

Student Note Sheet

FORCE OPTIONS COMBAT STICK LEVEL I INTRO SINGLE STICK



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Force Options Combat Stick Level One

Learning about the stick: This will include learning the parts of the stick and the concepts for defending and striking for each angle.

Combat Stick Basics- Concepts and Fundamentals

Gripping the stick/parts	5 Basic Concepts	Stances Foot work
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Combat Stick Basics- Ranges/Striking

Ranges of Attack and what can be done

Long – Hitting the hand	Middle-Trap/Disarm	Close quarters-Punyo
Striking Angles		
Diagonal downward and upward	Horizontal high/med/low	Flicks/thrust/ Puño /follow through

Combat Stick Angles of Attack/Defense

Angles of Attack		Defensive Angles Mid-Range	
6 Count	8 Count	Angle 1 or 6	Roof forward, High wing, Umbrella

Inside Deflection/wall block

Angle 1 or 6-	Roof, high wing, Umbrella/shield	Angle 2:	Outside deflect/shield
Angle 1	Inside deflection/wall block with slash upward	Angle 3	Wall upward shield /drop
Angle 5	Abanico/low wing		

Combat Stick Drill/Power strikes

Other Strikes

Umbrella-forward circular strike	Redondo-reverse circular strike
Abanico/Abaniko/-Fan Strike	Banda y banda: side-to-side action
Witik: Snapping Strike	Puño - Butt of Stick handle or grip

Drills

8 count- downward solo	8 count -upward solo
Figure 8 downward	Figure 8 upward
Figure 8 -Downward striking from your knees	Sun Drill, and Moon Drill (Abanico Drills)
Six Count Sumbrada	Ten Count Sumbrada
Puño Sumbrada	Hubbud Drill
Six Count Sumbrada add Knife	Ten Count Sumbrada add Knife
Double Chamber Power Strikes, and chambered.	Sinawali - Visidario Six
Sinawali - Heaven Six	Sinawali – Heaven and Earth Six

Completion of level one is broken down differently for Children and adults. Your Main requirement sheet will outline the number of belts that this will span for each group

Force Options Combat Stick Level One

Brief History\Understanding

The FMA or Filipino Martial Arts, like many other martial arts, is a system with numerous branches. Depending on the major island e.g., **Luzon, Visayas and Mindanao**, where the art is practiced, the instructor or master or instructor may call it Arnis, Eskrima or Kali.

Eskrima/Esgrima Is a term mostly used in the Visayas Islands. Eskrima is derived from the Spanish term “**Esgrima,**” meaning fencing. The art’s influence was derived more from the **Visayas Region of the Philippines.**

Arnis is a term most used in the northern part Luzon, Arnis, also a Spanish term came from the term “**Arnes de mano,**” meaning “**armor of the hands,**” referring to the ability to protect with the weapon. Later, the term was shortened to what we now know as Arnis. In the northern region of the Philippines, Arnis was the most common word used.

Kali is mostly used in the southern part of the country. **Mindanao**, as well as a common term used by many FMA practitioners.

These three martial are all the same on the whole. The practitioners of these martial arts influenced each other, and therefore, they have numerous similarities. Often, the difference only depends on who teaches them.

A few of the differences between them are the execution of methods, stance differences, speed, and power techniques, heavy versus light sticks, short sticks versus long sticks. There are numerous similarities than differences. These three also all instruct edged weapons defense, stick fighting and double stick fighting, empty hand self-defense and dagger techniques.

Every martial art has its own patterns, and each one emphasizes self-defense techniques. Regardless of the name you use to describe FMA, one thing is for certain, it is a beautiful art to watch, exciting to learn, and its applications for self-defense are practical and among the best in the world of martial arts.

With Filipino Martial Arts the emphasis is on weapons first before learning unarmed hand techniques. By learning the flow of the stick, it will help you better understand and transition to hand to hand combat.

