (j) With the flow Dis-arming un-armed;
- (k) Pelis Pelis, Force to force;
- (l) Police Techniques on cane 7-9;
- (m) Hirada Freestyle;
- (n) Locking 1-6 Freestyle;
- (o) Anyo 2 Double Baston;
- (p) Sparring 6 x 1 stick, 6 x 2 sticks.

## MODERN ARNIS AUSTRALIA WEAPONS SYLLABUS

### YELLOW BELT

1. Stances - Forward, Back, Riding, Cat, crane and Sanchin.
2. Sai Blocks - Upper, Inner, Outer and Lower.
3. Sai Punching - Nun Chaku (Fig 8) Downward Strike, Upward Strike, Side Strike, Front Circles, Catching Front and Back.
4. Bo Jutsu - 6 Basic Strikes, 6 Basic Blocks.

### GREEN BELT

1. Sai - Knife Hand, X Blocks, Double Blocks, Blocking and Punching Combinations.
2. Nun Chaku-Anyo Isa - Circles to Side, Strike Through Legs, Catch Through Legs.
3. Bo Jutsu - 4 Strikes, 4 Hook Blocks.

### BLUE BELT

1. Sai - One hand Flip, 2 hand Flip, Twirling, Blocking and Striking Combinations.
2. Nun Chaku - Anyo Dalawa, Double Fig 8, simultaneous Upward and Downward Strikes.
3. Bo Jutsu - Thrusts Sliding and 2 Handed, Twirling, Circles.

### BROWN BELT

1. Sai - Single and Double Sinawali, Blocking, Punching or Striking and Kicking Combinations.
2. Nun Chaku - Anyo Tatlo, Handle Strikes.
3. Bo Jutsu - Twirling around neck, over shoulder strikes, alternating blocking and striking combinations.

### BROWN BELT TRAINER

1. Sai - Anyo Isa, Hirada Blocking.
2. Nun Chaku - Anyo Apat, Reverse Fig 8.
3. Bo Jutsu - Anyo Isa.

### BROWN BELT INSTRUCTOR

1. Sai - Anyo Dalawa, Hirada Freestyle A and B.
2. Nun Chaku - Anyo Lima.
3. Bo Jutsu - Anyo Dalawa.

### BLACK BELT - 1ST DAN

1. Sai - Anyo Tatlo, Abinico Combination Attack.
2. Nun Chaku - Anyo Anim, Double Reverse Combinations.
3. Bo Jutsu - Anyo Tatlo.

### BLACK BELT - 2ND DAN

1. Sai - Anyo Apat, Espada Y Daga 1-12.
2. Nun Chaku - Anyo Pito.
3. Bo Jutsu - Anyo Apat.



## AUSTRALIAN ARJUKEN JU-JITSU SYLLABUS

JU JITSU Grade	THROWING Level required	LOCKING Level required	KARATE Grade required	ARNIS Grade required
Yellow	1	-	Yellow	-
Green	1	1	Green	-
Blue	2	1	Blue	Yellow
Brown	2	2	Brown	Yellow
Trainer	3	3	Brown	Blue
Black	4	4	Brown	Blue

## APPENDIX 2

### (1) AUSTRALIAN KNIFE FIGHTING RULES

#### RULES OF MATCH

#### TARGET AREAS      ENTIRE BODY

Lethal Strike (Head, Torso) Inner Arm, Inner Leg	2 points
Outer Arm and Hand Outer Leg and Foot	1 point

#### SCORING OF POINTS

First to 2 points or leader at end of time - wins.  
In the event of the draw - extra time - first point wins.

To make a legitimate score:-

- \* The cut must be executed without being cut by your opponent.
- \* Only a cut, not being a clash, scores.
- \* Simultaneous cuts do not score.
- \* Losing knife - one point to opponent.
- \* Points can be gained by the opponent being warned more than once.
- \* On any one engagement, no points can be scored after three consecutive clashes, even with a reasonable time gap. Contestants must completely disengage or the Referee must break the competitors before further points can be scored.
- \* If knife is lost in the delivery of a strike, no score is given.
- \* On any wounding cut, that limb cannot be used for the remainder of that match.

#### CLASH IS:-

When one contestant's knife makes impact and the other contestant has commenced a cut that makes contact with target, then this is considered a clash. However, if the second contestant commences his cut after the initial impact and connects with a target area, then this is not a clash.

At the Referee's discretion, a second cut may be allowed after the initial cut, if the Referee considers sufficient time has elapsed or one opponent has dropped his knife after the clash.