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Concepts

- **Concept One- Attack far:** What I mean by this is that when you are swinging angles of attack that you are fully extending your arms out when you are attacking. If you are not fully extending your arm on a swing, you're not applying your full power, we should always train to fully extend when striking, so we do not pick up bad habits.
- **Concept Two- Defend Close:** When someone is striking us with their stick, we should always have been stick closer to our bodies. If the stick is extended to far the strike can ricochet off and still hit us. So, when defending your arm should be bent at the elbow and are stick is in front of us but still close to us so we can take the force of the attack.
- **Concept Three- The Stick is Live:** The stick is always Live and never stops!! What do I mean by that? When you commit to a strike and deliver it, the stick does not stop at the impact point, it immediate flows into the next strike or the next counter position.
- **Concept Four- The Free hand is live:** Use the free hand or the live hand. When we are using a single stick to strike with, remember that the other hand is live and can check strike and grab. Don't get fixated on the stick as being the only weapon or defensive tool you have.
- **Concept Five- Wood seeks bone:** When we strike, we should always aim for a bone structure and not a fatty muscle tissue. Striking a muscle or soft tissue area will sting, but it will not immobilize the attacker. Target points we should keep in mind Elbows, hands, temple, knees, hip bones and so on just to name a few but I am sure you get the idea.

Stance and Foot work Understanding

Since the stick will be our defense and our main tool for attacking and countering, we will stand in a dominant or what is called a strong side forward stance. If you are right-handed you will hold the stick in your dominant hand, such as your right, and if your left hand then that would be, your dominant hand.

Left hand
Covers Heart

Example: Right-handed means right foot forward or what is called a right lead, and your stick will be in your right hand, out in front. Left-handed means left foot forward or what is called a left lead with your stick on your left hand out in front.



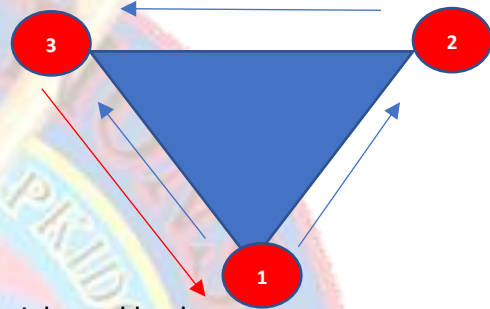
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Foot Work Patterns:

Female Triangle: From a basic neutral stance slid upward to the right into a right lead. Then slide your back leg back and then slide your left foot forward into a left lead and back

Triangular Footwork: Female Triangle

The triangular footwork came from the stick's dynamics of movement as a weapon. One way to best illustrate is to draw the triangle footwork is a square-shaped box marked with an "X" inside it thus dividing the box into four joined triangles.

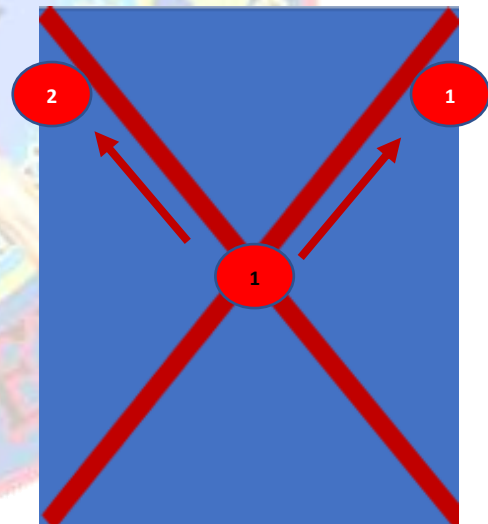


X- Pattern: Slide up to the left forward and upward to the right and back

X-Pattern Movement (Or Hourglass)

1. From right lead: start at 1
2. Step right and deliver an angle 1
3. Double shuffle diagonal up Angle then angle 1
4. Step to your right: Angle 2
5. Double shuffle back Angle 1 and angle 2

(Do Both Sides)



Circular Footwork: There are styles of Eskrima like the Balintawak style that uses circular footwork. The rationale is to move around so you don't get cornered by your opponent in a tight space. Circular footwork is facilitated by "shuffling" the rear leg either left or right and then continue to move clockwise or counterclockwise.

Diagonal Footwork: The top diagonal lines that resemble a "V" will represent the directions to take on the left side or right side of the enemy. If the enemy is performing a forehand horizontal strike using a stick from right to left, then moving forward left of the "V" indicates jamming the weapon, thus discontinuing it on its track before gaining momentum.

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Ranges:

Long Range: (Largo) this means being just outside of the attackers striking range but you can strike the attackers hands

Mid Range: (Medio) Or this can be called Monitorng range. Where you have the ability to check the attackers stick with your free handf and apply disarms.