## WARNING FOR FOULS

The Referee may disqualify for any of the following - (at his discretion, without warning):-

Normally the first warning does not carry any loss of points, the second and all subsequent warnings carry loss of one point.

1. Stepping out of match area.
2. Wild technique.
3. Loss of temper.
4. Talking.
5. Swearing.
6. Kneeing.
7. Kicking.
8. Punching.
9. Elbowing.
10. Head Butting.
11. Throwing.
12. Sweeping.
13. Not engaging the opponent.
14. Throwing away knife.
15. Suicide technique.

\* Warnings are accumulative across all categories and from round to round.

\* A foul technique does not have to connect to bring a warning.

\* A foul, followed by a legitimate cut does not score, although the opponent may score.

## GENERAL

1. Referee may ask competitors to wash previous ink off.
2. Referee will periodically check for unseen cuts and appropriate ink on knife.
3. Knives to be re-linked regularly as required.
4. Different colour to be used each round.
5. Knives to be inked on cutting edge only.
6. Time - 1 minute per round.
7. Fight continues if one or more contestants slips or falls.
8. Loss of knife must be followed by instant cut by opponent to score cut.
9. Only first cut per engagement scores.
10. Points to opponent if you cut yourself.

If you feel opponent has been cut and not noted - you may inform the Referee when there is a natural disengagement, but be aware that the match hasn't stopped until the Referee stops it.

Warning of using above rule:- if not cut

1. Warning.
2. Loss of Point.
3. Match loss.

If cut across 2 target areas - most serious scores.

## (2) MODERN ARNIS RULES (I.P.M.A.F)

### TARGET AREAS (LEGAL)

1. Toes to hip - one point.
2. From fingers to shoulder - one point (either hand).
3. From hip to shoulder - two points.
4. Headgear - helmet - two points.

### TARGET AREAS (ILLEGAL)

1. Neck.
2. Groin.

### SCORING OF POINTS

To make a legitimate score, the strike must have:-

1. Form.
2. Balance.
3. Power with control.
4. The strike must be executed without being hit by your opponent.
  - (a) Only a strike - not being a clash, scores;
  - (b) Simultaneous strikes (clash) do not score;
  - (c) Losing cane - one point;
  - (d) Dis-arming technique - three points;
  - (e) Disarm, plus strike to head or body - five points;
  - (f) Disarm, plus strike to arm or leg - four points;
  - (g) Points can be gained by the opponent being warned more than once.
5. On any one engagement, no points can be scored after 3 consecutive clashes, even with a reasonable time gap. Contestants must completely disengage or the Referee must break the competitors before further points can be scored.
6. If cane is lost in the delivery of a strike, no score is given.

### CLASH IS:-

When one contestant's cane makes impact and the other contestant has commenced his strike that makes contact with a legal target, then this is considered a clash. However, if the second contestant commences his strike after the initial impact and connects with a legal target area, then this is not a clash.

## WARNING FOR FOULS

The Referee may remove points or disqualify for any of the following:-

Normally the first warning does not carry any loss of points. The second and all subsequent warnings carry a loss of one point. The referee may, at his discretion, disqualify a contestant without prior warning if the offence is severe enough.

1. Stepping out of match area.
2. Jabbing.
3. Thrusting.
4. Wild technique.
5. Loss of temper.
6. Talking.
7. Swearing.
8. Knees.
9. Kicks.
10. Punching.
11. Elbows.
12. Head Butts.
13. Throwing.
14. Sweeping.
15. Striking illegal target areas.
16. Not engaging the opponent.
17. Throwing away second cane to distract opponent.

- \* Warnings are accumulative across all categories and from round to round.
- \* A foul technique does not have to connect to bring a warning.
- \* A foul, followed by a legitimate strike, does not score, although the opponent may score.

## GENERAL

1. Match does not stop on Judge's whistle, only on Referee's command.
2. Disarm may be defensive or offensive.
3. Match is best of three rounds, (unless Tournament Organiser wishes to make it one round).
4. Each round is first to six points or who-ever is in front aftertime.
5. If after three rounds, the rounds are equal, they must fight one extra round. If there is still a draw, the first point gained is the winner.
6. Each round shall be two minutes, unless the Tournament Organiser wishes to make it less, due to time available.
7. Prolonged holding is not allowed. Maximum time - 1 second.
8. Injuries - if the contestant cannot continue:-
  - (a) If accidental - his opponent wins.
  - (b) If purposeful - the opponent is disqualified.