Close quarters range: (Corto) This is where you can disarm and apply puño strikes, and apply chokes and better controls

Hakbang: general expression for footwork

Corto Mano: short movements, close range, a slight extension of the legs, weapons, and arms, cutting distance

Serrada: “split step,” short-range split action, quick, footwork, back and front, low stance. This footwork is a triangular framework methodology’s base

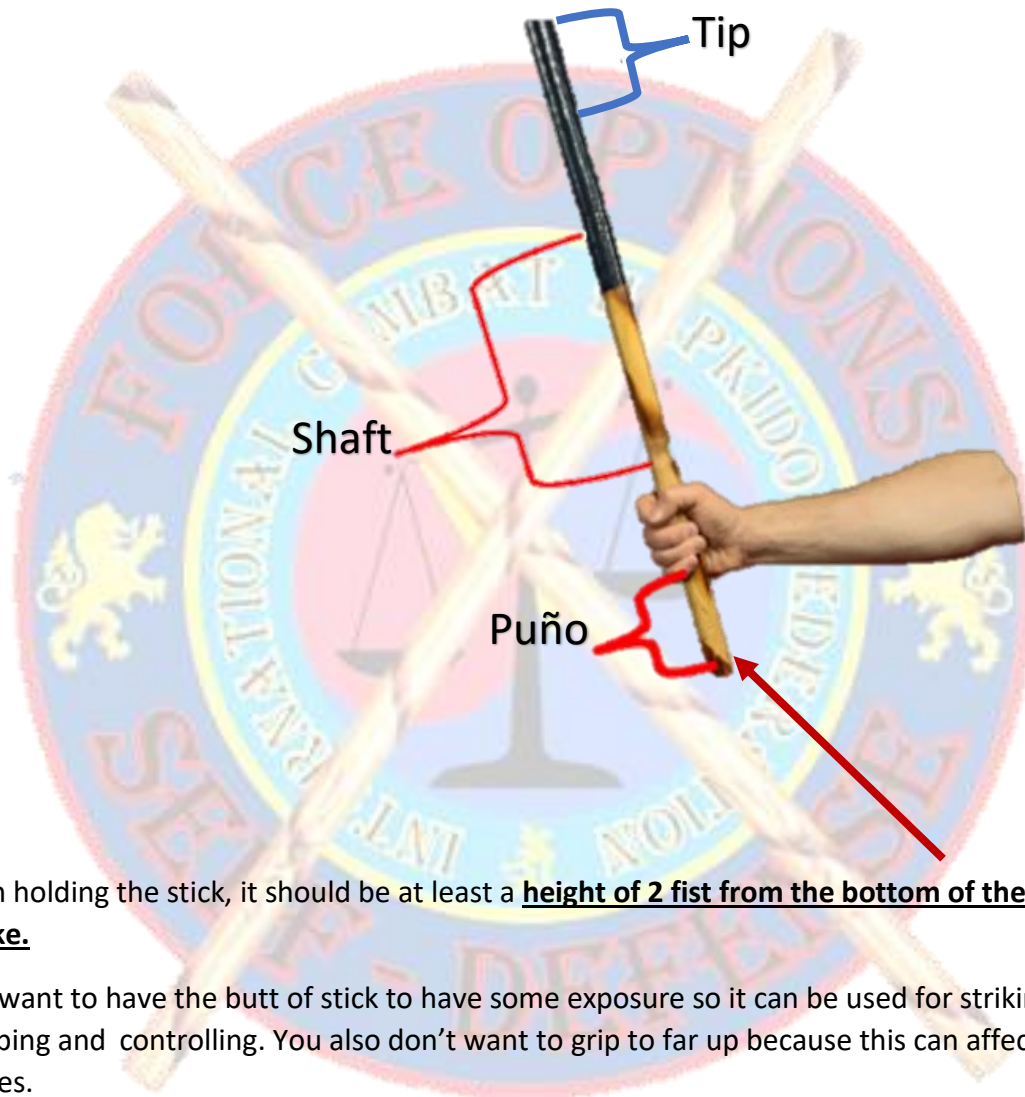
Largo Mano: long-range, extended motions, full extension of the weapons, arms, and legs, creating distance

Fraile: short-range footwork, balanced position, short hop, hopping action, going away from the lead foot

Ritriada: short-range footwork, shuffling action, pushing toward the back by shoving off the lead foot, providing 6 to 8 inches of range every action.

Banda y banda: side-to-side action

Holding the Stick



When holding the stick, it should be at least a height of 2 fist from the bottom of the stick give or take.

You want to have the butt of stick to have some exposure so it can be used for striking trapping and controlling. You also don't want to grip to far up because this can affect flicking strikes.

Angles of Attack:

- **San Miguel (Forehand strike):** Using the right hand, San Miguel is a forehand strike, shifting from the right shoulder of the striker on the way to his left hip. It's named after the Archangel Michael or Saint Michael, who is frequently depicted by grasping a sword this way. This strike is the most usual for most inexperienced individuals. It's frequently known as the "angle number 1" in systems where angles of striking are being numbered for training intentions since it's assumed to be the most expected attack angle.

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- **Redonda (Circular Strike):** Another signature style is the “Redonda,” which is a nonstop, circular, downward-striking, double-stick twirling style. A redonda, which means round in Spanish, is a strike that thrashes circularly to go back to its spot of origin. This is particularly useful when utilizing sticks instead of swords, such a strike permits tremendously fast hits but needs regular practice.
- **Abanico/Witik (Snap Strike):** An “abanico,” or a fan in Spanish, or “witik,” is a strike that’s carried out through flipping the wrist in a hundred and eighty degrees in a fan-shaped movement. This type of strike can be especially quick and can come from unanticipated angles.
- **Pilantik “Pilantik”:** Is a strike carried out through thrashing the stick around the wrist above the head, resembling a strike in a way an abanico is being used, but in irregular, three-hundred-degree strikes. It’s most helpful when combatants are in a grappling range and cannot make adequate space for regular strikes.
- **Puño. (“hilt,” “fist,” or “handle”):** is a form of strike delivered using the weapon’s butt. Usually, it aims for the opponent’s nerve point or other soft spots, but in expert hands, this style can be utilized to shatter bones. In general, Arnis techniques are based on the notion that both the practitioner and his or her opponents are well prepared and highly trained.

Concepts: Angles of Attack

When we strike with our stick we will refer to these as angles of attack and angles of defense.

There are many different angles of attack there is a 5 count, 6 count, 8 count and so on. This varies depending on the teacher or system.

We will use the 6 count and 8 count. This does not mean that I feel the other angles are not usefull or reliable it is just a personal choice, and for simplicity.

we will start with the 6 count and then learn the 8 count. The 6 count and 8 count I am teaching may vary from what other instructors, but I have chosen these based on what I feel will work the best and incorporate the strikes and defenses without being it be complicated and the most efficient

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Angles of Attack targets Six Count

- **Angle one:** Forehand Diagonal downward slash to Collarbone or temple
- **Angle two:** Backhand Diagonal downward slash to Collarbone or temple
- **Angle Three:** Forehand horizontal strike across the body ribs, hands, elbow
- **Angle Four:** Backhand horizontal strike across the body ribs, hands, elbow
- **Angle Five:** Thrust solarplexus sternal notch, or lower pelvic abdominal area
- **Angle Six:** Downward Vertical strike to head or nose

Angles of Attack targets Eight Count

- **Angle One:** Forehand Diagonal downward slash to Collarbone or temple
- **Angle two:** Backhand Diagonal downward slash to Collarbone or temple
- **Angle Three:** Upward forehand diagonal strike to hip or knee
- **Angle Four:** Upward backhand diagonal strike to hip or knee
- **Angle Five:** Forehand horizontal strike across the body ribs, hands, elbow
- **Angle Six:** Backhand horizontal strike across the body ribs, hands, elbow
- **Angle Seven:** Thrust solarplexus sternal notch, or lower pelvic abdominal area
- **Angle Eight:** Downward Vertical strike to head or nose

Defense Basics: You can use your angles of attacks as defenses, but these are the basic defensive counters we will start with

- Wall defense, or inward block, or Outward block high and low
- Drop stick
- Low wing
- Roof
- Shield
- Abanico
- Figure eight

Student Notes for angles of attack and defense. (Be descriptive, it will pay off)!

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Terminology Continued

Double Stick

In this training, practitioners shall learn different forms of *Doble-Baston* striking and defensive movements as applied to sports and self-defense.