Referee may call break - separating the opponents, who then continue to fight.

On completion of match, the winner is to report his name to scorekeeper.

### (3) KARATE TOURNAMENT SYSTEMS

#### General

The descriptions and explanations of rules for the following systems under W.U.K.O. (World United Karate Organisations) and Koshiki, are brief and only represent an overview to give an appreciation of the basic concepts and differences in the two systems. A full treatment would necessitate reproduction of the relevant system's rule books which would be too voluminous for this publication.

The W.U.K.O. system is essentially a point scoring contest, restricted to Karate\_do and no other form of martial art. It is designed to show the skills of Karate\_do with little contact and thus hopefully minimise injury to the combatants. It is generally more widely accepted throughout the world of karate but alternative forms of contest are fast gaining popularity as more exponents seek to test their skills in a manner they deem closer to the original concept of Karate\_do, e.g., Koshiki (Hard Contact). Of course both styles offer benefits attractive to different people.

The Koshiki system is also a point scoring contest but contact is vastly increased with protective "armour" being worn. The idea is to protect the target not the weapons (i.e., hands and feet etc.). Koshiki contestants maintain there are minimal injuries because contestants are expecting to be hit and thus defence is more effectively practiced. Koshiki also brings together a wide variety of martial artists including karate, taekwon do, kung fu, judo, jui jitsu etc. Some terminology definitions are given at the end of Koshiki

#### **Rules.1. W.U.K.O. RULES**

W.U.K.O. tournaments are conducted as Shobu Sanbon; that is a contestant, within the time limit of the bout, can win by scoring 3 ippons, 6 waza\_aris or a combination of the two totalling Sanbon. The winner could also be declared following:

- a) Decision by Hansoku
- b) Decision by Shikkaku
- c) Decision by Kiken
- d) Decision by 4th Jogai disqualification

If at end of time the bout is drawn a decision can be made by unanimity of the referee panel. Failing a decision in this manner, an extra time period is allotted for further contest (called Encho Sen). During Encho Sen the first person to score is the victor. If at the end of Encho Sen the bout is still drawn, a decision must be made by the referee panel (this decision is called Hantei).

In teams events it is permissible to award a draw in individual bouts (called Hikiwake).

Contact to the body must be light with no hand contact to the head. Kicks are permitted to lightly contact the head. Thus control is of prime importance. One disadvantage of this system as seen by some, is that as contact is prohibited beyond a set criteria, they can to a large extent, be certain they will not be hurt and thus application of defensive techniques can suffer.

There are a number of prohibited techniques and behaviour is strictly governed in the interests of safety and etiquette. Following any over contact or other injury, medical attention and advice are utilised to determine the competitors fitness to continue. The referee panel consists of a referee and judge in the ring with an arbitrator seated outside the ring area. Approved hand and shin/instep padding is compulsory to assist in avoidance of injury to the unprotected opponent.

## 2. KOSHIKI RULES

As previously described, the Koshiki system allows for hardcontact by utilising "armour" called "bogu". Head protection in the form of a perspex face plate with padded head covering is used (called "men"). The bouts are conducted as Ippon Shobu, that is a contestant within the time limit of the bout can win by scoring an ippon. If no Ippons are scored the contestant with the majority of points at end of time is the winner.

The winner could also be declared following:

- a) Decision by Hansoku
- b) Decision by Shikkaku
- c) Decision by Kiken

If at the end of time the bout is drawn, extra time is allotted and further kumite is conducted (called Encho Sen), in the same manner as the bout proper. Decision is also by the same manner as the bout proper. If at the end of time in Encho Sen the bout is still drawn, a sudden death period is allotted (called Sai Encho Sen), where kumite is continued until one contestant scores (within the time period). If at the end of Sai Encho Sen the bout is still drawn, a decision by Hantei MUST be made by the judges and referee. In the case of a teams event a draw is possible in an individual bout (called Hikiwake).

Attack to the protected body area can be full contact whilst attacks to the head should be light. No contact is allowed to unprotected areas, however a non contact technique to the back of the torso can be awarded a waza\_ari. Sweeping is allowed below the knee but must be followed by a legitimate technique. Legitimate take downs as in Jui Jitsu are also scored but as these are difficult to execute in the environment of other permissible techniques of the system they are rarely seen.

One disadvantage of this system is in the definition of "lightcontact" and it is often difficult for all but experienced referees to determine the fine distinction between Ippon and over contact. However contestants are very aware of the possibility of being hit and thus train more fully in defence as well as attack. As in W.U.K.O. rules there are a number of prohibited techniques and unacceptable behaviour is defined. Medical supervision is also important for health, safety and assistance to the referee panel.

The referee panel consists of a referee, two judges and an arbitrator. The referee controls the bout from within the ring area whilst judges are seated at diagonally opposite corners outside the ring area where they signal with flags, their opinions on scoring etc. The arbitrator is also seated outside the ring area.

There are variations on what protection may be worn on hands and feet. The general rule is no protection, however dispensation has been introduced in some countries in the cases of female and junior competitors. In Australia a decision to wear minimal covering of the knuckles has been introduced. This is to avoid bleeding for obvious reasons. Injuries may be taped or protected with approval from the medical officer and chief referee.



### 3. SOME TERMINOLOGY DEFINITIONS

TERM	W.U.K.O. APPLICATION	KOSHIKI APPLICATION
Waza_ari	A half point	Same
Ippon	A full point (two waza-ari)	Same
Keikoku	Warning , loss of waza-ari	Warning
Hansoku Chui	Warning ,loss of ippon	Warning and loss of waza-ri
Hansoku	Foul (loss of bout)	Loss of ippon (loss of bout)
Hantei	Decision called for	Same
Hikiwake	Draw	Same
Encho Sen	Sudden Death extra time:	Extra time
Sai Encho Sen	N/A	Sudden Death extra time
Aka	Red Contestant	Same
Shiro	White contestant	Same
Jogai	Exit from fighting area	Same
No Kachi	Winner	Same
Chudan	Body area	Same
Jodan	Head	Same
Torimasen	No valid scoring technique	Same
Aiuchi	Simultaneous scoring techniques	
	No points awarded	Waza_ari awarded to each
Tsuke	Strike or punch	Same
Geri	Kick	Same
Sanbon	6 point limit	N/A
Shobu	The bout	Same
Hajime	Begin	Same
Yame	Stop	Same
Atoshi baraku	30 seconds left to fight	Same
Shikkaku	Disqualification and banishment from tournament and place of tournament. For a very serious offence which can lead to further action by the relevant association	
Mubobi	Failure to protect oneself adequately or cowardly behaviour. Would be coupled with Keikoku, Chui or Hansoku	
Kiken	Loss by failure to continue. Can be forced by medical opinion	

There is much more terminology not reproduced here that is used by referees. However for a basic understanding of the rules the aboves should suffice.

#### (4) KICK BOXING RULES

Kick boxing is similar to boxing in its setup and rules.

Depending on the competitors status rounds are 2 - 3 minutes in duration with 30 secs - 1 minute between rounds.

The contestants are allowed to punch with the front of the glove and are allowed to kick anywhere to the body or head and to the inside or outside of the calves or thighs

They are not allowed to use elbows or knees or to throw or grapple or to strike the groin,throat or kneecaps.

There is a central referee who controls the contestants and 3 judges who score the match ,no one judge can over-ride the other 2 by virtue of his score.

The rounds are awarded on the basis that the winner will receive 10 points and the looser will receive proportionally less according to how close the round was fought.

The match can also be won by Knockout,ie if the contestant is knocked to the floor he will be given an 8 count to get to his feet,or if the referee feels the fighter is dazed and cannot defend himself he can be given a standing 8 count and the referee can also ask for a doctors opinion on wether the fighter can continue.

## **(5) KENDO**

### **SUMMARY OF MATCH RULES**

Each bout is 3 - 5 minutes with up to 3 \* 1 minute extentions.

There are 3 referees 2 of whom must agree to award a point or if the cheif referee has seen a point and the other 2 have not.

The valid targets are :

Kote - the wrist part of the gloves on the hand closest to the opponent.

Men - the top centre of the head gaurd or the top left or right of the head gaurd.

Do - the left or right of the solid upper body gaurd.

Ski - the centre of the chest plate or the tag that protudes from the bottom of the head gear that protects the throat.

To make a valid strike you must hit one of the valid target areas with SPIRIT TECHNIQUE and SOUND simulaneously.

Warnings are received for cowardice and foul play.

To win the match is the best of 3 pionts.

## (6) WRESTLING RULES

Officials : 1 referee  
1 timekeeper / scorekeeper

Ring : approximately 4 metres square with the edges clearly marked. The surface must be padded.

Time : 2 minutes. In the event of a tie first to score wins.

Starting Position : Each competitor has his right hand behind his opponents neck and his left hand on the elbow of his opponents right arm.

Scoring : 3 points wins a match or whoever has most points at end of time.

3 points are awarded for :

- arm around neck under the jaw for a loud, audible count of 3.
- pin the shoulders (front or back ) for a loud audible count of 3.

1 point is awarded for :

- any part of your opponent touching outside the ring ( including the line).
- being in a position of advantage for approx 10 seconds but not being able to convert it to 3 pts. ( eg. partially pin shoulders or place arm around neck region) .  
The referee restarts the match from centre

Fouls : chokes or locks striking or kicking pushing groin , throat or eyes

Uniform : Judo gi, heavy jumper for females males also have the option of bare top.

## APPENDIX 3

### GUIDE-LINES FOR ARNIS TOURNAMENTS

#### A. GENERAL RUNNING OF TOURNAMENT

The general principle is to look after the needs of:-

1. The Competitor
2. The Officials
3. The Spectators

##### 1. The Competitor

- (a) Good Protective equipment;
- (b) Good Refereeing and judging (clear and precise);
- (c) Clear Score indication (score board);
- (d) Clear Rules (to be displayed at Venue);
- (e) All entrants to receive award;
- (f) Clear timetable to be adhered to (programs);
- (g) Good Venue - Canteen, seating, toilets, etc.
- (h) Send out forms early (4 weeks);
- (i) Reasonable number of divisions;
- (j) Set Divisions (standard).

##### 2. The Officials

- (a) Well trained and accredited;
- (b) Give clear signals;
- (c) Look confident (even when you make a mistake);
- (d) Don't talk or discuss decisions - make them and stand by them;
- (e) No entrant - competing or not - to talk abusively to any official;
- (f) Refreshments provided on tables;
- (g) No more than 60 minutes without a break;
- (h) Dress - Red Pants with White Top;
- (i) Issue Refereeing timetable as soon as possible;
- (j) In some cases, to receive allowance for expenses incurred to Officials.

##### 3. The Spectators

- (a) Clear Program - to be adhered to;
- (b) Clearly visible score boards;
- (c) Good Officials;
- (d) Awards to be made at the completion of each Division;
- (e) Good Venue;
- (f) Keep cost down. (Most spectators are there to watch their children, whom t hey have already paid for to enter Tournament);
- (g) Juniors on first, so they can get home early;
- (h) Have someone with a clear voice and a sense of humour, keeping everyone informed constantly of what is happening. (Preferably on a microphone);
- (i) Clear area around the Match Area, so people can see the matches without obstruction.

## B. GENERAL POINTS

1. Encourage people to set up stalls for a small donation.
2. There will be no protests of any kind, of any Official. Remember, this is a Martial Art, therefore, we are supposed to have some control over our mind as well as our bodies. Also, all Officials are human beings and we all make mistakes.
3. Rings clearly marked - A - B - C.
4. Men's and Women's Open Division Finals - to be refereed and judged by Highest Grades possible.

## STEP BY STEP CHECK LIST FOR ARNIS TOURNAMENT

### A. PRIOR TO DAY OF TOURNAMENT

- |    |   |     |
|----|---|-----|
| 1. | Choose Divisions  | ( ) |
| 2. | Make Entry Forms  | ( ) |
| 3. | Send Entry Forms and Rules to Clubs   | ( ) |
| 4. | (a) Book Hall - Venue   | ( ) |
|    | (b) Order Trophies and Medals   | ( ) |
|    | (c) Advertising   | ( ) |
| 5. | Check paperwork - photocopies (below 1-6)   | ( ) |
|    | (a) Rules   | ( ) |
|    | (b) Tournament Results  | ( ) |
|    | (c) Officials timetable   | ( ) |
|    | (d) Anyo Scoresheets  | ( ) |
|    | (e) Draw Sheets   | ( ) |
|    | (f) Competitor Event Sheets   | ( ) |
| 6. | Check number of qualified Referees and Judges available - If insufficient - organise to train and qualify | ( ) |
| 7. | Work out order of events  | ( ) |
| 8. | If possible, complete Officials Timetable   | ( ) |

### B. THE DAY BEFORE TOURNAMENT - EQUIPMENT CHECK LIST

- |     |  |     |
|-----|--|-----|
| 1.  | First Aid Kit                                  | ( ) |
| 2.  | Trophies + Medals + Certificates               | ( ) |
| 3.  | Paper work (A5)                                | ( ) |
| 4.  | Public Address System (PA)                     | ( ) |
| 5.  | Video Equipment                                | ( ) |
| 6.  | Cash Boxes                                     | ( ) |
| 7.  | Tape to mark rings                             | ( ) |
| 8.  | Signs i.e. A - B - C. Officials, Entrance etc. | ( ) |
| 9.  | Spare Entry Forms                              | ( ) |
| 10. | Tables   | ( ) |
| 11. | Chairs   | ( ) |
| 12. | Pens   | ( ) |

13. Paper ( )
14. Rope for areas set aside ( )
15. White or Black Board ( )
16. Sticks for Anyo Competition ( )
17. Equipment for Demo - Bolo's, Can, Nun-Chuku, etc. ( )
18. Anyo Score Boards - 5 per ring ( )
19. Spare Padded Canes - approximately 1 per 2 Competitors ( )
20. Per Sparring Ring:-
  - 4 Head Gear
  - 4 Body Armour
  - 1 Red Flag - 2 Red Canes - Padded
  - 1 Blue Flat - 2 Blue Canes - Padded
  - 1 Stop-watch
  - 1 Scoring apparatus
  - 2 Pens
  - Notepad
  - 2 Chairs
  - 1 Table
  - 1 Result Sheet
  - 1 Whistle
21. Equipment for Sale ( )
22. Refreshments - Officials ( )
23. Stamps and ink ( )
24. Tape-measures ( )

### C. ARRIVE AT VENUE SET-UP

1. Mark out sufficient Rings ( )
2. Display Rules ( )
3. Set up Trophies in order ( )
  - Note: (a) Hand out trophies as you go
  - or
  - (b) Place result sheets under appropriate set of trophies
4. Set Up Competitor Events Sheet with appropriate number of pens ( )
5. Set up Entry Table and Cash Box ( )
6. Set up P.A. System and test ( )
7. Set up Video Equipment and test ( )
8. Set up First Aid area ( )
9. Set up Anyo Ring ( )
10. Set up Sparring Ring - see Equipment list ( )

## D. AFTER SETTING UP

## 1. List of Officials

Referees, Judges, Timekeeper, Scorekeepers,  
 Equipment Changes, Miscellaneous - Door  
 - Announcer  
 - First Aid  
 - Runners  
 - General Helpers

## E. COMPETITORS AND SPECTATORS ARRIVE

1. Stamp Spectators ( )
2. Stamp Competitors and send them to check or enter their names in event sheets (A.5 - (vi)) ( )
3. 5 minutes prior to starting time, take up all Anyo Event sheets. Write competitors onto AnyoScore sheet.  
 NOTE: Keep student from same club apart as much as possible and leave seeded contestant to last ( )
4. Commence Tournament on time. ( )
5. Whilst Anyo is going ahead, take each event sheet for sparring in order and transfer the names to the draw sheet.

NOTE: (a) Clubs with the largest number of competitors place on draw first and fill in the spaces with the smaller clubs

(b) Keep seeded people apart

EXAMPLE DRAW Club A = 9B = 4 C-D-E = 1

- |             |              |
|-------------|--------------|
| 1. A        | 9. A seed 3  |
| 2. B seed 1 | 10. B        |
| 3. A        | 11. A        |
| 4. C        | 12. E        |
| 5. A        | 13. A        |
| 6. D        | 14. B        |
| 7. A        | 15. A seed 2 |
| 8. B seed 4 | 16. A        |

## 6. Draw complete - include Name of:-

Referee  
 Judge  
 Timekeeper  
 Scorekeeper  
 Equipment Changers



## 7. Hand Draw to Referee

## REFEREE

1. Call all Officials
  - Judge
  - Timekeeper
  - Scorekeeper
  - Equipment Changers
2. Call all competitors and check names.
3. Ring become available.
4. Hand Drawsheet to Scorekeeper. At this point, no late changes are possible.
5. Line competitors up in fighting order, with red or blue, accordingly to the scoring apparatus.
6. Check all Officials O.K.
7. Bow in.

## FINISH DRAW

1. Check names of 1st, 2nd, 3rd and 4th.
2. Award trophies or hand result sheet to Head Referee.

## END OF DAY

1. Thank everyone ( )
2. Complete Tournament Result Sheet ( )
3. Clean Up ( )
4. Check Equipment List ( )
5. Go Home ( )

## APPENDIX 4

### BLUE MOUNTAINS TEACHING ROUTINES

#### CURRENT TEACHING PROGRAM AUSTRALIAN HEADQUARTERS, LEURA

Section 1: Advanced Training and Research

Times: Monday to Friday, 9am to 3pm

Attended By: Authors C. Traish, L Olsson, J Allen and visiting Instructors

The program we follow is chosen each day depending on visitors choice, current research and position on the following chart.

Advanced Training Program Chart.

Programs are selected at random each day until all programs have been covered then we start all over again.

#### PROGRAMS

1. KARATE KATA TO 1ST DAN BLACK BELT (\* 1)  
Taikyoku 1-3, Heian 1-5, Tekki 1-5, Bassai Dai.
2. KARATE KATA OVER 1ST DAN (\* 2)  
Neko, Bassai Sho, Empi, Hangetsu, Saiha, Nahate, Kwanku Dai, Seienchin, Chinto, Sanshin, Kokyu, Jitte, Kwanku Sho, Chinte, Gojushiho, Jion, Gyo 1 and Gyo 2.
3. WEAPONS KATA (\* 1)  
Nun Chaku 1-7, Bo Jutsu 1-4, Sai 1-4, Tonfa 1, Dan Bong 1, ChainKnife 1, Three Sectional Staff 1, Walking Stick 1, Kama 1, Blade Pole 1 (naginata), Iaido 1.
4. INTERNATIONAL KENDO KATA (\* 2) No's 1-7.
5. MODERN ARNIS ANYO (\* 1).  
Single 1-7 Double 1-3 Eyd 1-3.
6. KICK BOXING ROUTINE (\* 1).  
Hand combinations on floor to ceiling ball, hand mitts, hand held and feet combinations on as above. Evasion against foam blocks, tennis balls and hands. Evade and cover against as above. Evade cover and counter against as above. Combine foam blocks, hand mitts and hand held bag. Practice ring craft clinch, cornered etc. Rounds of Bag work, hands only and hands and feet.

### 7. COMBAT ROUTINE (\* 1)

Review striking, Throwing and Locking for street effectiveness. Practice slow motion touching vulnerable targets with appropriate techniques. Practice alternating give and take 3 strikes (you must go with their strikes thus you will commence your 3 strikes from all different positions i.e. laying, bent over, sideways, backwards etc). Practice multiple locks, lock counter lock, lock strike counter lock, strike throw lock. Practice competitive wrestling all different rules, throwing all different rules.

### 8. KNIFE AND WEAPONS (\* 2)

Practice basics with wood or steel weapons. Practice shadow sparring and controlled sparring with wood and steel weapons. Practice full speed and contact sparring with rubber weapons or with appropriate armour.

### 9. FORM (\* 2)

Review each others form is basics, kata, empty hand or weapons.

### 10. ARNIS MEMORY (\* 2)

This exercise emphasises your ability to memorise basic techniques in specific orders from the International Modern Arnis Federation Grading Syllabus. As follows:

- (a) Striking Patterns - Basic 6, 12, Abanico 8, Eyd 12, Pelis pelis 7, Sunkiti 8, Otso 8, Double 8;
- (b) Knife Defence - Stomach 9, Head 10;
- (c) Police Techniques 9;
- (d) Hand Releases - Single 7, Double 3;
- (e) Espada y daga Combinations 15.

### 11. ARNIS TECHNIQUE (\* 1)

This exercise emphasises your ability to perform different categories of techniques from the International Philippines Modern Arnis Federations Grading Syllabus. As follows:-

- (a) Sinawali;
- (b) Abinico;
- (c) Modern Basics;
- (e) Disarms;
- (f) Hirada;
- (g) Hirada freestyle;
- (h) A;
- (i) B;
- (j) Belt Disarms;
- (k) Flow;
- (l) Decandena;
- (m) Freestyle;
- (n) Pelis pelis;
- (o) Double Baston;
- (p) Locking;
- (q) Throwing;
- (r) Counters.

### 12. JU JITSU (\* 1)

See Level 3 Chapter 7 Throwing and Level 4 Chapter 8 Locking.

### 13. SPARRING TECHNIQUE (\* 1)

Is to practice sparring combinations that cover:-

- (a) Class sparring;
- (b) Non contact;
- (c) Full contact;
- (d) Kick Boxing.

## SECTION 2 MODERN ARNIS CLASS TRAINING PROGRAM.

Time: Wednesday 7pm to 9pm

Attended: By general public through to advanced students and Instructors.

Each class commences with a basic warm up for 30 min (this is generally a game i.e. Basket Ball, Hockey, Football etc). We then bow in formally. The next 45 min to 1 hour is used to reach the I.P.M.A.F. Syllabus. The final 30 to 45 min is for that week's subject.

Weekly Subjects (8 weeks rotation)

1. Implements and Empty Hand.
2. Tournament.
3. Combat (see Section 1 - Advance Training and Research Combat only using stick instead of empty hand).
4. Weapons (see Section 1).
5. Knife (see Chapter 10).
6. Classical:-
  - (a) Strikes;
  - (b) Hirada;
  - (c) Espada y Daga;
  - (d) Abinico;
  - (e) Sungkiti;
  - (f) Pelis Pelis;
  - (g) Flow 1, 2 and 3 points.
7. Kendo.
8. Grading.

## SECTION 3 ARJUKEN KARATE CLASS TRAINING PROGRAM.

Time: Monday 7pm - 9pm

Tuesday 6pm - 3.30pm

Thursday 6pm - 7.30pm

Saturday 2.30pm - 4.30pm

Attended: By general public through to advance students and Instructors.

Each class commences with 20 min warm up (games), then after a formal bow in, 10 min of stretching, then 30 min to 1 hour learning the technique and kata from the Arjuken Karate Grading Syllabus, the next 5-10 min is sparring or bag work, then the

remainder of the class is spent on the subject for the week.

## **Arjuken Karate Class Weekly Subjects.**

1. Arnis technique (see Chapter 14).
2. Ju Jitsu (see Chapter 7).
3. Weapons (see Section 1 this chapter).
4. Kick Boxing (see Section Chapter 6).
5. Koshiki Karate (Contact Tournament Training).
6. Sparring techniques (see Section 1 this Chapter).
7. Basics - to check the form of the students in more detail.
8. Grading - for those eligible under the guide lines of the syllabus.
9. Arnis techniques (see Chapter 14).
10. Yoga and Tai Chi.
11. Combat (see Section 1 this Chapter).
12. Arnis Tournament.
13. Self Defence - Apply all techniques in various situations.
14. Knife fighting (see Chapter 10).
15. Basis - as above.
16. Grading - as above.

### **Yoga Routine**

1) Complete Breathing - Breathing through your nose feel your stomach expand then your chest till you can breath in no longer,then exhale feeling the chest fall then suck your stomach in until you can breath out no longer,continue this cycle for 1 minute.

2) The Lion - Simultaneously scream,poke out your tongue,and spread your fingers.

3) Head Rotation - Roll your head clockwise slowly then anti-clockwise.

4) Head Twisting - Turn your head to the right then to the left,then forward and left and forward and right,then backwards and left and forward and right.Then rotate your shoulders clockwise and anti-clockwise.

5) Eye Exercise - Look left then right then up then down.Then rotate your eyes clockwise then anti-clockwise.Then lift a finger ,stare at the finger then past it then back at it then past it again.Then close your eyes and rub your hands together then cup your hands over your eyes till the heat in your hands subsides.

6) Head Massage - Massage your scalp.



7) Head to Knee - Laying on your back exhale and pull your right knee into your chest whilst extending your left leg. Then pull both knees into your chest. Then pull your left knee into your chest whilst extending your right leg.



8) Plough - Laying on your back with your hands by your side palms facing downwards, keeping your legs straight bring them over and touch the floor behind your head. Then drop your knees next to your ears.



9) The Cobra - Lay face downwards on the floor with your hands by your chest then lifting your head first arch backwards slowly and hold the position for a while.



10) The Hare - (i) Kneeling place your forehead against your knees, holding your heels push your backside forward, feeling a stretch across your shoulders.

(ii) Same as above only interlock your thumbs and push your hands and backside forward.



11) Spinal Twist - Sitting on the floor with your left leg straight and the right leg bent over the left. Place the left hand onto the ankle of the right leg and the palm of your right hand onto the floor behind you, then twist your upper body clockwise.



12) Stomach Massage - In the standing position with your hands on your knees exhale all the air from your lungs, then lift and drop your stomach muscles till you need to breathe in again.



13) The Crane - Standing straight lift the heel of one foot high up on the thigh of the other leg, interlock your fingers with the index fingers pointing to the sky.



14) Shoulder Stand - Raise your legs above your head supporting your back with your hands.



15) The Corpse - Laying on your back with your legs slightly apart and your hands by your sides with your palms facing upwards. Starting from your toes and working up to the top of your head. Tense and relax each muscle of the entire body.

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