Doble Baston: *Doble baston*, and less often *doble olisi*, are common terms for a set of techniques that involve two sticks. This art is frequently known globally as “*Sinawali*,” which means “to weave.”

Sinawali: This technique involves the user to exercise both right and left weapons equally; several synchronization drills are utilized to assist the practitioner in developing into a more ambidextrous one. It’s the part of the art that’s taught mostly at the basic and intermediate levels and is regarded as one of the most crucial areas of training in the martial art.

Punta y Daga (Stick and Dagger)

Training with the stick and sword provides you with the basics of using nearly any non-projectile weapon for defending yourself. It is mainly transferable to empty-hand fighting, teaching you lessons you could use in other fields of self-defense.

Also, it is excellent for satisfaction and exercise. In FMA, the dagger and stick techniques and training are a combination of a range of styles based on the four-step matrix.

Sword and stick training are different but very similar as well. The weapons used are of the same length along with the same attack angles, defenses, and entries. On the other hand, there are several substantial differences.

For instance, far less power is needed to damage something using a sword whereas a strike on the arm may not affect using the stick but not with a sword. Moreover, it is unwise to block using a sword because the edges can certainly be damaged.

Butting using “**Punyo**.” Also called basic “*pokpok*” in Visayan, the technique uses the base of the stick as a weapon to strike against vital areas like the fingers to disarm the opponent. Instead of delivering a counterstrike after block the opponent’s strike or counterstrike, use the base of the stick to deliver a butting strike on his weapon hand.

Dulo y dulo: short stick roughly 4 to 7 inches long, held by the hand. This weapon is used for butting and striking in very tight places like inside the vehicle

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FLOW DRILLS

Drills: The purpose of drills is so the student learns how the stick moves and how it works when striking and defending, It teaches us to get more comfortable with the stick and more confident. The flows and movements we learn from the stick will help us understand and feel more comfortable with basic motions

Drill Set One - Figure Eight:

Downward Figure Eight Solo\Partner: _____

Upward Figure Eight Solo\Partner: _____

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FLOW DRILLS

Drill Set Two – Abanico Witik: (Snapping Strike) Drills

Horizontal Witik Drill (High): _____

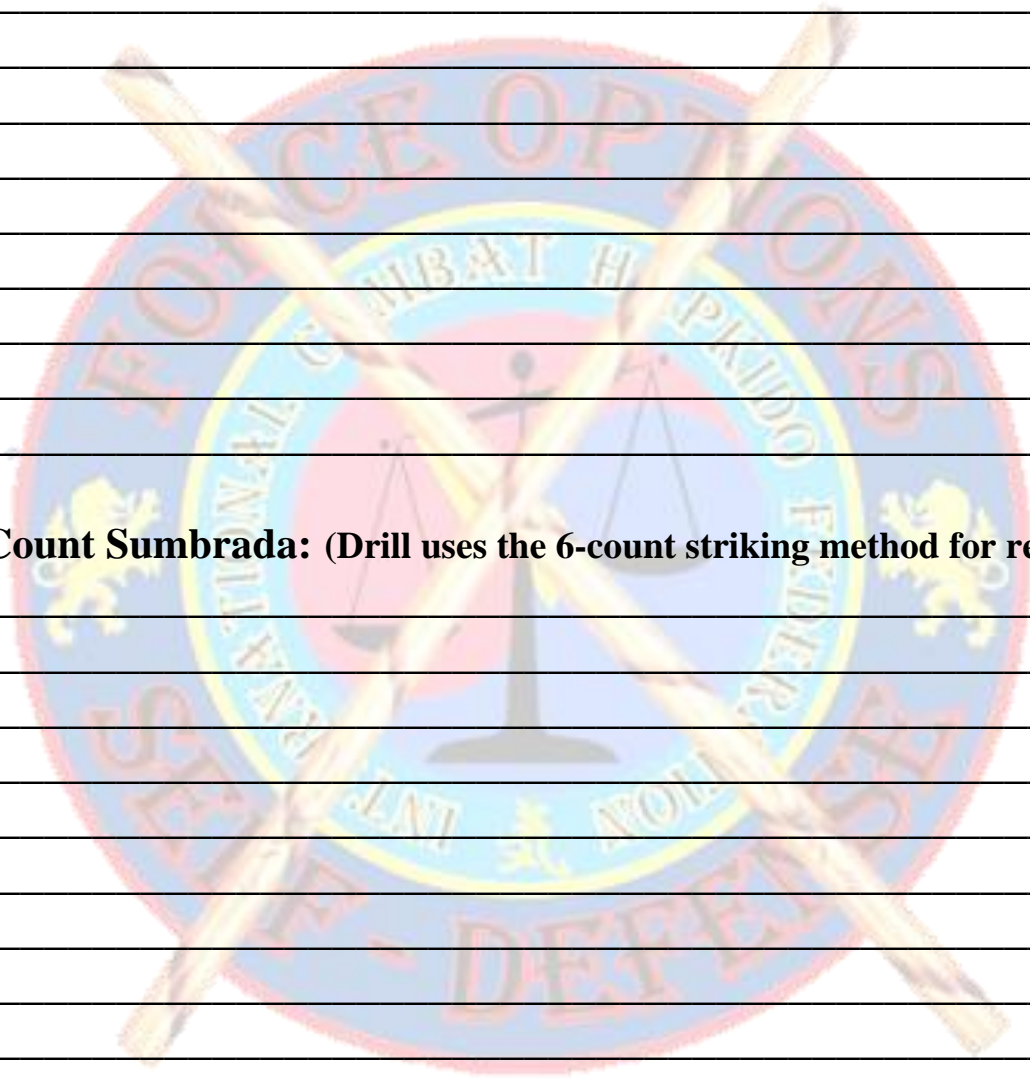
Horizontal Witik Drill (Low): _____

Sun Line Drill Diagonal Witik: _____

Moon Line Drill Diagonal Witik: _____

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FLOW DRILLS 6 Count Sumbrada



10 Count Sumbrada: (Drill uses the 6-count striking method for reference)

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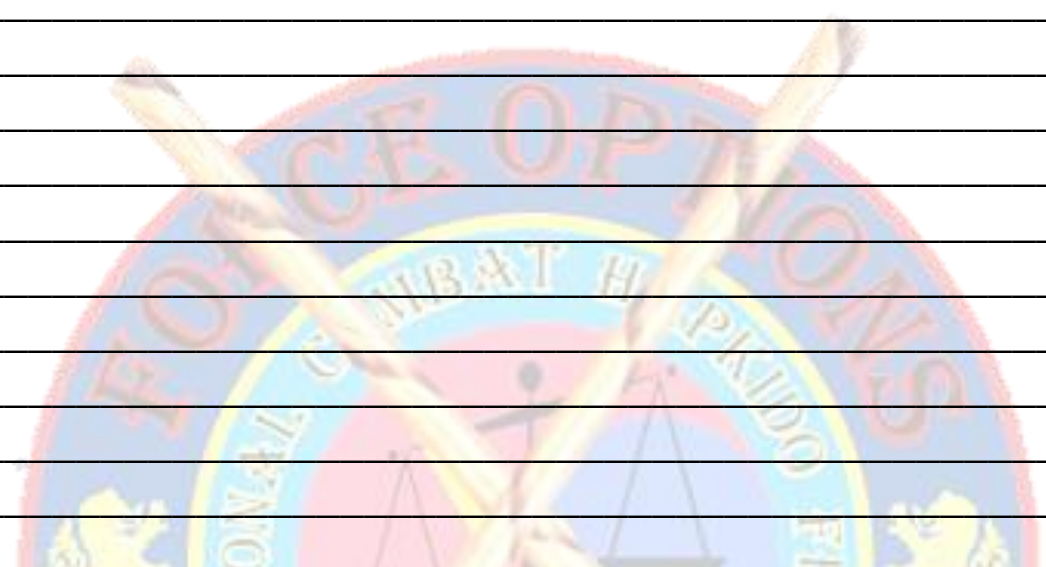
Puño Sumbrada:
(Mid-Range to close Quarters) Flow into this drill from a midrange Sumbrada drill



Hubud Drill (Close Quarters)

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Six Count Sumbrada Using a Knife



Ten Count Sumbrada Using a Knife

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Two Stick Drills (Sinawali)

Visidario Six



Heaven Six

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Heaven & Earth Six

Additional Notes:

