

UNITED STUDIOS

OF SELF DEFENSE

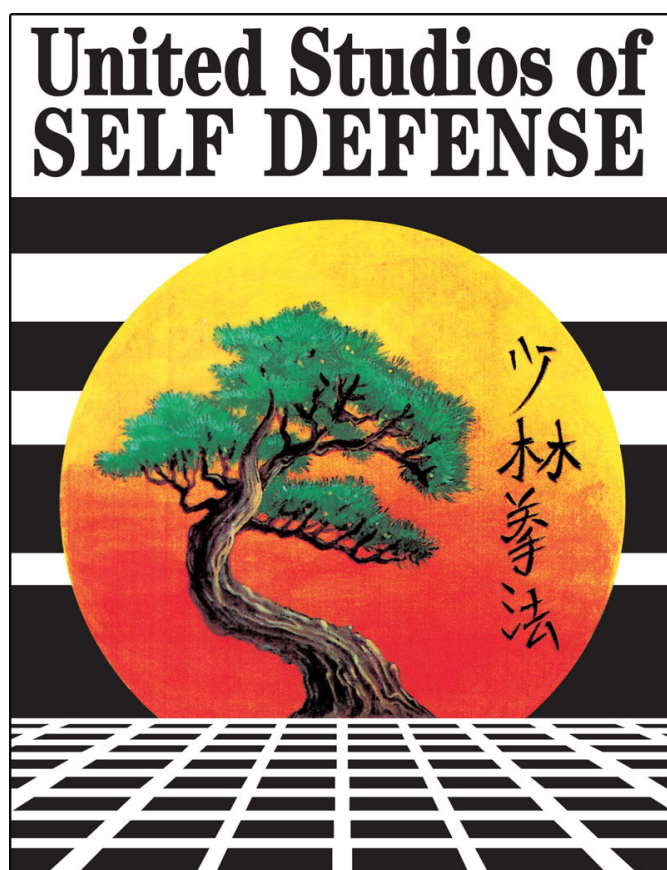


Student Reference Manual

WHITE TO BLACK BELT CURRICULUM

UNITED STUDIOS OF SELF DEFENSE

Student Reference Manual



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WELCOME TO

United Studios of Self Defense

As founder and Professor of United Studios of Self Defense, Inc., I would like to personally welcome you to the wonderful world of Martial Arts. Whatever your reason for taking lessons, we encourage you to persevere in meeting your personal goals and needs. You have made the right decision.

The first United Studios of Self Defense location was opened on the East Coast in Boston in 1968. Since our founding 50 years ago, we have grown to expand our studio locations nationally from East to West. We are truly North America's Self Defense Leader and the only organization sanctioned directly by the Shaolin Temple in China to teach the Martial Arts in America.

The purpose of this Student Manual is to serve as a reference source only. It is not meant to supplement or replace your instructor. The Martial Arts cannot be mastered from a manual, DVD or online video. Your instructor is the key to your progress. Without them you cannot learn. There is an ancient Shaolin saying: ***"When the student is ready, the master will appear."***

Congratulations on taking your first step. We at United Studios of Self Defense are here to help you learn and grow. We look forward to your progression in the Martial Arts and the new found confidence you will have to handle any perils of life you may be challenged with.

Charles Mattera

Founder & Professor

United Studios of Self Defense

Mission Statement

Our mission is to share the Martial Arts with as many people as humanly possible. It is our sincere belief that the versatility of our Shaolin Kempo System, combined with our proven methods of professional instruction, truly constitutes United Studios as

“North America’s Self Defense Leader”

And with that in mind, we want to continue to grow and establish our safe and friendly studio environments, where people of all ages can experience how the Martial Arts can enhance the quality of their life.

CHAPTER 1

Etiquette

ETIQUETTE

Rules of Conduct

Remove street shoes before entering the dojo.

Bow when entering and leaving the dojo.

No food, gum or drink is allowed in the dojo.

No jewelry should be worn during class while practicing.

Turn off or silence all cell phones.

Full uniforms are required for all classes and testing procedures.

Please make sure they are clean and odorless.

Black uniforms may be worn at the rank of Purple Belt.

Black and white uniforms may not be mixed together by students.

-Instructors Only-

All uniforms and t-shirts must display the United Studios of Self Defense logo.

Do not teach other students your material unless you are asked to do so by your Instructor - this will only create confusion.

Do not use any of the striking shields, focus mitts, or heavy bags while a private lesson is being instructed.

Do not walk through a class in progress, walk around and/or behind it.

Absolutely NO SPARRING without the supervision of a Black Belt Instructor.

Full safety equipment is required for all students while sparring.
(Headgear, gloves, forearm, & shin pads, foot protection, and mouthpiece)

Groin protectors are required for all male students.

Always bow to another student before and after you train with them.

Always refer to your Instructor as "Sensei", "Sir" or "Ma'am".

Never suggest or inquire about your next rank test.

ETIQUETTE

The Five Principles

Effort

Always working hard and doing your best in everything you do.

Studio Life: Putting your best in your training and demanding the best of yourself.

School/Work Life: Finishing any task you start and not putting it off for another day.

Home Life: Putting energy and care into how you live your life and take care of where you live.

Etiquette

Having manners and respect for myself and others.

Studio Life: Showing respect to anyone and everyone you train with and learn from.

School/Work Life: Treating everyone as a team member and understanding that together we become stronger.

Home Life: Respect starts at home; when you respect your family, people will respect who you are.

Sincerity

Being honest in everything I say and do.

Studio Life: Training to develop your skill with no ego and an open mind.

School/Work Life: Accepting responsibility for your failures and successes and learning from them both.

Home Life: Freely expressing yourself so you can think for yourself.

Self-Control

Focusing my eyes. Focusing my mind. Focusing my body.

Studio Life: Focusing your emotions to get the best of yourself while training.

School/Work Life: Focusing attention to learn/work at your very best.

Home Life: Focusing your mind to think before you act.

Character

Who you are - Everything that makes you, you.

Studio Life: Being the best you and setting an example for all.

School/Work Life: Knowing your strengths and weakness and working on what you can.

Home Life: Accepting who you are and being your best when no one is watching.

CHAPTER 2

Foundation of Kempo

FOUNDATION

What is Kempo?

The Style our USSD System is built on is Shaolin Kempo. Originally called Chuan Fa in China, Kempo translates as “Fist Method”. Kempo was an early form of Martial Arts where practitioners blended elements of various styles to provide the most comprehensive solution to Self-Defense. Rather than being bound to any tradition, Kempo is an evolutionary fighting system that is highly adaptive. It utilizes a balance of both hands and feet and has been recognized for its street-applicable curriculum and techniques. Shaolin, its preceding title, pays homage to the birthplace of our art, the Shaolin Temple, where many of our more fluid and circular curriculum originates from. Although the style of Kempo has evolved, its origins will always be the same.

The Kempo library of attacks and defenses involve punching, kicking, grabs, holds, pushes and pulls, joint locks, chokes, weapon defense and defense against multiple attackers.

For a more in depth look into the history of our art and lineage, see The Roots of Kempo at the end of this manual.

THE THREE PILLARS

The kempo system is comprised of three complimentary, and yet uniquely different areas of study. First, is the **Traditional**, which includes defensive techniques, blocking systems and solitary forms passed down through Generations. These shape the principles of self defense. **The Traditional is where we are introduced to our Fundamental building blocks: stances, strikes, blocks and take-downs to name a few.**

The middle pillar of our system is the **Functional**, where we apply more direct solutions to modern-day self-defense scenarios. **The Functional is perhaps the most adaptive, as it is built to evolve over time with new challenges and threats.** This is where you will be introduced to unique defenses against empty hand strikes and grabs as well as attacks with blunt and sharp objects.

Lastly, the **Tactical**, where our efforts turn to the offensive, real-time spectrum of Self-Defense. **In the Tactical, we employ the stage of A.R.T, or Advanced Reflex Tactics**, which comprise of controlled sparring, both with and without protective equipment, grappling, quick-response training and the use of weapons such as knives for self preservation. It is important to note that many aspects of A.R.T. are only appropriate for higher ranking students. A.R.T. can be considered one of the singular most important areas of focus to achieve Black Belt, as it is absolutely predicated on real-time response to an unpredictable attack.

FOUNDATION

Stages of Learning



Before diving into your training, the above chart may be the most important illustration of what to prioritize when learning new material from rank to rank. The **foundation of your entire Kempo library are what we call the Elements of Skill**, from balance to precision and so on. Your **Fundamentals are the building blocks of everything you will learn**. The **Drills you execute in repetition will help to ingrain those fundamentals into Muscle Memory**. Then you will begin to **stack those fundamentals into combinations to expand on your understanding and application** of what you have learned. These combined movements will also help you to remember the individual fundamentals as you expand your library of Kempo knowledge. Following this, you will learn the USSD curriculum, from DM's to Forms and beyond. These memorized simulations will rely heavily on your grasp of the fundamentals and your overall skill.

Lastly, the final aim of everything you learn is for it to translate into real-time application. In your Kempo training, you will do this two ways - **First, through controlled sparring with opponents of varying size, age and skill. Second, through simulated reflex drills, or Kumite**. Grouped together, these are known as **A.R.T., or Advanced Reflex Tactics**. Put simply, ART is your ability to respond with an effective movement, block, strike or combination of skills to an unpredictable attack. In real self-defense, there are no rules. Your attacker may attempt to grab, push or hit you in a variety of ways, maybe even with an blunt object or knife. It is through our mastery of the ART that we prepare ourselves for any variable attack.

Remember, a strong fortress must be build on a firm foundation. If you learn reflex drills, forms and techniques without a firm grasp of your fundamentals, they will lack realism and spirit. **Prioritize the Elements of Skill and fundamentals first, and your techniques will have the foundation necessary to succeed.**

FOUNDATION

Elements of Skill

Although a simple word, Skill can take on many meanings, and opinions will differ as to what makes a skilled Martial Artist. In your kempo training, **Skill is your overall ability and application of the fundamentals, techniques and combinations you will learn on your journey to black belt.** Your skill can only be developed through a thorough grasp of the fundamentals, achieved through performing a variety of drills, repeated again and again until you achieve muscle memory. Below are some of the primary elements that skill is built from.

BALANCE : If you do not master gravity, it will master you

POWER : Deliver strikes, blocks & movements with intent and follow through

FLUIDITY : Like water, your movements must flow seamlessly into one another

PRECISION : Step, strike & block where you intend. Accuracy is key

MUSCLE MEMORY : Train until your body knows what to do before you do

FLEXIBILITY : Mind, body & spirit must be flexible enough to adapt to any obstacle

TIMING : An effective move is a well-timed one

GAUGING : Distancing between you and your target can make or break any move

SPIRIT : Simple. Put your Heart into what you do. You must Want to succeed

CONDITIONING : Strengthen your mind and body to always be prepared for conflict

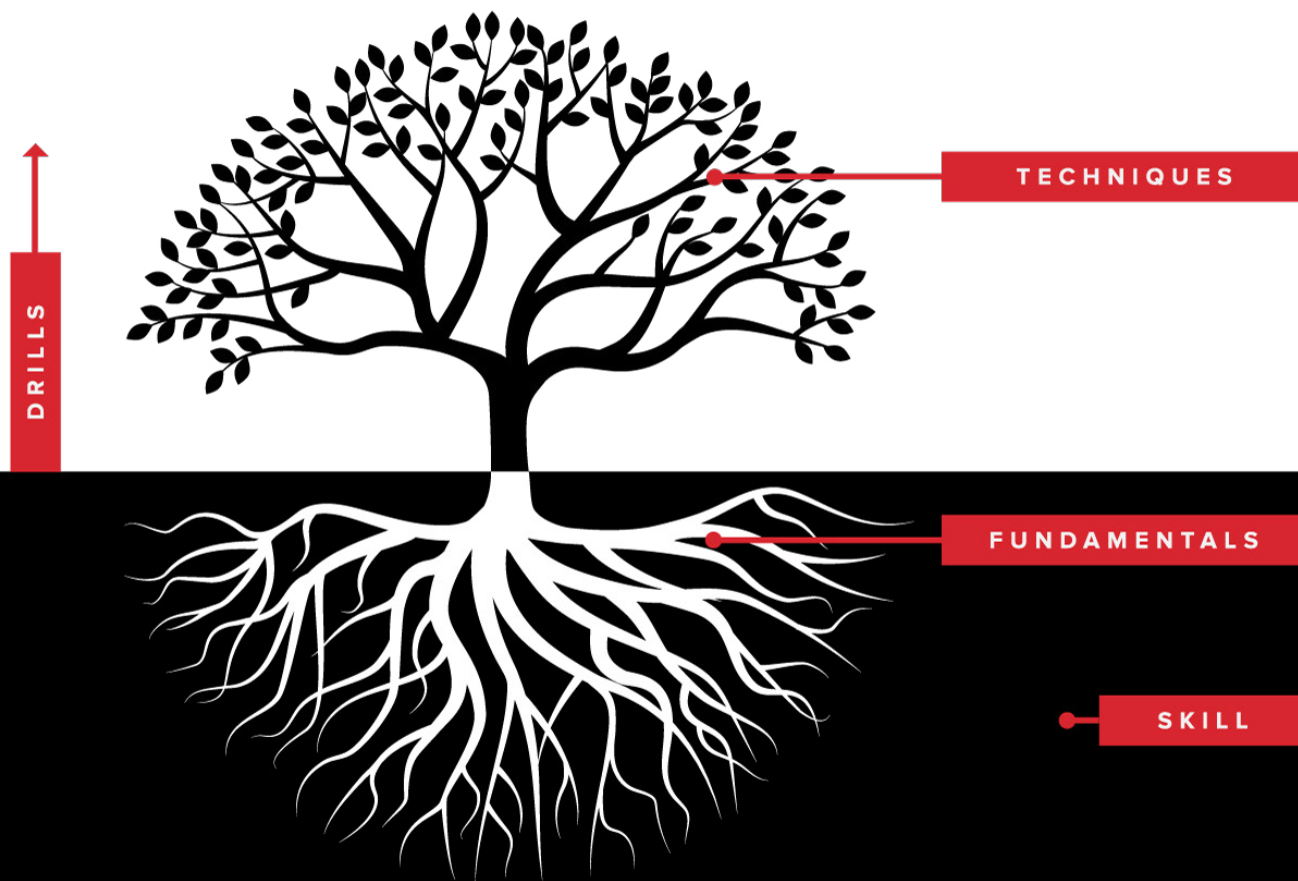
FOUNDATION

Fundamentals

Throughout your training, you will learn a variety of techniques - some in the form of defensive maneuvers against a striking opponent and others in the form of katas and pinans, which are memorized sets of movements, strikes and blocks executed independently from an opponent.

The building blocks, or fundamentals and skills to these techniques, are perhaps the most crucial element of your training. Without them, your techniques will translate poorly to real-life application, lacking the finesse and accuracy required. It is your fundamentals which must be mastered and understood before all else.

In order to develop these foundational skills, your Instructor will provide you with a variety of drills, in order to broaden your understanding prior to applying the skill within a complete set or combination. **If your kempo training were illustrated by the growth of a tree - the roots are your Fundamentals, the soil your Skill and your techniques the branches of the tree. Without deep roots, or a strong grasp of fundamentals, your tree will topple. Healthy soil, or your Skill, provides you with a foundation to plant your tree, or execute your fundamentals well. Lastly, it is through drills that we water the proverbial tree, to grow tall and build deep roots. Without the soil, roots and trunk, there can be no branches.**



FOUNDATION

The Five Animals

In Shaolin Kempo, many of the techniques and applications carry a symbolic relationship with the Five Animals. Originating from the Shaolin Monks, who used their environment to learn the nature of combat; this gave birth to the animal styles. Some symbolism takes on a more mystical representation, such as the Dragon. From these animals, we learn universal laws and skills that allow survival in a predatory environment. Centuries later, these primal lessons still carry weight in a modern world. Although the threat has evolved and our surroundings have changed, these laws remain universal.



The Tiger

The Tiger is noted for its courage, tenacity and power. It is the physically strongest of all the five animals; using straight ahead attacks, ripping and tearing as it moves, always pressing. The movement of the Tiger develops strong bones and a strong back.



The Leopard

The Leopard teaches us timing and speed, as well as coordination and footwork. Although smaller than the Tiger, the Leopard is actually stronger for its size because of its long, smooth muscle structure and sleek body frame. The Leopard's power is primarily produced from a loose, relaxed whip-like action; generated by speed and balance as well as limber waist and hip movements. The Leopard helps develop conditioning of skin, tendons and bones.

鶴

The Crane

The Crane is noted for its balance, grace and agility. It represents longevity and helps us develop concentration and patience. It has a calm, quiet nature. The Crane's movements are soft, relaxed and circular, but also very explosive which can be used in close or at a distance. The Crane also helps develop strength in the arms, fingers and wrists, as well as overall leg conditioning and ankle strength.

蛇

The Snake

The Snake is noted for its suppleness and rhythmic endurance. It has the most internal strength (chi) of all the other animals, and is also very cunning and deceptive in its fighting. The Snake can coil, zig-zag and use a rapid twisting motion to compensate for his lack of limbs. The Snake helps develop chi and the internal strengthening of the body and spirit.

龍

The Dragon

From the Dragon, we learn to "Ride the Wind." The Dragon is especially noted for its flexibility. Even though it is the only mythological creature of the Shaolin Art, it is the only one that can fight on land, water or in the sky. The Dragon uses rising and falling motions, as well as twisting and turning movements to overcome its adversaries. The Dragon helps develop inner strength.

CHAPTER 3

Fundamentals

USSD Fundamentals

“A house built on sand cannot stand.” This is an old saying that is very applicable to your study and practice of the Martial Arts. The skill and proficiency you attain as a Martial Artist will be directly related to your understanding and mastery of your basics, or Kempo Fundamentals, which is the foundation from which all Martial Arts is built upon.

The basic foundation for a student of USSD can be easily understood and broken down into the following elements; stances, kicks, hand strikes, blocks, footwork and take-downs. Your mastery and refinement of these fundamentals will determine how well you will perform during rank testing, tournament competition, or a real life self defense situation, since ALL techniques and forms are simply a rhythmic and effective sequence of these basic elements.

Your display and execution of each Pinan, Kata, Shaolin Defensive Maneuver and Kempo Technique will completely depend on your skill and understanding of the basics. It is like a carpenter who can't use all of the tools in his trade with understanding and accuracy: Is his finished product likely to rival that of a proficient journeyman?

This is where your instructor comes in. All instructors of USSD teach the identical techniques, thus your instructor will show you the correct way to perform each of the basic elements; you then must practice them correctly until they are mastered. **Remember, it's not just practice that makes perfect - it is the correct practice repeated hundreds, if not thousands of times, that makes perfect.**

Understand that it is impossible to learn the Martial Arts from a book alone. Your instructor will be your guide and mentor; training with your peers will give you the opportunity to safely test and adjust your techniques to meet your own needs, strengths and limitations, under the supervision of your Instructor.

Your instructor has been specially training in the most modernized methods of passing this valuable and effective training to you. This manual is meant to serve as an enhancement and reinforcement to what you have already been taught.

USSD FUNDAMENTALS

Stances

One of the keys to success as a Martial Artist is balance and the ability to deliver strikes or kicks in a controlled manner that minimizes your vulnerability to your assailant. The Shaolin Monks studied the movements of animals in their natural environment, both as they preyed upon others and resisted the attacks of predators. The monks adapted the aggressive and defensive movements of these animals into the discipline you are now studying.

The heart of any movement is the stance, because your position and balance dictate your ability to execute a defensive block, hand strike or kick, plus your ability to evade hostile actions. The names used to describe the stances are indicative of their employment, and you can easily see the animals from which they were derived. Some are used to deliver forceful strikes, blocks and kicks - For instance, the Horse stance can be used whether facing your opponent directly or from the side. The Cat Stance mimics the arch of an agile cat's back when alarmed, and we've all seen how quickly a cat can strike from that position.

There are many factors that determine which is the best stance for you to use. There are inevitable trade-offs. For example, if you want a lightening-quick strike, then it will not have as much power behind it as a slower, more forceful blow. But delivering a stronger blow requires more time, which gives your opponent more opportunity to react. Which do you use? The circumstances will decide that for you.

This is why you will learn so many different techniques, and why proficiency with each is essential. As you practice your techniques with a partner, both offensively and defensively, you will begin to recognize the strengths and weaknesses of each technique against an opponent. Then you can exploit them to your advantage.

Below are the core stances you will master, both from the left and the right sides. They are listed alphabetically, not in the order you will learn them.

Bow & Arrow Stance

Cat Stance

Crane Stance

Flamingo Stance

Half-Moon Stance

Horse Stance

CHAPTER 4

USSD Curriculum

USSD Curriculum

Throughout your training, you will learn a variety of rehearsed techniques and forms that act as a simulation of combat. What purpose do these serve? Although real-time sparring and reflex training inoculates us to the realism of combat and self-defense, these can be overwhelming to the developing student. In the early stages of our training, we may be susceptible to the 'fight or flight' instincts that we are born with. In this way, it is very difficult to learn new concepts and practice them efficiently when you face the real threat of an unpredictable attack.

Our solution to this is the Kempo material you will find in the following pages, and much of what you will be required to learn to achieve each individual rank. Many of these techniques have been passed down generations, adapted and altered for modern circumstances and threats. It is important to note, as we did earlier in our Stages of Learning, that this structured material alone cannot make you an effective Martial Artist. These techniques serve as the middle-stage to your education in the Martial Arts. Your fundamentals and skill are the backbone of these techniques. In addition, if you were to only ever practice rehearsed defensive techniques and forms without ever evolving to real-time sparring and reflex development, your learning would fail to translate to real life. In real self-defense, we cannot predict our opponents every move, nor have the perfect pre-determined combination for every circumstance.

Below are the primary technique categories that you will learn in the USSD curriculum. For efficiency, you will learn many of these techniques first against a right-handed opponent (Statistically the more likely of the two), then both right and left handed at a more advanced stage.

THE TRADITIONAL	DEFENSIVE MANEUVERS
	FORMS
	BLOCKING SYSTEMS
THE FUNCTIONAL	KEMPOS
	GRAB DEFENSE
	CLUB DEFENSE
	KNIFE DEFENSE

USSD CURRICULUM

Defensive Maneuvers

SHAOLIN DEFENSIVE MANEUVERS (DMs) are defensive responses to an opponent's punch, kick, club or knife attack. These DMs are comprised of many basic movements - blocks, strike, stances, kicks, locks, holds, throws, sweeps and hocks - all combined to stop an attacker. Some DMs are short and simple, consisting of only two or three moves; others are more complex.

Why are these DMs so important? Because once they are well learned, they teach you, the student, to instinctively react to an attack. You may combine these basic DMs into self-defense techniques. Thus, you learn to think for yourself and adapt to an attack from any quarter or style.

Thousands of years ago, the Chinese had long names for each DM, such as "The Tiger Descending The Mountain" or "The Crane Spreading Its Wings To Attack The Snake." Today, each DM is assigned a number for easier learning.

There are many different ways to execute a DM. As you progress in rank, you may well ask, "Would it not be more effective to use a Shuto in this maneuver?" You may well be right. This questioning, this thinking for yourself, is what the ancient masters wanted you to do. **The point is this: These DMs are tools you may use to open new doors. In time, modify them to suit your situation.** But for now, when learning the numbered DMs, do not modify them. Your tests will evaluate how well you have exactly mastered these basic maneuvers.

A DM may be executed in an actual confrontation in whole, exactly as it was taught to you, or you may have to put together parts of several DMs to make up a defense for the ever-changing circumstances that a real confrontation may produce. **You as a student, should know your DMs so well that you can adapt or modify a maneuver to fit the situation. For example, if the intended area of attack is protected, strike to a different area.**

USSD CURRICULUM

Kempos

Shaolin Kempo is a system developed through 3 main aspects: **The Traditional - The Functional - The Tactical.**

The **Traditional** techniques are the foundational building blocks where the principles of self defense begin. In the USSD System there are 108 DM's which were developed over centuries through generations, which are the apart of the **Traditional** methods of self-defense. While the principles hold true, in order to protect oneself, as with anything, there needs to be an evolution. The most recent Masters sought to develop techniques that use the original roots of Shaolin Kempo and their principles but gave a more **Functional** approach and application, thus the creation of **Kempos**. There are 1000's of **Kempos**, some varying from Masters and lineages in different areas and styles. While you may not Master them all you will develop all the skills sets to perform and create a defense unique to you and your ability to apply them in our current day and age.

Forms

In your Kempo journey, you will learn both Pinans and Katas, as well as some variable forms, such as Stature of the Crane and Two Man Fist Set. Put simply, **Forms are a combined set of movements, strikes, blocks and techniques that simulate different combat scenarios.** But, whereas DM's and Kempo Techniques require direct application on an opponent, **many of our forms possess non-combat movements that are designed to improved individual skills.**

For instance, you may be required to execute three different kicks without touching your foot to the ground. In a fight, this may expose you to a sweep or a variety of other threats. In the form, this combination will teach you to increase your balance on an extreme level, so your more simple movements, such as a single kick, can be executed efficiently with ease.

Forms can be graceful while still putting forth effort, aggression and spirit. Many of our forms have a rich history, some of which have been taught for centuries. Nowhere do we see our connection to our Shaolin heritage more than in some of the forms preceding and following Black Belt rank. Some forms possess strong linear movements, reflective of our Karate heritage. Some forms are more circular, which can be seen in many Shaolin techniques.

Together, the variety of forms you will learn on your journey to Black Belt serve one singular purpose: **To provide you with an opportunity to repeat movements again and again until your Skill, Fundamentals and practical application work harmoniously as one.** The goal, with anything you learn, is to enhance your real-time performance as a Martial Artist. Forms are but one leg of your technique library.

USSD CURRICULUM

Club Defense

Statistically, most attacks will be empty handed, but there is always the threat of a blunt object being used. In your training, we identify the variable counters and methods against these as Club Defense. We will divide these into a variation of directional attacks, such as overhead and side movements, each with their own unique weaknesses and strengths. More importantly, you will learn the concepts and understanding to allow for quick reflexes in the event of a blunt object attack.

Grab Defense

Most altercations are likely to end up either on the ground or in a clench scenario. Similarly, it is common for the uneducated opponent to give up a hand or both hands to suppress you. In the USSD System, we will cover the most common grabs and the most functional defenses and escapes from each. This will include wrist grabs, front choke, rear choke, headlock and bear hugs. Each technique will cover the initial adaptation to the attack, a counter and finally either an escape or take-down. The objective is to always get away safely.

Knife Defense

In the USSD System, we have devised the most common movements and attacks that could be performed with a sharp object. Of all the potential threats, a sharp-object serves as the most dangerous and unpredictable of any attack. For this reason, it is important to note that no single defense is 100% guaranteed to be effective. These techniques will serve as concepts and principles. But bare in mind, the best defense against a sharp object is distance. When able, our first method is to always run away.

CHAPTER 5

**Technique Index
& Testing Guidelines**

Index

The below index illustrates the standardized material required to achieve Black Belt in the USSD System, along with the rank at which each element is learned. Bare in mind these are the **minimum requirements** to achieve each rank. Your Instructor will determine your readiness based on a variety of elements including, but not limited to: execution, balance, fluidity, power, realistic application and so on. In addition to the below material, you may learn variable techniques from your Instructor to broaden your understanding and skill.

	WHITE		BLUE		BROWN 1ST STRIPE
	YELLOW		BLUE/GREEN		BROWN 2ND STRIPE
	ORANGE		GREEN		BROWN 3RD STRIPE
	PURPLE		GREEN/BROWN		BLACK

GLOSSARY OF TERMS

DM'S - DEFENSIVE MANEUVERS: VARIETY OF COUNTERS AGAINST OPPONENT

BLS - BLOCKING SYSTEMS: STANDARDIZED BLOCKS USED THROUGHOUT YOUR TRAINING

FORMS - MEMORIZED SETS OF MOVEMENTS; MOST DONE INDEPENDENT OF PARTNER

KEMPOS - ADAPTIVE TECHNIQUES / UNIQUE KEMPOS MAY BE TAUGHT BY EACH INSTRUCTOR

CLUBS - STANDARD DEFENSE TECHNIQUES AGAINST BLUNT OBJECT (AGES 12 & UP)

GRABS - STANDARD GRAB DEFENSES AGAINST OPPONENT

KNIVES - STANDARD DEFENSES AGAINST SHARP OBJECTS (AGES 12 & UP)

Tier 1 Techniques // THE TRADITIONAL

	DM'S	BLS	FORMS
	#6	8-PT BLOCKING	HALF-MOONING
	#7 / #3	8-PT w/ COUNTERS	PINAN #1
	#2 / #5 / #18		PINAN #2 / KATA #1
	#8 / #9 / #12 / #4		PINAN #3
	#10 / #15	10-PT BLOCKING	KATA #2 / 2 MAN FIST SET NORTHERN
	#11 / #14 / #26		PINAN #4 / 2 MAN FIST SET SOUTHERN
	#16 / #17		STATURE OF THE CRANE
	#13		KATA #3 / PINAN #5
	#19 / #20		KATA #4
	#1 / #21		KATA #5
	ALL R & L HANDED		KATA #6

Tier 2 Techniques // THE FUNCTIONAL

	KEMPOS	CLUBS	GRABS	KNIVES
	A	C1	G1	
	B / C	C2	G2	
	D / E	C3	G3	
	F / G	C4	G4	K1
	H / I	C5	G5	K2
	J		G6	K3
	K		G7	K4
	L			K5
	M			
	N			
	O			

AGES 12 & UP

AGES 12 & UP

Rank Testing

One of the most exciting experiences of your Martial Arts training is rank testing for your next colored belt. This is an **“Earned Opportunity”** that is scheduled and based on your continuous growth and development in the Martial Arts. Other Martial Arts systems may vary from style to style and will promote students after they have met a certain time or skill requirement and simply issue a new belt for them to wear. United Studios has a structured system of required material outlined for each rank. United Studios focuses on making each and every testing procedure one of the most **Challenging and Educational** days of training to date. Testing gives you the opportunity to discover strengths and weaknesses, either physically or mentally, while performing the required material under different and varied set of circumstances. The Key is to be open minded and quickly recover from any mistakes by displaying a positive, enthusiastic and effective correction without hesitation.

Not every student will test on the scheduled test date. Only a selected few who have met their requirements and who have consistently displayed a positive and energetic attitude are considered for rank promotion.

TESTING FAQ

1. As stated in the Code of Conduct, it is requested that students not inquire about their next rank test. Your Instructor is fully aware of your progression and will notify you when you are eligible. With the same respect, never question or challenge your Instructor’s decision about your opportunity for rank testing.
2. Arrive at least 30 minutes prior to your scheduled rank test to ensure you have plenty of time to warm-up, stretch out and mentally prepare to do your best. Also, please make sure all of your tuition and testing fees are current, so that there are not any unnecessary delays due to monetary follow-up.
3. All rank testing procedures are CLOSED to non-testing students, family and friends. Upon conclusion of the testing procedure the test will be OPEN for non-testing students, family and friends to witness the graduating ceremony.
4. Show up at your scheduled rank test healthy and injury free. If for any reason you are not feeling well, have had a recent injury and/or any physical limitation that would interfere with you being at your best, please talk to your Instructor and ask to be re-evaluated to attend the next rank test.
5. Your full uniform, including USSD Logo T-Shirt, is required for every testing procedure. Please make sure they are clean, odor-less, and display the United Studios of Self Defense logo patch on the left chest. Also, bring all of your sparring equipment which should include: headgear, mouthpiece, closed fingered gloves, foot protection and a groin protector for male students. Martial Arts shoes or athletic styled shoes are also required for the testing procedures held outdoors. Absolutely no sandals, flip flops, or open toe shoes allowed. Lastly, always bring your favorite brand of waterproof sunscreen to ensure you do not get sunburned.
6. Since every rank testing procedure will prove to be both mentally and physically challenging, we suggest that you continuously maintain a healthy lifestyle by eating nutritious meals and snacks, drink plenty of water and get sufficient rest. At least two hours prior to your test, eat a light, healthy, and energizing meal. Never attend a rank test on an empty stomach. It is also recommended to have water or your favorite sports recovery drink to enjoy immediately following the graduation ceremony.

CHAPTER 6

White Belt Curriculum

REQUIRED MATERIAL

White Belt

6TH ROKUKYU

FORMS	8-Point Blocking with Half Moons (Forward and Backward)
DM'S	#6 // Executed from Horse Stance with fists at elbow position
STRIKES	Front Two-Knuckle / Back Two-Knuckle / Hammer Fist / Thrust Punch
KICKS	Front Ball / Front Instep / Rising Knee
SKILLS	Hands on guard / Kiai
STANCES	Front Position / Horse / Half-Moon / Flamingo
KEMPOS	A
CLUBS	C1
GRAB DEFENSE	G1
COMBOS	Fighting Stance + Jab + Cross

MOVEMENT

Clock Positions 12/3/6/9
Pivot to the Rear
Half-Moon Line Drills
Out on Elbows
Step-Drag

DM 6

DM #6 is one of the first techniques you will learn and is a good example of how to practice safely with a training partner. Always display respect and control when practicing with your training partner, since you are only as good as those you train with.

Assume Horse Stance with fists at elbow position. As opponent attacks, Flamingo your right leg and deliver a Right Front Ball Kick to opponent's groin or solar plexus with a "Kiai." Cross right foot over left, then step out with left foot into a Right Side Horse Stance with hands on guard facing opponent.

8-Point Blocking

Routinely during execution of the forms, a block will be specified by number; therefore, commit these to memory.

1. Right Outward Block
2. Left Outward Block
3. Right Inward Block
4. Left Inward Block
5. Right Upward Block
6. Left Upward Block
7. Right Downward Block
8. Left Downward Block

Front Position

The Front Position is one of the most effective street stances, because it looks so unassuming. By standing with your feet together, you are not compelled to start something if they see you in any other fighting stance. From this stance you may quickly leap forward, backward, or to the side. You can also easily and quickly strike an opponent.

When you assume the Front Position, stand upright with your feet together and knees slightly bent. Face forward with your back straight and elbows to the front. The left hand (yin) is rested open over the right fist (yang). This hand position represents yin and yang and can be translated as peace over power; a balance of mind, body and spirit.

Horse Stance

The Horse Stance is mainly intended for practice and training. Since you're wide open and vulnerable, it is not advisable to use this stance in a real life self defense situation. However, you might use what many call a "Side Horse Stance" - this is the basic Horse Stance, only you turn your body so your side is facing your opponent. Naturally, you will need to turn your head to face your opponent.

When you assume a Horse Stance, your feet are placed slightly wider than shoulder-width apart, with your weight evenly distributed on both feet. Your feet are pointed straight, knees are bent and slightly turned outward, just like a person riding a horse. Hands may be at elbow position, or on guard, with your head up and back straight.

Half-Moon Stance

A Half-Moon Stance is a versatile stance used frequently in forms, Shaolin Defensive Maneuvers and in sparring.

When you assume a Half-Moon Stance, your feet are placed slightly wider than shoulder-width apart, but with one foot forward and one foot back. Your body weight is evenly distributed as you face your opponent. Hands may be at elbow position, or on guard, with your head up and back straight. Just like boxing, strikes delivered with the forward hand lack the power of the rear hand, but are delivered quickly - jabs and pokes, for example. The rear hand or leg will have the entire body mass behind the strike or kick, but takes longer to deliver, thus enables your opponent to evade or retaliate.

Flamingo Stance

The Flamingo Stance is considered a transitional stance used prior to and when recovering from mainly linear kicks. In other words, it is a stance that exists in most kicks, although in timing it will not be distinguished as a separate movement.

When you assume the Flamingo Stance, slightly bend the weight-bearing leg as you raise the kicking leg off the ground, with the knee pointing at your opponent. Keep your back straight, head up, and face your opponent directly. Practice on both the right and left side.

As with any stance that places most or all of your weight on one leg, you are vulnerable to being hocked or swept. Pay attention and be alert!

CHAPTER 7

Yellow Belt Curriculum

REQUIRED MATERIAL

Yellow Belt

5TH ROKUKYU

FORMS	#1 Pinan
DM'S	#7 / #3
STRIKES	Shuto / Rising Elbow / Roundhouse Elbow / Crosshand Shuto
KICKS	Back Kick / Roundhouse Knee / Side Blade
BLOCKING	8-Point Blocking with Counters
STANCES	Fighting Stance
KEMPOS	B / C
CLUBS	C2
GRAB DEFENSE	G2
COMBOS	Step Drag + Jab + Cross + Front Kick

MOVEMENT

Double & Single Slap-Out
Side Shuffle
Quadrant Movement
Box-Step
3 Step Kumite

DM 7

DM #7 is another relatively simple technique, but would prove to be very effective in an actual self-defense situation. As you realized in DM #6, the length of your leg gives you a reach advantage over your attacker's arm, so you can strike them before they strike you. Just like all other techniques, during practice you will not actually strike your training partner. However, in an actual self-defense situation, you would deliver the kick from a closer range and to a lower target, such as opponent's knee, to maximize your speed and effectiveness.

Assume Horse Stance with fists at elbow position. As opponent attacks, avoid the attack by stepping out with your left foot, landing with left foot pointing towards 9 o'clock. Immediately Flamingo your right leg and deliver a Right Side Blade Kick to opponent's ribs with "Kiai." Cross right foot over left, then step out with left foot into a Right Side Horse Stance with hands on guard facing opponent

DM 3

DM #3 employs one of Kempo's highest principles - no blocking.

Assume Horse Stance with fists at elbow position. As opponent attacks, avoid the punch by stepping in towards clock position 10:30 and leaning under the opponent's punch* while you simultaneously deliver a Right Front Two-Knuckle Punch to opponent's groin. Grab opponent's right shoulder with your left hand as you re-chamber your right hand to elbow position. Deliver a Right Back Two-Knuckle Punch to opponent's temple – immediately reach past opponent's head and grab their left shoulder with your right hand. **Simultaneously push with your left hand and pull with your right hand, spinning opponent towards you and down to the ground as you pivot towards clock position 7:30 landing in a Right Half Moon Stance. Finish with a Left Front Two-Knuckle Punch to opponent's nose with "Kiai."

* At Purple Belt, keep your left hand up and open as you deliver the Front Two Knuckle Punch. This movement serves as a safety "check", and is not intended to block the arm.

** Do not execute take-down on your training partner until Blue Belt.

8-Point Blocking System with Counter Strikes

Block and punch is a rhythmic procedure your Instructor will demonstrate. Thus, this uses the Martial Arts philosophy of yield and attack, give and take.

1. Right Outward Block, Right Front Two-Knuckle Punch
2. Left Outward Block, Left Front Two-Knuckle Punch
3. Right Inward Block, Right Cross-Hand Hammer Strike
4. Left Inward Block, Left Cross-Hand Hammer Strike
5. Right Upward Block, Right Inward Hammer Strike
6. Left Upward Block, Left Inward Hammer Strike
7. Right Downward Block, Right Rising Chicken Wrist Strike
8. Left Downward Block, Left Rising Chicken Wrist Strike

Pinan 1

There are 24 individual movements to this first Form. As you execute #1 Pinan, remember to be consistent in the timing of your movements. Keep your body erect and your head up. Deliver blocks and punches to imaginary targets with power, but retain your balance at all times.

1. Assume Front Position and bow. Right foot steps out into Horse Stance. Bring arms together vertically, then Knuckle Roll with Dragon Breathes Fire.
2. Look left as you draw into Left Cat Stance facing 9 o'clock. Left hand to right ear. Left foot steps out into Left Half-Moon Stance. Execute #8 Block.
3. Right foot Half-Moons forward into Right Half-Moon Stance as you execute a Right Front Two-Knuckle Punch to solar plexus.
4. Look over right shoulder, right hand to left ear. Turn clockwise 180 degrees drawing right foot into Cat Stance. Right foot steps forward into Right Half-Moon Stance. Execute #7 Block.
5. Left foot Half-Moons forward into Left Half-Moon Stance. Deliver a Left Front Two-Knuckle Punch to solar plexus.
6. Turn 90 degrees to left, moving only your left foot. Draw into Cat Stance, and then left foot steps out into Left Half-Moon Stance facing 12 o'clock. Execute #8 Block with "Kiai."
7. Right foot Half-Moons forward into Right Half-Moon Stance. Deliver Right Front Two-Knuckle Punch to solar plexus.
8. Left foot Half-Moons forward into Left Half-Moon Stance. Deliver Left Front Two-Knuckle Punch to solar plexus.
9. Right foot Half-Moons forward into Right Half-Moon Stance. Deliver Right Front Two-Knuckle Punch to solar plexus.
8. Bring left hand to right ear. Pivot counterclockwise 270 degrees on right foot, moving only your left foot, and draw into Left Cat Stance facing 3 o'clock. Step out into Left Half-Moon Stance. Execute #8 Block.
10. Bring left hand to right ear. Pivot counterclockwise 270 degrees on right foot, moving only your left foot, and draw into Left Cat Stance facing 3 o'clock. Step out into Left Half-Moon Stance. Execute #8 Block.
11. Right foot Half-Moons forward into Right Half-Moon Stance as you execute a Right Front Two-Knuckle Punch to solar plexus.
12. Look over right shoulder, right hand to left ear. Turn clockwise 180 degrees drawing right foot into Cat Stance. Right foot steps forward into Right Half-Moon Stance. Execute #7 Block.

Pinan 1 continued

13. Left foot Half-Moons forward into Left Half-Moon Stance. Deliver a Left Front Two-Knuckle Punch to solar plexus.
14. Turn 90 degrees to left, moving only your left foot. Draw into Cat Stance, and then left foot steps out into Left Half Moon Stance facing 6 o'clock. Execute #8 Block with "Kiai."
15. Right foot Half-Moons forward into Right Half-Moon Stance. Deliver Right Front Two-Knuckle Punch to solar plexus.
16. Left foot Half-Moons forward into Left Half-Moon Stance. Deliver Left Front Two-Knuckle Punch to solar plexus.
17. Right foot Half-Moons forward into Right Half-Moon Stance. Deliver Right Front Two-Knuckle Punch to solar plexus.
18. Bring left hand to right ear. Pivot counterclockwise 270 degrees on forward foot, moving only your left foot, and draw into Left Cat Stance facing 9 o'clock. Step out into Left Half-Moon Stance. Execute #8 Block.
19. Right foot Half-Moons forward into Right Half-Moon Stance with Right Front Two-Knuckle Punch to solar plexus.
20. Look over right shoulder, right hand to left ear. Turn clockwise 180 degrees drawing right foot into Cat Stance. Right foot steps forward into Right Half-Moon Stance. Execute #7 Block.
21. Left foot Half-Moons forward with Left Front Two-Knuckle Punch to solar plexus.
22. End by drawing back counterclockwise with left foot into Horse Stance facing 12 o'clock.
23. Bring arms together in vertical position then Knuckle Roll with Dragon Breathes Fire.
24. Right foot meets left, assume Front Position, and bow.

CHAPTER 8

Orange Belt Curriculum

REQUIRED MATERIAL

Orange Belt

4TH ROKUKYU

FORMS	#2 Pinan / #1 Kata
DM'S	#2 / #5 / #18
STRIKES	Palm Heel / Side Elbow / Rear Elbow / Downward Elbow / Chicken Wrist Reverse Hammer to Groin / Forearm / Cross-Hand Shuto / Backfist / Backhand
KICKS	Side Thrust / Crescent / Front Thrust
STANCES	Cat Stance / Crane Stance
KEMPOS	D / E
CLUBS	C3
GRAB DEFENSE	G3
COMBOS	Fighting Horse + Defensive Side Kick / Fighting Stance + Jab + Cross + Hook Punch

MOVEMENT

Cross-Over

5-Step Kumite

Slipping a Punch

Cat Stance

The Cat Stance sacrifices power for speed. This is because only approximately fifteen percent of your body weight is placed on the leading foot, which makes it very easy to lift the foot and kick. Also, it is a good transitional stance and useful when springing forward into action.

When you assume the Cat Stance, both legs are bent and only the ball of the leading foot touches the ground; the heel remains elevated. Keep your back straight, head up, and face your opponent directly. Practice on both the right and left side.

DM 2

DM #2 could also be used against a Hook Punch since it teaches you to move to the inside of your opponent. If you were to perform this technique in an actual self-defense situation, you would deliver the final Shuto Strike to the opponent's groin as they hit the ground. In the dojo, your training partner needs to perform a controlled fall ("slap out"), so be sure your training partner knows how to fall properly before executing this technique.

Assume Horse Stance with fists at elbow position. As opponent attacks, Box Step 90 degrees and land perpendicular to opponent (facing 9 o'clock) as you execute a #3 Block. Quickly deliver a Right Back Two-Knuckle Punch to opponent's chin. Immediately shuffle behind opponent as you deliver a horizontal Right Elbow Strike to opponent's sternum. As opponent begins to fall back, immediately scoop opponent's left foot with your right hand (causing opponent to fall to the ground), then deliver a Right Shuto Strike to opponent's groin with "Kiai." Step back with right foot clockwise into Left Side Horse Stance with hands on guard facing opponent.

DM 5

Dm #5 contains a Self-defense situation, would likely shatter the opponent's wrist when executed through a "chopping" motion, similar to a sledgehammer meeting an anvil. However, in the dojo we will only "press" the block into position and not chop our training partner's wrist.

Assume Horse Stance with fists at elbow position. As opponent attacks, Box Step 90 degrees and land perpendicular to opponent (facing 9 o'clock) as you execute a pressing Scissor Block (vertical Knife Hand Block with your left hand and Chicken Wrist with your right hand) to opponent's wrist. Quickly deliver a Right Back Two-Knuckle Punch* to opponent's chin. Flamingo Right Leg and deliver Right Side Thrust Kick to opponent's solar plexus with "Kiai." Cross right foot over left, then step out with left foot into a Right Side Horse Stance with hands on guard facing opponent.

*At Green Belt, substitute the Back Two-Knuckle Punch with a Rolling Back Fist to the nose.

DM 18

DM #18 demonstrates the effective versatility of Shaolin Kempo. At first, you yield to the opponent's forward motion, and then quickly reverse your direction to present an aggressive defense – backward and forward motion, yielding and firmness. It also highlights your ability as a Martial Artist to use your surrounding environment – in this case, a wall or other hard object.

Assume Horse Stance with fists at elbow position. As opponent attacks, right foot steps back and sets as you draw into a Left Cat Stance while simultaneously executing a Left Downward Parry Block. From the Cat Stance, step* forward into Left Half-Moon Stance aligned with opponent's center line as you deliver a Left Backhand to opponent's ear. Immediately grab opponent's shoulder with your left hand and draw your arm back pulling opponent forward and off balance. Immediately step back with left foot and turn 180 degrees into Horse Stance facing 9 o'clock, while pulling opponent down onto their hands and knees, (or driving opponent's head into a wall or other hard object). Deliver a Right Circular Downward Elbow Strike to spine between shoulder blades. Slightly re-position your left foot into a Left Half-Moon Stance and deliver a Right Circular Reverse Hammer Strike to opponent's temple with "Kiai."

* Step may be advanced to a "Step Drag" to effectively gauge your position.

** This DM can also be used against a Front Ball Kick.

Pinan 2

This exercise that demonstrates the student's proficiency in coordinating blocking and striking. Make sure you practice to memorize and perform the steps correctly.

1. Assume Front Position and bow. Right foot steps out into Horse Stance. Bring arms together vertically, then Knuckle Roll with Dragon Breathes Fire.
2. Look left as you draw into Left Cat Stance facing 9 o'clock. Left hand to right ear. Left foot steps out into Left Half-Moon Stance. Execute #8 Block.
3. Right foot Half-Moons forward into low Right Half-Moon Stance. Right Thrust Punch to groin.
4. Look over right shoulder, right hand to left ear. Turn clockwise 180 degrees drawing right foot into Cat Stance. Right foot steps forward into Right Half-Moon Stance. Execute #7 Block.
5. Left foot Half-Moons forward into low Left Half-Moon Stance. Left Thrust Punch to groin.
6. Turn 90 degrees to left, moving only your left foot. Draw into Cat Stance, and then left foot steps out into Left Half-Moon Stance facing 12 o'clock. Execute #8 Block with "Kiai."
7. Right foot Half-Moons forward into Right Half-Moon Stance. Deliver Right a Front Two-Knuckle Punch to nose. Execute a Right Circular Reverse Hammer to groin.
8. Left foot Half-Moons forward into Left Half-Moon Stance. Deliver a Left Front Two-Knuckle Punch to nose. Execute a Left Circular Reverse Hammer to groin.
9. Right foot Half-Moons forward into Right Half-Moon Stance. Deliver Right a Front Two-Knuckle Punch to nose. Execute a Right Circular Reverse Hammer to groin.
10. Left hand to right ear. Pivot counterclockwise 270 degrees on right foot, moving only left foot, and draw into Left Cat Stance facing 3 o'clock. Step out into Left Half-Moon Stance. Execute #8 Block.
11. Right foot Half-Moons forward into Right Half-Moon Stance. Deliver a Right Back Two-Knuckle Punch to chin.
12. Look over right shoulder, right hand to left ear. Turn clockwise 180 degrees drawing right foot into Cat Stance. Right foot steps forward into Right Half-Moon Stance. Execute #7 Block.
13. Left foot Half-Moons forward into Left Half-Moon Stance. Left Back Two-Knuckle Punch to chin.
14. Turn 90 degrees to left, moving only your left foot. Draw into Cat Stance, and then left foot steps out into Left Half-Moon Stance facing 6 o'clock. Execute #8 Block with "Kiai."
15. Right foot Half-Moons forward. Execute #5 Block. Execute #6 Block. Right Front Two-Knuckle Punch to groin, Left Back Two-Knuckle Punch to chin.

Pinan 2 continued

16. Left foot Half-Moons forward. Execute #6 Block. Execute #5 Block. Left Front Two-Knuckle Punch to groin, Right Back Two-Knuckle Punch to chin.
17. Right foot Half-Moons forward. Execute #5 Block. Execute #6 Block. Right Front Two-Knuckle Punch to groin, Left Back Two-Knuckle Punch to chin.
18. Left hand to right ear pivot counterclockwise 270 degrees on right foot, moving only left foot, and draw into Left Cat Stance facing 3 o'clock. Step out into Left Half-Moon Stance. Execute #8 Block.
19. Right foot Half-Moons forward. Execute #1 Block followed by a Right Front-Two Knuckle punch (Corkscrew Punch) to nose.
20. Look over right shoulder, right hand to left ear. Turn clockwise 180 degrees drawing right foot into Cat Stance. Right foot steps forward into Right Half-Moon Stance. Execute #7 Block.
21. Left foot Half-Moons forward. Execute #2 Block followed by a Left Front-Two Knuckle punch (Corkscrew Punch) to nose.
22. End by drawing back counterclockwise with left foot into Horse Stance facing 12 o'clock.
23. Bring arms together in vertical position then Knuckle Roll with Dragon Breathes Fire.
24. Right foot meets left, assume Front Position, and bow.

Kata 1

Advancement to purple Belt ranking requires the proficient execution of #1 Kata. Dedicated effort to this form will be rewarded with skills useful and adaptable to any conflict situation. But strive to learn the movements exactly as taught by your instructor, and reinforced by this manual.

1. Assume Front Position and bow. Right foot steps out into Horse Stance facing 12 o'clock. Execute Overhead Cross-Hand Block with "Kiai," then bring fists to elbow position.
2. Deliver Left Front Ball Kick to solar plexus, then land in Left Half-Moon Stance. Deliver Right Front Two-Knuckle Punch to solar plexus facing 12 o'clock.
3. Deliver Right Front Ball Kick to solar plexus toward 12 o'clock, landing in Right Half-Moon Stance. Deliver a Left Front Two-Knuckle Punch to solar plexus.
4. Left foot draws into a Cat Stance with fists at elbow position, turning counterclockwise 180 degrees, facing 6 o'clock. Left foot steps out into Left Half-Moon Stance. Deliver upward Cross-Hand Block.
5. Left downward #8 Block, then Right Front Two-Knuckle Punch to solar plexus.
6. Left foot meets right foot facing clock position 10:30 with hands held fist-over-fist on right side of body in sword position.
7. Left foot steps out into Horse Stance facing clock position 10:30 with fists at elbow position. Deliver downward Cross- Hand Block.
8. Left foot meets right foot facing 12 o'clock with hands held fist-over-fist on right side of body in sword position.
9. Left foot steps out into Horse Stance facing 12 o'clock with fists at elbow position. Deliver downward Cross- Hand Block.
10. With hands open, trap opponent's leg. Both hands sweep in circular motion counterclockwise, throwing opponent off his feet. Hands finish in on-guard position, with right hand in overhead guard position with hand open, and left hand vertical with hand open. Arms are perpendicular, but not touching.
11. Right foot steps into Horse Stance facing 9 o'clock. Deliver double Knife Hand Blocks looking towards opponent at 12 o'clock.
12. Hold hands open, palm-over-palm on right side of body. Deliver Right Spear Hand Poke to throat at 12 o'clock as left pulls back into elbow position.
13. Left foot draws into Cat Stance facing 6 o'clock. Right circular downward deflecting Palm Block.

Kata 1 continued

14. Left foot steps out into Half-Moon Stance facing 6 o'clock. Deliver Left Palm Heel Strike to solar plexus.

15. Right Front Ball Kick to solar plexus towards 6 o'clock.

16. Come down with right foot and turn counterclockwise 180 degrees to 12 o'clock. Draw into a Left Cat Stance as you execute #2 Block.

17. Left foot steps out in o Left Half-Moon Stance. Deliver a Left Back Two-Knuckle Punch to chin.

18. Right foot meets left foot in Front Position, hands held fist- over-fist in cup and saucer on left side of body.

19. Look to the right towards 3 o'clock. Deliver simultaneous Right Side Blade Kick to ribs and Right Backfist to temple. Step down into Horse Stance facing 12 o'clock, hands in elbow position.

20. Left foot meets right foot in Front Position facing 12 o'clock, hands held fist-over-fist in cup and saucer on right side of body.

21. Look to the left towards 9 o'clock. Deliver simultaneous Left Side Blade Kick to ribs and Left Backfist to temple. Step down into Horse Stance facing 12 o'clock, hands in elbow position.

22. Execute Upward Cross-Hand Block, then pull fists back into elbow position with "Kiai." Right foot meets left, assume Front Position and bow.

CHAPTER 9

Purple Belt Curriculum

REQUIRED MATERIAL

Purple Belt

3RD ROKUKYU

FORMS	#3 Pinan
DM'S	#8 / #9 / #12 / #4 // Executed from Horse Stance with hands on guard
STRIKES	Claw to Groin / Leopard's Paw / Inverted Leopard's Paw
KICKS	Reverse Crescent / Axe / Rising Front / Stomp / Spin-Around Back / Roundhouse Ball / Roundhouse Instep
KEMPOS	F / G
CLUBS	C4
GRAB DEFENSE	G4
COMBOS	Fighting Stance + Jab + Cross + Roundhouse / Step Drag + Backfist + Improvised Combo
KNIFE DEFENSE	K1 + Concepts & Understanding

MOVEMENT

4-Point Roll

DM 8

DM #8 is a devastating technique that involves two kicks that are delivered without putting your foot down between the two kicks. When practicing this technique with your training partner, be sure that both kicks are delivered accurately and with control.

Assume Horse Stance with hands on guard. As opponent attacks, Half-Moon back with your right foot while executing a Left Outward Knife Hand Block. Grab opponent's wrist and deliver a Right Front Ball Kick to opponent's solar plexus and then immediately deliver a Roundhouse Ball Kick to opponent's temple with the same foot as you release the wrist and "Kiai." Cross right foot over left, then step out with left foot into a Right Side Horse Stance with hands on guard facing opponent.

DM 9

DM #9 is similar to DM #8 by featuring two kicks that are delivered without putting your foot down. When practicing this technique, be sure that the first two kicks are delivered accurately and that you effectively gauge the placement of your feet to ensure maximum power of the third kick.

Assume Horse Stance with hands on guard. As opponent attacks, Half-Moon back with your right foot while executing a Left Outward Knife Hand Block. Grab opponent's wrist and deliver a Right Front Ball Kick to opponent's solar plexus and then immediately deliver a Roundhouse Ball Kick to the opponent's temple with the same foot. Bring your right foot down and place it directly next to your left foot (feet together), with the right side of your body towards opponent. Deliver a Right Upward Tiger's Mouth to opponent's wrist, immediately followed by a Right Side Thrust Kick to ribs with "Kiai." Cross right foot over left, then step out with left foot into a Right Side Horse Stance with hands on guard facing opponent.

DM 12

DM#12 is two kicks, but requires proficient gauging to ensure the effectiveness of both kicks. Where you position your left foot after you execute the first kick will depend on what type of reaction your kick had on your opponent. If you knock your opponent backwards, then you will need to step forward to position your left foot. If the opponent's forward attack is unimpeded, then you must step backwards and position your left foot. Without proper gauging and positioning of your left foot, the second kick, a devastating Spin-Around Back Kick, will miss entirely or lack any real power or force.

Assume Horse Stance with hands on guard. As opponent attacks, Flamingo your left leg and deliver a Left Front Ball Kick to opponent's solar plexus. As you gauge and position your left foot*, immediately turn 180 degrees facing away from opponent and deliver a Right Back Kick with "Kiai." As you re-chamber your right leg into a Flamingo Stance, follow through and continuing spinning until your right leg comes behind you, stepping down with the right foot into a Left Half-Moon Stance with hands on guard facing opponent.

** As stated above, DM #12 requires you to effectively gauge the distance between you and your opponent to ensure you are able to proficiently deliver the Spin-Around Back Kick.*

DM 4

DM #4 is an explosive technique that blends effective defense with lethal offense. When practicing the jump over your training partner's body in the dojo, you must jump high enough to clear their body as they lay vulnerable on the floor. Remember to always practice safely!!

Assume Horse Stance with hands on guard. As opponent attacks, Half-Moon back with right foot while executing #5 Block. In a circular clockwise motion, clear opponent's arm (releasing arm near clock position 7:30) and continue the circular motion as you rake across opponent's face with Cross-Body Tiger's Claw. Immediately deliver a Right Roundhouse Ball Kick to opponent's sternum, landing in a Right-Over-Left Twist Stance (hands on guard) as opponent falls to the ground. Step out with right foot near opponent's right hip and jump up and over their body and land in low Horse Stance straddling opponent's shoulders. Deliver Right Front Two-Knuckle Punch to the nose, and then Left Front Two-Knuckle Punch to the nose*. Right foot sweeps opponent's head (turning opponent's face towards their right shoulder) as you slightly lift foot up and immediately drop back down with a Right Heel Stomp to opponent's temple with "Kiai." Cross right foot in front of left towards clock position 10:30 and step out with left foot into a Right Side Horse Stance with hands on guard facing opponent.

**At Brown Belt, substitute Front Two-Knuckle Punches with simultaneous Trigger Fingers to right and left temple followed by simultaneous Immortal Man Strikes to opponent's eyes.*

Pinan 4

Remember as you do this form, to keep your back and shoulders straight. Concentrate on your imaginary targets and execute all movements with balance and power.

1. Assume Front Position and bow facing 12 o'clock. Right foot steps out into Horse Stance. Bring arms together vertically and Knuckle Roll, ending in double Downward Blocks. Inhaling continuously through nose, turn fists palm up, then pull fists upward to elbow position. Assume side-by-side Vertical Punch position, as if delivering Vertical Punches to groin, and exhale through mouth while moving heels outward.
2. Turn 90 degrees to left, drawing left foot into Left Cat Stance facing 9 o'clock. Execute #2 Block.
3. Right foot meets left foot in Front Position facing 9 o'clock. Drop right arm to natural position. Simultaneously execute #8 Block with left arm and #1 Block with right arm, then simultaneously execute #7 Block with right arm and #2 Block with left arm.
4. Right foot steps back, pivot clockwise 180 degrees and draw into a Right Cat Stance facing 3 o'clock. Execute #1 Block.
5. Left foot meets right foot in Front Position facing 3 o'clock. Drop left arm to natural position. Simultaneously execute #7 Block with right arm and #2 Block with left arm, then simultaneously execute #1 Block with right arm and #8 Block with left arm.
6. Hands held fist-over-fist in cup and saucer on right side of body. Left foot steps out to Side Horse Stance, looking to 12 o'clock. Left Circular Back fist to nose at 12 o'clock, with right arm on guard.
7. Pivot counterclockwise 90 degrees, facing 12 o'clock, ending in low Right Half-Moon Stance. Right Spear Hand Strike to groin, bridged by left hand under right elbow.
8. Right hand sweeps opponent's foot. Continue counterclockwise 270 degrees to 3 o'clock, pivoting on left foot and moving only right, ending in Horse Stance. Deliver Left Cross-Body Hammer Strike to temple toward 12 o'clock with "Kiai," right hand returning to elbow position.
9. Pivot counterclockwise 90 degrees, facing 12 o'clock, ending in low Right Half-Moon Stance. Right Thrust Punch to groin.
10. Pivot 180 degrees counterclockwise, facing 6 o'clock, moving only the right foot. Right foot meets left foot in Front Position, hands in Crane's Beaks on hips.
11. Deliver Right Front Ball Kick to solar plexus. Step down in Horse Stance, turning 90 degrees counterclockwise, facing 3 o'clock but looking toward 6 o'clock. Keeping your feet planted; twist your upper body 45 degrees to the left, executing Right Crane's Wing Block. Draw right foot back into Right Cat Stance with hands at elbow position. Step out into Right Half-Moon Stance facing 6 o'clock. Simultaneously deliver Right Back Two-Knuckle Punch to chin, Left Tiger's Claw to groin.

Pinan 4 continued

12. Left foot meets right foot in Front Position facing 6 o'clock, hands in Crane's Beaks on hips.
13. Deliver Left Front Ball Kick to solar plexus. Step down in Horse Stance, turning 90 degrees clockwise, facing 9 o'clock but looking toward 6 o'clock. Simultaneously deliver Left Back Two Knuckle Punch to chin, Right Tiger's Claw to groin.
14. Right foot meets left foot in Front Position, hands in Crane's Beaks on hips.
15. Deliver Right Front Ball Kick to solar plexus. Step down in Horse Stance, turning 90 degrees counterclockwise, facing 3 o'clock but looking toward 6 o'clock. Keeping your feet planted; twist your upper body 45 degrees to the left, executing Right Crane's Wing Block. Draw right foot back into Right Cat Stance with hands at elbow position. Step out into Right Half-Moon Stance facing 6 o'clock. Simultaneously deliver Right Back Two-Knuckle Punch to chin, Left Tiger's Claw to groin.
16. Left foot Half-Moons forward toward 6 o'clock. Left Front Two-Knuckle Punch to nose.
17. Right foot Half-Moons Forward into Horse Stance facing 6 o'clock. Right Roundhouse Elbow Strike to jaw.
18. Pivot clockwise 180 degrees on right foot, ending in Horse Stance facing 12 o'clock. Left Roundhouse Elbow Strike jaw.
19. Assume Twist Stance, left foot over right, as you deliver a Right Roundhouse Elbow Strike to jaw.
20. Jump sideways to the right (towards clock position 2:30) landing in a Horse Stance facing 12 o'clock. Deliver Left Roundhouse Elbow Strike to jaw with "Kiai."
21. Deliver Right Thrust Punch to groin. While leaving Right Punch out; deliver a Left Thrust Punch to groin.
22. Double simultaneous Outward Blocks, followed by double simultaneous Front Two-Knuckle Punches to face.
23. Bring arms together vertically and Knuckle Roll, ending in double Downward Blocks. Inhaling continuously through nose, turn fists palm up, and then pull fists upward to elbow position. Assume side-by-side Vertical Punch position, as if delivering Vertical Punches to groin, and exhale through mouth while moving heels outward. Right foot meets left foot in Front Position and bow.

CHAPTER 10

Blue Belt Curriculum

REQUIRED MATERIAL

Blue Belt

2ND ROKUKYU

FORMS	#2 Kata / 2 Man Fist Set - Northern
DM'S	#15 / #10
SKILLS	All DM's and Kempo Techniques executed from Fighting Stance
STRIKES	Ridge-hand Shuto
KEMPOS	H / I
CLUBS	C5
GRAB DEFENSE	G6
COMBOS	Pull Drag Front + Side Kicks / Flip Kicks / Level Change Punches
KNIFE DEFENSE	K2

MOVEMENT

Mirroring

Gauntlet

DM 10

DM #10 is a complete technique in which strength is countered by movement as your opponent's balance is used against them before they are incapacitated by powerful strikes.

Assume Horse Stance with hands on guard. As opponent attacks, Half-Moon back with your right foot as you execute a Left Outward Knife Hand Block. Immediately Half-Moon forward with your right foot as you execute a Right Circular Ridge Hand Strike to opponent's groin. With your left arm, wrap opponent's right arm just above the elbow joint as you chamber your right hand to your right ear. Immediately deliver a Right Shuto Strike to the side of opponent's neck as you pull them counterclockwise (three-quarter turn) to the ground. Maintaining a hold of the opponent's right arm, deliver two Rolling Shuto Strikes to opponent's heart and jump up as you clear the opponent's arm (with your left arm) and land as you execute a Rolling Shuto Strike to opponent's heart with "Kiai."

DM 15

DM #15 is difficult to practice because you can easily hurt your training partner who will end up across your leg during subsequent hand strikes. Safety is paramount, but you can imagine how successful this technique would be in an actual self-defense situation.

Assume Horse Stance with hands on guard. As opponent attacks, step with your right foot over left foot, landing in a modified Twist Stance, as you execute a #5 Block. Simultaneously redirect attacking arm down towards opponent's groin (pinning the arm) as you step with your left foot (landing directly behind opponent), while delivering a Left Ridge Hand Strike to opponent's throat. Right foot steps back clockwise, as you pull opponent down across your left leg. Position yourself into a low Horse Stance. Execute a Right Tiger's Claw rake from face to groin, and then rake from groin to face. Deliver a Right Circular Elbow Strike to solar plexus, followed by a Right Circular Shuto Strike to groin with "Kiai." Step back quickly with the left foot causing opponent to fall to the ground*. Position hands on guard facing opponent.

** Important – Do not lock out your legs. as you step back quickly with your left foot, keep both knees slightly bent to avoid injury if your training partner accidentally falls into you.*

Kata 2

Students who aspire to Blue Belt with Green Stripe must master this form. Concentrate on your imaginary opponents and target your strikes and kicks with power and precision.

1. Assume Front Position and bow. Right foot steps out into Horse Stance facing 12 o'clock. Execute Overhand Cross-Hand Block with "Kiai," then bring fists to elbow position.
2. Right foot Half-Moons back to low Left Half-Moon Stance. Execute Left Downward Palm Block followed by a Left Rising Chicken Wrist Strike.
3. Left foot Half-Moons back to low Right Half-Moon Stance. Execute Right Downward Palm Block followed by a Right Chicken Wrist Strike.
4. Left Front Ball Kick to solar plexus toward 12 o'clock, landing in Left Half-Moon Stance facing 12 o'clock.
5. Pivot clockwise 180 degrees, facing 6 o'clock, and draw into a Right Cat Stance. Hands on guard in Tiger Claw position.
6. Deliver Right Side Blade Kick to solar plexus toward opponent at clock position 4:30. Pivot and land in a Right Side-Horse facing clock position 1:30 with hands on guard.
7. Right foot Half-Moons back clockwise into Left Side-Horse Stance facing clock position 1:30. Left Outward Ridgehand Block and Left Spear Hand Poke to throat.
8. Right foot Half-Moons forward into Right Side-Horse Stance facing clock position 1:30 with Right Shuto Strike to neck. Left hand is in elbow position.
9. Right hand executes circular downward deflecting Palm Block as you assume a Left Cat Stance facing clock position 7:30. Left foot steps out into Half-Moon Stance facing clock position 7:30. Deliver Left Palm Heel Strike to solar plexus. Try to coordinate hand and foot maneuvers together.
10. Right Front Ball Kick to solar plexus towards clock position 7:30. Land in Right Half-Moon Stance with hands on guard, facing clock position 7:30.
11. Left foot Half-Moons forward towards 6 o'clock. Execute simultaneous Left Outward Block and Right Front Two-Knuckle Punch to solar plexus.
12. Half-Moon forward toward 6 o'clock. Deliver Right Outward Block as you simultaneously deliver Left Front Two-Knuckle Punch to solar plexus.
13. Deliver Right Back Kick to solar plexus towards 12 o'clock. Without putting foot down, deliver Right Side Blade Kick to solar plexus towards 9 o'clock with same foot. Land in a Horse Stance facing 6 o'clock.
14. Draw into a Left Cat Stance facing 3 o'clock with hands on guard in Tiger's Claw position.

Kata 2 continued

15. Right foot Half-Moons forward. Deliver Right Thrust Punch to groin of opponent on the ground with left hand guarding ribs with “Kiai.”
16. Half-Moon counterclockwise, moving only the right foot and assume Horse Stance facing 12 o’clock, hands in elbow position.
17. Execute Upward Cross-Hand Block, then pull fists back into elbow position with “Kiai.” Right foot meets left, assume Front Position and bow.

Northern 2 Man Fist Set

The Two-Man Fist Set is a form which two Martial Artists attack and defend in unison. It permits the student to practice, in a structured way, the strikes and blows learned earlier. Remember that safety is important.

1. Assume Front Position with palms on thighs and bow. In a circular motion with palms up, raise both hands and join the fingertips with palms down just below the eyes, so vision is unobstructed. Then slowly lower hands to groin level while exhaling.
2. Look right towards 3 o'clock. Bring right fist to left ear, left arm under right, palm open on guard. Right foot steps out into a Side Horse Stance facing 3 o'clock. Deliver Right Back fist to temple and draw left hand into elbow position.
3. Pivot 90 degrees clockwise, moving only your left foot, facing 3 o'clock, and assume Right Half-Moon Stance as you execute Right Outward Knife Hand Block of opponent's Left Front Two-Knuckle Punch to temple. Deliver Right Shuto Strike to side of neck.
4. Pivot 180 degrees clockwise, moving only your left foot, and assume Right Half-Moon Stance facing 9 o'clock. Execute Right Outward Backhand Block of opponent's Right Back fist, then deliver Left Front Two-Knuckle Punch to nose while bringing right hand back to elbow position.
5. Pivot 90 degrees counterclockwise, moving only your left foot, and assume Right Side-Leaning Stance while facing 9 o'clock. Execute Right Downward Block of opponent's Right Front Ball Kick as you simultaneously execute Left Upward Block.
6. Left foot crosses in front of right into Left Twist Stance as you cross arms, right over left, in front of solar plexus.
7. Right foot steps out into Horse Stance facing 9 o'clock as you deliver Right Back fist to temple.
8. Pivot on right foot clockwise 135 degrees into Right Half-Moon Stance facing clock position 10:30, and execute a Right Downward Block of opponent's kick.
9. Pivot 90 degrees clockwise, facing clock position 10:30, moving only left foot into Left Side Horse Stance facing clock position 10:30. Deliver Left Back Two-Knuckle Punch to ribs, with right hand guarding ribs.
10. Pivot counterclockwise 45 degrees, facing clock position 10:30, and assume Left Half-Moon Stance. Execute Right Upward Block of opponent's Shuto Strike. Deliver Right Hammer Strike to ribs, then execute Right Outward Knife Hand Block of opponent's Immortal Man Strike.
11. Deliver Left Leopard Paw Strike to throat while facing clock position 10:30.
12. Jump and turn 90 degrees counterclockwise, landing in a Horse Stance facing clock position 7:30. Execute Right Downward Elbow Block of opponent's Roundhouse Elbow Strike.

Northern 2 Man Fist Set *continued*

13. Pivot 45 degrees clockwise, facing 9 o'clock, moving only left foot and assuming Horse Stance. Deliver Right Backfist Strike to temple.
14. Pivot 45 degrees counterclockwise, facing clock position 7:30, and assume Horse Stance while executing Right Inward Block of opponent's Cross-Hand Shuto Strike.
15. Step toward 9 o'clock with your right foot, deliver Right Side Elbow Strike to ribs.
16. Draw back into Right Cat Stance facing 9 o'clock, and deliver Left Cross Palm Block of opponent's Left Trigger Finger Strike. Right hand draws back to elbow position.
17. Right foot steps into Right Half-Moon Stance facing 9 o'clock. Deliver Right Palm Heel Strike to ribs.
18. Pivot 90 degrees counterclockwise, facing 9 o'clock, and assume Right Side-Leaning Stance. Execute Right Downward Block of Opponent's Palm Heel Strike and simultaneous Left Upward Block.
19. Deliver a Right Rising Side Blade Kick to opponent's throat. As your kick is deflected by opponent, pivot 135 degrees counterclockwise ending in a Right Side-Leaning Stance towards clock position 4:30.
20. Right foot meets left foot in Front Position facing 12 o'clock. Put hands on thighs and bow.

10-Point Blocking

These are practiced in a formal manner with dynamic tension. Begin in Front Position, bow, then right foot steps out into Horse Stance.

1. Double Downward Knife Hand Blocks while exhaling.
2. Double Outward Rising Ridge Hand Blocks while inhaling, then double Downward Knife Hand Blocks while exhaling.
3. Double Outward Knife Hand Blocks while exhaling.
4. Double Inward Leopard's Paw Knife Hand Trap while exhaling.
5. Double Downward Palm Blocks while exhaling.
6. Left fist over right fist (cup and saucer) on right side. Double "U" driving Tiger's Claws (right up, left down) to the left while exhaling.
7. Right fist over left fist (cup and saucer) on left side. Double "U" driving Tiger's Claws (left up, right down) to the right while exhaling.
8. Double Outward Knife Hand Blocks. Reach out, grab opponent and pull in.
9. Right Upholding Hand Block, bridged with left hand. Simultaneous Right Downward Block (right goes through left) and Left Upward Block. Simultaneous Outward "U" Tiger's Claw Strikes (right up, left down) while exhaling.
10. Left Upholding Hand Block, bridged with right hand. Simultaneous Left Downward Block (left goes through right) and Right Upward Block. Simultaneous Outward "U" Tiger's Claw Strikes (left up, right down) while exhaling. Right foot meets left in Front Position, then bow.

CHAPTER 11

**Blue/Green Belt
Curriculum**



REQUIRED MATERIAL
Blue Belt with Green Stripe
 1ST ROKUKYU

FORMS	2 Man Fist Set - Southern / #4 Pinan
DM'S	#11 / #14 / #26
STRIKES	Tiger's Claw / Two-Finger Strike / Spearhand / Immortal Man Crane's Beak / Eagle's Talon / Poison Thumb
KICKS	Stepping Stool / Hook / Hopping Front / Hopping Side / Scissor
KEMPOS	J
GRAB DEFENSE	G6
COMBOS	Pull Drag + Roundhouse Kick / Spin Around + Back Kick / Level Change Kicks
KNIFE DEFENSE	K3

DM 11

DM #11 requires Self Control and Discipline while practicing, since too much force exerted on your training partner could cause serious harm, as could a forceful knee to either their groin or back, which are features of this technique. Know your own strength and any physical limitations of your training partner. Remember, it soon will be your turn to be the attacking opponent!!

Assume Horse Stance with hands on guard. As opponent attacks, right foot steps back and sets as you draw into a Left Cat Stance while simultaneously executing a Left Inward Pressing Palm Block. Step forward into a Left Half-Moon Stance as you execute a Right Trigger Finger to opponent's right temple. Drop low to sweep opponent's right leg with your left hand as you simultaneously deliver a Right Inverted Palm Strike to opponent's rib cage causing them to fall on their back. While maintaining a hold of the opponent's right leg, quickly shuffle forward and drop your right knee into opponent's groin. Hold the opponent's leg firmly as you lift up and pivot 180 degrees clockwise stepping over your opponent with your left leg, landing in a Horse Stance facing 6 o'clock (this movement will turn your opponent onto their stomach). Right foot steps back as you lift opponent's leg while you drop your right knee into the spine, breaking opponent's back. As you release opponent's leg, your right foot steps back over opponent into a Left Half-Moon Stance facing 9 o'clock. Drop low and deliver a Right Thrust Punch to ribs. Execute a glancing Right Heel Kick to ribs, stepping over your opponent plant right foot and quickly execute a Left Hook Kick to opponent's head with "Kiai." After execution of Hook Kick, land in a Right Side Horse Stance with hands on guard facing opponent.

DM 14

DM #14 features a Scissor Kick, which may seem difficult at first, but like all techniques will improve with practice. For immediate improvement, bend your knees more before you jump and also bring your knees up into your chest before you kick. Lastly, since you will be up in the air kicking opposite directions, be careful not to land improperly and injure yourself. Keep both of your knees slightly bent to absorb your landing back on the ground.

Assume Horse Stance with hands on guard. As opponent attacks, Half-Moon back with your right foot while executing a Left Outward Knife Hand Block. Grab opponent's wrist and jump straight up to deliver a Right Scissor Kick with "Kiai." After execution of Scissor Kick, land in a Left Half-Moon Stance with hands on guard facing opponent.

DM 26

DM #26 is another one of the more challenging techniques since it requires very accurate timing and gauging to maximize its effectiveness. In an actual self-defense situation, the rapid take down would most likely cause major head trauma to your opponent, so be very careful and exercise total control when performing the take down on your training partner.

Assume Horse Stance with hands on guard. As opponent attacks, Half-Moon back with your right foot while executing a Left Outward Knife Hand Block. Grab opponent's wrist and step forward with your right foot (near opponent's lead foot) into a Horse Stance facing 9 o'clock as you deliver a Right Vertical Leopard's Paw to opponent's armpit. Release opponent's wrist as you spin (moving the left foot and pivoting on the right foot) and turn counter-clockwise landing in a Horse Stance facing 3 o'clock. (Double check your position to ensure you are positioned perpendicular to your opponent, with your centerline aligned with their right shoulder). As you finalize your counterclockwise spin, deliver a Glancing Horizontal Elbow Strike to opponent's ribs, immediately followed by a Right Tiger's Claw Grab to opponent's groin, as you continue through and sweep the opponent's leg with your left hand. Take opponent down hard and execute a Right Shuto Strike to opponent's groin with "Kiai."

Pinan 4

By now you should be well versed in the rudiments of proper practice...that is, keeping your back straight, head up, feet spaced sufficiently apart to provide balance, even in the Half Moon Stance, and delivering punches kicks, and blocks, with enthusiasm, form, balance, and power.

1. Assume Front Position and bow. Right foot steps out into Horse Stance. Bring arms together vertically and Knuckle Roll, ending in double Downward Blocks. Inhaling continuously through nose, turn fists palm up, and then pull fists upward to elbow position. Assume side-by-side Vertical Punch position, as if delivering Vertical Punches to groin, and exhale through mouth while moving heels outward.
2. Turn 90 degrees left, facing 9 o'clock, and drawing left foot into Left Cat Stance, while hands sweep in a circular motion into Overhead Guard position facing 9 o'clock with hands open.
3. Left foot steps out into Horse Stance as you turn clockwise 90 degrees, facing 12 o'clock. Turn 90 degrees right, facing 3 o'clock, drawing right foot into Right Cat Stance, while hands sweep in a circular motion into Overhead Guard position facing 3 o'clock with hands open.
4. Plant right foot and Half-Moon out with left foot into Left Half-Moon Stance facing 12 o'clock with fists in elbow position. Execute Downward Cross-Hand Block.
5. Half-Moon forward with your right foot, simultaneously executing #1 Block and a Left Front Two-Knuckle Punch to solar plexus.
6. Right foot meets left foot in Front Position facing 12 o'clock. Hands are fist over fist, in cup and saucer, on right side.
7. Simultaneously deliver a Left Side Blade Kick to solar plexus and a Left Back fist to nose of opponent at 9 o'clock. Grab opponent's head with left hand as you pivot counterclockwise 90 degrees to land in a Left Half- Moon Stance facing 9 o'clock. Left hand pulls opponent's head toward your Right Inward Forearm Strike to nose with "Kiai."
8. Turn clockwise 90 degrees, facing 12 o'clock, as right foot meets left foot in Front Position. Hands are fist over fist in cup and saucer on left side of body.
9. Deliver simultaneous Right Side Blade Kick to solar plexus and Right Back fist to nose of opponent at 3 o'clock. Grab opponent's head with right hand as you pivot clockwise 90 degrees to land in Right Half-Moon Stance facing 3 o'clock. Right hand pulls opponent's head toward your Left Inward Forearm Strike to nose with "Kiai."
10. Pivot counterclockwise 135 degrees, facing clock position 10:30, and assume low Half-Moon Stance. Execute Left Upward Block and Right Rising Ridge hand Strike to groin.

Pinan 4 continued

11. Execute simultaneous Backhand Blocks, reach out and grab opponent's head, pulling him into Right Rising Knee to head and Right Front Ball Kick to solar plexus. Right foot lands in Side Horse Stance facing clock position 10:30, then left foot steps behind right foot to assume Right Twist Stance facing clock position 10:30. Deliver Right Circular Back fist to nose of opponent at clock position 10:30 with left hand on guard.
12. Right foot steps out toward clock position 10:30 as you pivot counter-clockwise 180 degrees, facing clock position 4:30. Left foot draws into Left Cat Stance, with hands circling into open Tiger Claw Block position on guard.
13. Left Front Ball Kick to solar plexus with hands pulling to elbow position. Land in Left Half-Moon Stance, deliver Left Front Two-Knuckle Punch to solar plexus and Right Front Two-Knuckle Punch to solar plexus, all facing clock position 4:30.
14. Right foot steps toward clock position 7:30, then draws into a Right Cat Stance with hands circling into circular Tiger Claw Block position on guard.
15. Right Front Ball Kick to solar plexus with hands pulling to elbow position. Land in Right Half-Moon Stance, deliver Right Front Two-Knuckle Punch to solar plexus and Left Front Two-Knuckle Punch to solar plexus, all facing clock position 7:30.
16. Left foot steps forward toward 6 o'clock, left foot draws back into Left Cat Stance, hands delivering Rolling Tiger Claw Blocks.
17. Plant left foot as right foot steps forward toward 6 o'clock, right foot draws back into Right Cat Stance, hands delivering Rolling Tiger Claw Blocks.
18. Plant right foot as left foot steps forward toward 6 o'clock, left foot draws back into Left Cat Stance, hands delivering Rolling Tiger Claw Blocks.
19. Step forward with left foot toward 6 o'clock. Grab opponent's head with both hands and pull downward toward Right Rising Knee Strike to head with "Kiai."
20. As right foot lands, pivot counterclockwise to clock position 10:30 and assume Left Cat Stance while executing circular Tiger Claw Blocks.
21. Plant left foot; pivot clockwise 90 degrees to clock position 1:30 and bring right foot into Right Cat Stance facing clock position 1:30 while executing circular Tiger Claw Blocks.
22. Right foot moves out into Horse Stance facing 12 o'clock. Bring arms together vertically and knuckle roll, ending in double downward Blocks. Inhaling continuously through nose, turn fists palm up, and then pull fists upward to elbow position. Assume side-by-side Vertical Punch position, as if delivering Vertical Punches to groin, and exhale through mouth while moving heels outward. Right foot meets left in Front Position and bow.

Southern 2 Man Fist Set

This is a form in which two Martial Artists attack and defend in unison. It permits the student to practice, in a structured way, the strikes and blows learned earlier. Remember that safety is important.

1. Assume Front Position with palms on thighs and bow. In a circular motion with palms up, raise both hands and touch the fingertips with palms down just below the eyes, so vision is unobstructed. Then slowly lower hands to groin level while exhaling.
2. Look left toward 9 o'clock. Left leg pulls back into Right Half-Moon Stance facing clock position 10:30 as you pivot 45 degrees to the left. Execute Right Outward Backhand Block to opponent's Right Back fist. Deliver a Left Front Two-Knuckle Punch to opponent's temple.
3. Right foot steps into right modified Twist Stance facing 9 o'clock as you execute a modified Iron Fortress Block to the right.
4. Pivot 90 degrees right, facing clock position 12, and left foot steps out into Horse Stance. Deliver Right Back fist to temple of opponent at 3 o'clock.
5. Draw right foot into a Right Cat Stance facing 3 o'clock. Execute Left Outward Knife Hand Block to opponent's Left Front Two-Knuckle Punch, bringing right hand to elbow Position.
6. Deliver Right Front Ball Kick to solar plexus and, without planting foot, pivot 180 degrees counterclockwise to land in Horse Stance facing 6 o'clock. Hands are held fist-over-fist in cup and saucer on left side.
7. Left foot crosses behind right to assume Left Twist Stance facing 3 o'clock. Execute Left Upward Knife Hand Block to Opponent's Right Backfist at 3 o'clock.
8. Deliver Left Side Blade Kick to opponent's ribs, then pivot 90 degrees counterclockwise and land in Horse Stance facing 3 o'clock, with left hand cocked by left ear.
9. Twist upper torso and execute Right Crane's Wing Block of opponent's Left Back Two-Knuckle Punch. Keep left hand cocked by left ear. Twist back to right and deliver Left Shuto to neck.
10. Right foot pulls back into Left Cat Stance facing clock position 4:30. Execute Left Downward Parry Block of opponent's Right Hammer Strike, with right hand in elbow position.
11. Left foot steps out into Left Half-Moon Stance facing clock position 4:30. Deliver Left Immortal Man Strike to eye.
12. Draw back into Left Cat Stance facing clock position 4:30 and execute Right Outward Knife Hand Block of opponent's left Leopard's Paw Strike, with your left hand in elbow position.
13. Left foot steps into Side Horse Stance facing clock position 4:30. Deliver Left Roundhouse Elbow Strike to ribs while bringing right hand to elbow position.

Southern 2 Man Fist Set

14. Right foot steps up into Horse Stance now facing 3 o'clock. Execute Right Upholding Hand Block of opponent's Right Backfist, bridged with left hand, then deliver Left Crosshand Shuto Strike to ribs as right hand returns to elbow position.
15. Draw right foot back into Left Cat Stance facing 3 o'clock and deliver Left Downward Trigger Finger Strike to opponent's Right Outward Elbow Strike.
16. Left foot steps out into Left Half-Moon Stance facing 3 o'clock as you deliver Left Trigger Finger to temple.
17. Left foot draws back into Left Cat Stance as you deliver Right Downward Hooking Hand Block to opponent's Palm Heel Strike, left hand drawing back to elbow position.
18. Left foot steps out into Left Half-Moon Stance facing 3 o'clock as you deliver Left Palm Heel Strike to ribs, right hand back to elbow position.
19. Right foot Half-Moons forward into Right Forward-Leaning Stance toward 3 o'clock. Execute Right Outward Deflect Block of opponent's Rising Side Blade Kick, as left arm comes to overhead on guard position.
20. Pivot 90 degrees counterclockwise, facing 12 o'clock, and right foot meets left in Front Position. Put hand on thigh and bow.

CHAPTER 12

Green Belt Curriculum

REQUIRED MATERIAL

Green Belt

GOKYU

FORMS	Stature of the Crane
DM'S	#16 / #17 // Executed from a Half-Moon Stance with hands on guard
KEMPOS	K
GRAB DEFENSE	G7
COMBOS	Stepping Stool + Front/Side/Roundhouse Kicks / Spin Around + Backfist
KNIFE DEFENSE	K4

MOVEMENT
Sweep Drills
Conditioning Drills
Chinese Boxing Drills

Crane Stance

The Crane Stance improves balance. With all of your body weight planted on one leg, your vulnerability to a sweeping leg attack has increased; however, you are postured with improved groin, stomach and head protection.

When you assume the Crane Stance, start with both feet together. Raise the left knee until your thighs are parallel with the ground, while the right (standing) leg is slightly bent. Position your left forearm just in front of the left thigh with the hand opened and tensed. The right arm is positioned by placing your right hand (opened and tensed), just in front of your forehead shielding the eyes. Keep your back straight, head up, and face your opponent directly. Practice on both the right and left side.

DM 16

DM #16 focuses on attacking the power source while you take total control of your opponent's striking arm. The devastating arm break at the conclusion of the technique will leave your opponent's arm completely useless. In the dojo you may simulate the bone-breaking move rather easily. Once again, be very careful not to injure your training partner.

Assume a Left Half-Moon Stance with hands on guard. As opponent attacks, Flamingo right leg and deliver Right Front Ball Kick to solar plexus, while you trap or break opponent's striking arm with a Right Tiger's Mouth Strike to the inside of the wrist and Left Tiger's Mouth Strike just above the elbow joint. As you return to your Flamingo Stance, retain your hold of opponent's arm and pivot 180 degrees facing 6 o'clock, landing in a Right Half-Moon Stance, as you pull and twist opponent's arm (and wrist) towards the top of your right thigh. Position the twisted and locked out arm (and wrist) on your right leg and step over with your left leg placing your feet almost together*.

* IMPORTANT - Discard opponent's arm prior to next step

Break the arm with counterclockwise twisting and dropping motion, then step out with right foot into a low Left Half-Moon Stance and execute a Right Thrust Punch to opponent's temple with "Kiai."

DM 17

DM #17 utilizes the Spear Hand Strike, a remarkably debilitating strike that is directed exclusively against soft targets. You will see many of the same effective elements of DM #10, but still be very careful when practicing with your training partner - especially when executing the two Tiger Claws and the swift take down.

Assume Left Half-Moon Stance with hands on guard. As opponent attacks, execute a Left Outward Knife Hand Block. Half-Moon forward with right foot as you strike simultaneously with a Left Tiger's Claw to opponent's face and a Right Tiger's Claw to opponent's groin. With your left arm, wrap opponent's right arm just above the elbow joint as you chamber your right hand to your right ear. Immediately deliver a Right Shuto Strike to the side of opponent's neck as you pull them counterclockwise (three-quarter turn) to the ground. Execute a Right Thrust Punch to opponent's ribs, immediately followed by a Left Thrust Punch to opponent's ribs, immediately followed by a quick Right Spear Hand Strike to opponent's throat with "Kiai."

Stature of the Crane

1. Assume Front Position and bow. Right foot steps out into Horse Stance. Bring arms together vertically, then Knuckle Roll with Dragon Breathes Fire. Bring arms together, fists up and elbows down, then exhale slowly while executing double Downward Blocks.
2. Left foot meets right foot in Front Position with hands crossed, left over right, in front of groin.
3. Moving only left foot, pivot counterclockwise with left foot 135 degrees, facing clock position 7:30 and land in a Left Half-Moon Stance. Execute Left Outward Block and deliver Right Front Two-Knuckle Punch to solar plexus.
4. Moving only right foot, pivot clockwise 135 degrees, facing 12 o'clock and assume Front Position with hands crossed right over left in front of groin.
5. Moving only right foot, pivot clockwise 135 degrees, facing clock position 4:30 and land in a Right Half-Moon Stance. Execute Right Outward Block and Left Front Two-Knuckle Punch to solar plexus.
6. Left foot meets right, facing clock position 1:30 and assume Front Position with hands in Crane's Beaks on hips.
7. Hop forward towards clock position 1:30 on left leg with right leg held in Flamingo Position.
8. Hop backward onto right leg, still facing clock position 1:30 with left leg held in Flamingo Position.
9. Jump backward onto left leg, pivoting counterclockwise 90 degrees so your body is facing clock position 10:30 while looking at opponent at clock position 1:30, landing in a Right Crane Stance with right leg held in Flamingo Position. Left hand is in Open Overhead Block position with right hand in Downward Knife Hand Trap in front of thigh.
10. Right foot steps down into Right Half-Moon Stance facing clock position 1:30, hands open in palm-over-palm position on left side. Execute a Right Open Overhead Block and Left Spear Hand Poke to throat.
11. Left foot Half-Moons forward into Left Half-Moon Stance facing clock position 1:30. Deliver a Left Front Two-Knuckle Punch, Right Front Two-Knuckle Punch and a second Left Front Two-Knuckle Punch, all to solar plexus.
12. Jump off right leg and spin counterclockwise 225 degrees in the air, landing in a Right Crane Stance facing 6 o'clock, while looking at opponent at 9 o'clock with Right leg held in Flamingo Position. Left hand is in Open Overhead Block position with right hand in Downward Knife Hand Trap in front of thigh.
13. Right foot steps down into Right Half-Moon Stance facing 9 o'clock, hands open in palm-over-palm position on left side. Execute Right Open Overhead Block and Left Spear Hand Poke to throat.
14. Left foot Half-Moons forward into Left Half-Moon Stance facing 9 o'clock. Deliver a Left Front Two-Knuckle Punch, Right Front Two-Knuckle Punch and a second Left Front Two-Knuckle Punch, all to solar plexus.

Stature of the Crane continued

15. Wrap opponent's head with left hand, deliver a Right Crescent Kick to head, landing in a low Left Half-Moon Stance facing 6 o'clock. Deliver Right Front Two-Knuckle Punch to nose of man on ground.
16. Jump off right leg and land in a Right Crane Stance facing 3 o'clock while looking at opponent at 6 o'clock. Left hand in open Overhead Block position and right hand in Downward Knife Hand Trap in front of thigh.
17. Right foot steps down into Right Half-Moon Stance facing 6 o'clock, hands open in palm-over-palm position on left side. Execute Right Open Overhead Block and Left Spear Hand Poke to throat.
18. Left foot Half-Moons forward into Left Half-Moon Stance facing 6 o'clock. Deliver a Left Front Two-Knuckle Punch, Right Front Two-Knuckle Punch then a second Left Front Two-Knuckle Punch, all to solar plexus.
19. Left foot draws back to Front Position facing 6 o'clock, hands fist-over-fist in cup and saucer on left side.
20. Right foot steps out into Right Half-Moon Stance. Deliver Left U-Punch Strike.
21. Right foot draws back into Front Position facing 6 o'clock, hands fist-over-fist in cup and saucer on the right side.
22. Left foot Half-Moons forward into Left Half-Moon Stance. Deliver Right U-Punch Strike.
23. Right foot Half-Moons forward into Right Half-Moon Stance. Deliver Left U-Punch Strike.
24. Grab opponent and, moving only your left foot, pivot 180 degrees, facing 12 o'clock and assume a Left Cat Stance as you pull opponent on your shoulders. Step out into Left Half-Moon Stance toward 12 o'clock and use momentum to throw opponent forward with a "Kiai"
25. Left foot Half Moons into back Right Half Moon Stance, 12 o'clock with hands open palm-over-palm on left side. Execute a Right Open Overhead Block and Left Spear Hand Poke to throat.
26. Left foot Half-Moons forward into Left Half-Moon Stance facing 12 o'clock with hands open palm-over-palm on right side. Execute a Left Open Overhead Block and Right Spear Hand Poke to throat.
27. Right foot Half-Moons forward into Right Half-Moon Stance facing 12 o'clock with hands open palm-over-palm on left side. Execute a Right Open Overhead Block and Left Spear Hand Poke to throat.
28. Left foot Half-Moons forward into Left Half-Moon Stance facing 12 o'clock with hands open palm-over-palm on right side. Execute a Left Open Overhead Block and Right Spear Hand Poke to throat.
29. Bring arms together in vertical position then Knuckle Roll with Dragon Breathes Fire.
30. Right foot meets left in Front Position and bow.

CHAPTER 13

**Green/Brown Belt
Curriculum**

REQUIRED MATERIAL

Green Belt with Brown Stripe

YONKYU

FORMS

Pinan #5 / Kata #3

DM'S

#13

KEMPOS

L

KNIFE DEFENSE

K5

COMBOS

Spin Around + Hook Kick

DM 13

DM #13 utilizes a belt, which would choke your opponent into submission in an actual self-defense situation. It demonstrates how the Martial Artist makes use of common items for both defensive and offensive moves. Obviously it is not safe to choke out your training partner or flip them over your back as described. In the dojo, simulate these movements and visualize in your mind how they would be performed in an actual self-defense situation.

Hold the belt in your right and left hand about shoulder width apart.

Assume a Left Half-Moon Stance with hands and belt on guard. As opponent attacks, Step slightly to your left as you pivot your entire body towards 3 o'clock blocking opponent's arm with the belt held vertically and taut, left hand high and right hand low. From the block, drop and deliver a Hammer Strike with your left hand to the opponent's forearm, immediately followed by a Right Back Two-Knuckle Punch to opponent's temple. Wrap the belt around opponent's neck with your right hand. Step forward, through and behind with your right foot ending in a Horse Stance against opponent's back with your hands crossed and belt cinched over your right shoulder. Bend at the waist and flip your opponent over your back throwing them to the ground*.

* IMPORTANT - Do not execute actual throw with your training partner!!

Kata 3

This is a particularly acrobatic form, in which you will execute a Scissor Kick from the ground. It is required for advancement to Brown Belt level.

1. Assume Front Position and bow. Right foot steps out into Horse Stance facing 12 o'clock. Execute Overhead Cross-Hand Block with hands open with "Kiai," then pull back hands to elbow position.
2. Right foot steps back and left foot draws back to assume Left Cat Stance facing 12 o'clock. Hands sweep downward in a circular motion into Overhead Guard Position with right hand above head in Upward Knife Hand Block position and Left Vertical Knife Hand Block.
3. Left foot steps out into Left Half-Moon Stance as you execute a Right Low then Left High Circular Outward Ridge Hand Blocks.
4. Right foot Half-Moons forward toward 12 o'clock, deliver Right Spear Hand Poke to solar plexus and a Left Spear Hand Poke to throat.
5. Left Front Ball Kick to solar plexus at 12 o'clock. Land in a Left Half-Moon Stance facing 12 o'clock.
6. Pivot clockwise 180 degrees towards 6 o'clock and draw into a Right Cat Stance. Execute #1 Block.
7. Step out into a Right Half-Moon Stance towards 6 o'clock, and then deliver a Right Back Two-Knuckle Punch to chin.
8. Spin counterclockwise 360 degrees, dropping into a crouch position with both hands touching the ground, feet together, with weight on the balls of your feet.
9. Spring high off the ground and deliver a Right Scissor Kick to solar plexus towards 6 o'clock. Land in a Left Half-Moon Stance. Execute Left Downward Block with "Kiai," with right fist in elbow position.
10. Right foot steps forward into Front Position facing 6 o'clock, arms are crossed in front of chest in fists.
11. Right foot steps into Horse Stance facing 6 o'clock. Look left towards 3 o'clock. Draw into a Left Cat Stance facing 3 o'clock, executing a Left Downward #8 Block while exhaling slowing, with dynamic tension.
12. Look left toward 9 o'clock. Left foot plants and right foot steps forward into Front Position facing 3 o'clock, arms are crossed in front of chest in Tiger Claw position.
13. Right foot steps into Horse Stance facing 3 o'clock, then draw into a Left Cat Stance facing 12 o'clock. Hands are drawn into Tiger Claw Block position, done slowly with dynamic tension.
14. Look left toward 9 o'clock. Left foot plants and right foot steps forward into Front Position facing 12 o'clock, arms are crossed in front of chest in Immortal Man position.

Kata 3 continued

15. Right foot steps into Horse Stance facing 12 o'clock, then draw into Left Cat Stance facing 9 o'clock. Hands draw into high Immortal Man position. Left hand strikes high, as right hand draws back high. This is done slowly, with dynamic tension.
16. Left foot steps out into a Left Half-Moon facing 9 o'clock. Execute a Left Outward Knife Hand Block then grab opponent's wrist with your left hand.
17. Deliver Right Back Kick to solar plexus at 3 o'clock, then Right Side Blade Kick to solar plexus at 12 o'clock.
18. Step down into Horse Stance facing 9 o'clock. Left foot crosses in front of right into Left Twist Stance facing 9 o'clock but looking toward opponent at 6 o'clock. Hands sweep in a circular fashion into Overhead Guard Position with hands open.
19. Deliver Left Side Thrust Kick to ribs toward 6 o'clock, landing back in Left Twist Stance.
20. Right foot steps out into Horse Stance facing 9 o'clock but looking toward opponent at 6 o'clock. Hands sweep in a circular fashion into Overhead Guard Position with hands open.
21. Execute Left Outward Knife Hand Block. Continue to execute Shaolin Defense Maneuver #26, finish facing 9 o'clock.
22. Pivot 90 degrees clockwise with right foot, drawing into Right Cat Stance facing 12 o'clock. Right foot steps forward into Right Half-Moon Stance. Execute Right Downward #7 Block, Left Front Two-Knuckle Punch to groin with "Kiai."
23. Facing 12 o'clock, right foot Half-Moons back into Horse Stance. Execute Overhead Cross Hand Block with hands with "Kiai," then bring hands to elbow position.
24. Right foot meets left in Front Position and bow.

Pinan 5

This is the last of the Pinans to be mastered, and it is required for Brown Belt ranking. You will notice repetition of movements used in earlier Pinans, although they may be coupled in new ways to provide the student with alternatives to cope with any situation.

1. Assume Front Position and bow facing 12 o'clock. Right foot steps out into Horse Stance. Bring arms together vertically and Knuckle Roll, ending in double Downward Blocks. Inhaling continuously through nose, turn fists palm up, then pull fists upward to elbow position. Assume side-by-side Vertical Punch Position, as if delivering Vertical Punches to groin, and exhale through mouth while moving heels outward.
2. Turn 90 degrees left, drawing into a Left Cat Stance facing 9 o'clock. Execute #2 Block.
3. Left foot steps forward into low Left Half-Moon Stance. Deliver a Right Front Two-Knuckle Punch to groin, left palm parries over right fist, and then deliver a Right Circular Back Two-Knuckle Punch to the nose, pull left hand back into elbow position.
4. Right foot meets left foot facing 12 o'clock with hands fist-over-fist in cup and saucer on left side. Look right 90 degrees towards 3 o'clock. Step out into Right Cat Stance facing 3 o'clock execute #1 Block. *(Student should understand traditional movement versus practical application.)
5. Right foot steps out into low Right Half-Moon Stance. Deliver a Left Front Two-Knuckle Punch to groin, right palm parries over the left fist, then deliver a Left Circular Back Two-Knuckle Punch to the nose, pull right hand back into elbow position.
6. Right foot meets left foot facing 12 o'clock, hands fist-over-fist in cup and saucer on the left side. Right foot steps forward into Right Half-Moon Stance. Execute Downward Cross-Block.
7. Left foot Half-Moons forward as you execute Upward Cross-Block with hands open. Pull hands downward to right side. Left fist slips over right. Deliver Left Rising Sun Fist as right hand goes back to elbow position.
8. Right foot Half-Moons forward. Deliver Right Front Two-Knuckle Punch to solar plexus toward 12 o'clock.
9. Right foot steps back into Horse Stance facing 3 o'clock. Deliver Right Back fist to opponent's temple at 6 o'clock, with left fist to chest.
10. Look left 180 degrees, toward 12 o'clock, and then deliver a Left Open Backhand Strike to opponent's temple, with right fist to chest.
11. Left hand grabs opponents head as you deliver a Right Crescent Kick to the temple, turning 180 degrees and landing in a Horse Stance facing 9 o'clock. Hold opponent's head as you smash face with a Right Forearm Strike with "Kiai."
12. Left foot steps behind right foot into Twist Stance as you deliver a Right Circular Back fist to nose with left hand on guard.

Pinan 5 continued

13. While still in Twist Stance, look left 180 degrees towards 6 o'clock and rotate arms in circular motion into left Overhead Guard Position with hands closed.
14. Step out with left foot, jump and pivot 180 degrees, landing in low Right Twist Stance facing 3 o'clock. Execute Downward Cross-Hand Strike.
15. Pivot 90 degrees to the right on left foot, right foot landing in a Right Half-Moon Stance facing 6 o'clock. Simultaneously execute Right Outward Block and Left Front Two-Knuckle Punch to the solar plexus.
16. Pivot counterclockwise 135 degrees towards clock position 1:30 (your left foot becoming your forward foot), in a Half-Moon Stance. Deliver Right Circular Tiger Claw Strike to the groin with left hand in an Overhead Guard Position.
17. Deliver simultaneous Left Cross-Hand Shuto to the groin as right hand rips groin and pulls back to right ear, as you shift your weight to the right leg and assume Right Side-Leaning Stance while facing the same direction (towards clock position 1:30).
18. Pivot counterclockwise 90 degrees and switch to Left Bow and Arrow Stance facing clock position 10:30. Deliver Left Circular Tiger Claw to groin.
19. Facing the same direction (clock position 10:30), left foot steps back into Left Side-Leaning Stance. Deliver simultaneous Right Cross-Hand Shuto to groin as left hand rips groin and pulls back to left ear, as you shift weight to left leg and assume a Left Side-Leaning Stance while looking at opponent at clock position 10:30.
20. Right foot Half-Moons back into a Horse Stance facing 12 o'clock. Bring arms together vertically and Knuckle Roll, ending in double Downward Blocks. Inhaling continuously through nose, turn fists palm up, then pull fists upward to elbow position. Assume side-by-side Vertical Punch Position, as if delivering Vertical Punches to groin, and exhale through mouth while moving heels outward. Right foot meets left in Front Position and bow.

CHAPTER 14

**Brown Belt 1st Stripe
Curriculum**



REQUIRED MATERIAL

Brown Belt 1st Stripe

SANKYU

FORMS

Kata #4

DM'S

#19 / #20

KEMPOS

M

KNIFE DEFENSE

All Five or more against both Right and Left handed attacker

COMBOS

Improvised Combos on command

SKILLS

Strong grasp of Advanced Reflex Tactics against single opponent

MOVEMENT

Bobbing & Weaving

DM 19

DM #19 also contains some lethal aspects, which uses the forces of physics to assist you in your aggressive defense that will also need to be simulated with your training partner. When the opponent is rolled by the momentum of the throw at the conclusion of this technique, the devastating Shuto Strike will obviously need to be simulated also, make sure your training opponent is physically capable of executing a shoulder roll, and otherwise simulate the throw as well.

Assume Left Half-Moon Stance with hands on guard. As opponent attacks, execute a Left Outward Knife Hand Block to wrist. Immediately deliver a Right Instep Kick to opponent's groin, landing forward in a Right Half-Moon Stance. Execute a Left Shuto Strike to opponent's neck, then immediately wrap opponent's neck with left hand. Pull opponent towards you, bending them forward at the waist. Left foot meets right as you execute a Right Downward Vertical Elbow Strike to opponent's spine. Right hand grabs belt (waistline) while left hand grabs opponent's forward ankle. Push opponent's head down with elbow (or reposition right hand) and pick up and throw ankle over opponent's head as right foot steps back into a Horse Stance facing 3 o'clock. As opponent rolls forward, deliver a Right Shuto Strike to the bridge of their nose with "Kiai."

DM 20

DM #20 is a quick and highly effective technique that uses your opponent's body weight to destroy their elbow.

Assume Left Half-Moon Stance with hands on guard. As opponent attacks, lean away at a 45 degree angle towards clock position 4:30. As you re-center your weight, step forward with your left foot while you drag your right foot back into position (aka: Step Drag) as you simultaneously execute a Left Shuto Strike to opponent's right wrist and a Right Shuto Strike to opponent's left collar bone. Immediately wrap opponent's right arm above the elbow joint with your left arm and then execute a Right Tiger's Mouth Strike to opponent's throat as you Reap their right leg with your right leg, locking out their arm as they fall* (holding them slightly off the ground). Deliver a Right Front Two-Knuckle Punch to opponent's temple and a Right Rolling Shuto Strike to the bridge of their nose with "Kiai."

* IMPORTANT – To avoid accidentally injuring your training partner's elbow, remind them to always keep their striking arm slightly bent.

Kata 4

Students who aspire to Second Degree Brown Belt ranking will perform #4 Kata during their test.

1. Assume Front Position and bow. Right foot steps out into Horse Stance facing 12 o'clock. Execute Overhead Cross Hand Block with "Kiai," then bring fists to elbow position.
2. With hands closed, sweep hands in circular fashion to assume Overhead Guard Position looking to the left, toward 9 o'clock. Right arm is in upward block position, left arm is held vertically to protect the ribs.
3. Deliver a Left Tiger's Claw Strike to face, and then grab opponent's hair. Left foot pulls in to meet right, providing momentum to pull opponent's body into a low Right Back Two-Knuckle Punch to solar plexus. Left foot steps back out to Horse Stance looking towards 9 o'clock. Deliver Left Back fist to opponent's temple.
4. Look to the right towards 3 o'clock while in a low Horse Stance. Hands sweep in circular fashion to Overhead Guard position, fists closed. Left arm is in upward block position, right arm is held vertically to protect the ribs.
5. Deliver a Right Tiger's Claw Strike to face, and then grab opponent's hair. Right foot pulls in to meet left, providing momentum to pull opponent's body into a low Left Back Two-Knuckle Punch to solar plexus. Right foot steps back out to Horse Stance looking towards 3 o'clock. Right Back fist to opponent's temple.
6. Hands on guard in circular motion towards clock position 1:30. Right Side Blade Kick towards clock position 1:30, landing in Right Half-Moon Stance with hands open on guard.
7. Left foot Half-Moons forward towards clock position 1:30 with hands held palm-over-palm on right side of body. Execute a Left Upward Knife Hand Block and simultaneous Right Spear Hand Poke to throat.
8. Right foot meets left, then steps backward into Left Half-Moon Stance as you turn counterclockwise towards 9 o'clock, hands held palm-over-palm on right side of body. Execute a Left Upward Knife Hand Block and simultaneous Right Spear Hand Poke to throat at 9 o'clock.
9. Right foot meets left in Front Position, pivot 90 degrees towards 12 o'clock, then right foot Half-Moons forward into Right Half-Moon Stance facing 12 o'clock. Deliver Left Spear Hand Poke to throat and a Right Palm Check Block in front of your heart.
10. Left foot Half-Moons forward (towards 12 o'clock) into Left Half-Moon Stance. Execute simultaneous Left Outward Block and Right Front Two-Knuckle Punch to solar plexus.
11. Right foot Half-Moons forward towards 12 o'clock into Right Half-Moon Stance. Execute simultaneous Right Outward Block and a Left Front Two-Knuckle Punch towards solar plexus.

Kata 4 continued

12. Pivot 90 degrees counterclockwise facing 9 o'clock. Execute Right Ridge Hand Block bridged by left hand under elbow.
13. Execute simultaneous Backhand Blocks, reach out and grab the opponent, then deliver a Right Front Ball Kick to solar plexus towards 9 o'clock. Pivot 180 degrees, drawing into Left Cat Stance as hands sweep in a circular fashion into Overhead Guard Position with hands open.
14. Left foot steps forward into Left Half-Moon stance towards 3 o'clock. Execute Right Ridge Hand Block bridged by left hand under elbow.
15. Execute simultaneous Backhand Blocks, reach out and grab the opponent, then deliver a Right Front Ball Kick to solar plexus towards 3 o'clock. Pivot 180 degrees, drawing into Left Cat Stance as hands sweep in a circular fashion into Overhead Guard Position with hands open. Left foot steps forward into Left Half-Moon Stance facing 9 o'clock with hand in Overhead Guard Position.
16. Right foot meets left, pivot 90 degrees counterclockwise facing 6 o'clock and step back into Left Half-Moon Stance with hands palm-over-palm on right side of body. Execute Left Upward Knife Hand Block and simultaneous Right Spear Hand Poke to throat.
17. Right foot Half-Moons forward towards 6 o'clock, hands palm-over-palm on left side of body. Execute a Right Upward Knife Hand Block and simultaneous Left Spear Hand Poke to throat.
18. Left foot Half-Moons forward towards 6 o'clock, hands palm-over-palm on right side of body. Execute a Left Upward Knife Hand Block and simultaneous Right Spear Hand Poke to throat.
19. Right foot Half-Moons forward towards 6 o'clock, hands palm-over-palm on left side of body. Execute a Right Upward Knife Hand Block and simultaneous Left Spear Hand Poke to throat.
20. Pivot counterclockwise 180 degrees moving only left foot and land in a Horse Stance facing 12 o'clock. Execute Overhead Cross Hand Block with "Kiai," then bring hands to elbow position. Right foot meets left. Assume Front Position and bow.

CHAPTER 15

**Brown Belt 2nd Stripe
Curriculum**



REQUIRED MATERIAL

Brown Belt 2nd Stripe

NIKYU

FORMS	Kata #5
DM'S	#21 / #1
KEMPOS	N
SKILLS	Strong grasp of Advanced Reflex Tactics against single armed or unarmed opponent

DM 21

DM # 21 is a defense maneuver that is relatively sophisticated – and thus learned once the student is more experienced in the Martial Arts.

Assume Left Half-Moon Stance with hands on guard. As opponent attacks, lean away at a 45 degree angle towards clock position 4:30 executing a Left Outward Knife Hand Block. Grab opponent's wrist and step forward with your right foot (near opponent's right foot) into a Horse Stance facing 9 o'clock as you deliver a Right Vertical Leopard's Paw to opponent's armpit. As you retain hold of opponent's wrist, lift up their arm (high enough not to compromise your balance), and turn counter-clockwise bringing your left foot behind opponent landing in a Horse Stance facing 3 o'clock, while pulling the retained arm through - locking it out and holding it parallel to the ground. Immediately deliver a Right Circular Downward Elbow Strike to opponent's elbow while simultaneously bringing opponent's arm up with your left hand. Execute a Right Cross-Hand Shuto Strike to back of opponent's neck, grab opponent's hair or collar with your right hand. Deliver a Right Side Blade Kick to the back of their right knee bringing them down to the ground in a right kneeling position (still holding with your right hand). Position your right foot and execute a Left Spinning Hook Kick to opponent's face with "Kiai," * land in a Right Side Horse Stance with hands on guard facing opponent.

* IMPORTANT - let go of your training partner's arm and make sure their head is down and tucked out of the way Before executing the left spinning Hook Kick.

DM 1

DM #1 is a blend of classical footwork complimented by effective arm and hand movements that concludes with the same devastating results as DM #20.

Assume Left Half-Moon Stance with hands on guard. As opponent attacks, right foot steps back and sets as you draw into a Left Cat Stance while simultaneously executing a Left Downward Parry Block. Immediately step in with your left foot to the outside of the opponent's right leg, as you wrap opponent's right arm above the elbow joint with your left arm. Deliver a Right Raking Palm to opponent's face (ending with right hand by your left ear) immediately followed by a Right Chicken Wrist Strike to opponent's temple. Simultaneously execute Right Tiger's Mouth Strike to opponent's throat as you Reap their right leg with your right leg, locking out their arm as they fall* (holding them slightly off the ground). Deliver a Right Front Two- Knuckle Punch to opponent's temple and a Right Rolling Shuto Strike to the bridge of their nose with "Kiai."

* IMPORTANT – To avoid accidentally injuring your training partner's elbow, remind them to always keep their striking arm slightly bent.

Kata 5

Students must demonstrate proficiency in #5 Kata before elevation to First Degree Brown Belt ranking. Remember to keep balanced and deliver blows with force.

1. Assume Front Position facing 12 o'clock and bow. Right foot steps out to Horse Stance. Execute Overhead Cross Hand Block with hands open with "Kiai," then bring hands to elbow position.
2. Right foot Half-Moons forward. Execute Right Downward Palm Block, followed by Right Backhand Strike to nose.
3. Left foot Half-Moons forward. Execute Left Downward Palm Block, followed by Left Backhand Strike to nose.
4. Left foot Half-Moons back. Deliver Right Outward Ridge hand Block, bringing right hand to elbow position and Right Spear Hand Strike to throat.
5. Right foot Half-Moons back. Deliver Left Outward Ridge hand Block, bringing left hand to elbow position and Left Spear Hand Strike to throat.
6. Left foot steps back into Horse Stance, turning counter clock-wise 90 degrees, so you're facing 9 o'clock. Deliver Downward Cross Hand Palm Block with right hand over left, and then double Circular Outward Knife Hand Blocks. Open hands return to elbow position. Deliver Right Spear Hand Strike to throat, Left Spear Hand Strike to solar plexus.
7. Pivot on right foot, moving only left foot, counterclockwise 180 degrees, facing 3 o'clock. Assume Left Side-Leaning Stance as you execute Right Downward Block and Left Upward Block.
8. Shuffle to the right landing in a Horse Stance and deliver Right Hidden Back fist to the temple of your opponent at 6 o'clock.
9. Turn 90 degrees counterclockwise, facing 12 o'clock. Right foot meets left foot in Front Position. Hands are held fist-over- fist in cup and saucer on left side.
10. Look 90 degrees right, toward 3 o'clock, then delivers simultaneous Right Back fist to temple and Right Side Blade Kick to ribs. Land in Horse Stance facing 12 o'clock.
11. Deliver left Back fist to temple of opponent at 9 o'clock, while right fist meets chest. Deliver Right Back fist to temple of opponent at 3 o'clock, with left fist meeting chest.
12. Look forward toward 12 o'clock. Left foot steps forward into Left Half-Moon Stance. Deliver Right Side Blade Kick to solar plexus.
13. Land in Left Crane Stance facing 9 o'clock while looking opponent at 6 o'clock with left leg in Flamingo Position. Arms form a Right Open Overhead Block and a Left Downward Knife Hand Trap.

Kata 5 continued

14. Left foot touches down in Left Half-Moon Stance facing 6 o'clock. Deliver Right Spear Hand Strike to throat and Check Block with left hand over elbow.
15. Left foot draws into Cat Stance facing opponent at 6 o'clock. Left hand executes Left Outward Knife Hand Block while right hand returns to elbow position open.
16. Left foot steps out into Left Half-Moon Stance facing 6 o'clock. Deliver Right Spear Hand Strike to throat, guard with left hand behind elbow.
17. Deliver double Circular Outward Raking Tiger Claw strikes to face, followed by Right Front Ball Kick to solar plexus and landing in Right Half-Moon Stance facing 6 o'clock.
18. Turn counterclockwise 180 degrees, drawing left foot into Left Cat Stance facing 12 o'clock. Execute Left Outward #2 Block.
19. Left foot steps out into Left Half-Moon Stance facing 12 o'clock. Deliver left Back Two-Knuckle Punch to chin.
20. Right foot meets left in Front Position facing 12 o'clock, hands held fist-over-fist in cup and saucer on left side.
21. Look over right shoulder and deliver Right Rising Heel Kick to chin of opponent at clock position 4:30.
22. Right foot steps down in Right Half-Moon Stance facing clock position 1:30. Deliver Right Rising Spear Hand Poke to throat of opponent at clock position 1:30 with "Kiai."
23. Right foot steps back to Horse Stance. Execute Overhead Cross Hand Block with hands open with "Kiai," then bring hands to elbow position. Right foot meets left in Front Position and bow.

CHAPTER 16

**Brown Belt 3rd Stripe
Curriculum**



REQUIRED MATERIAL

Brown Belt 3rd Stripe

IKKYU

FORMS

Kata #6

COMBOS

Improvised combos in Tactical combat setting

KEMPOS

o

SKILLS

All DM's & Kempos executed against both Right and Left Handed Opponent

Strong grasp of Advanced Reflex Tactics against multiple opponents

Kata 6

1. Assume Front Position and bow. Right foot steps out into Horse Stance. Bring arms together vertically, then Knuckle Roll with Dragon Breathes Fire.
2. Left foot Half-Moons forward into Horse Stance facing clock position 1:30. Execute #9 Block of Ten-Point Blocking System.
3. Left foot Half-Moons back into Horse Stance facing 12 o'clock. Bring arms together vertically, then Knuckle Roll with Dragon Breathes Fire.
4. Right foot Half-Moons forward into Horse Stance facing clock position 10:30. Execute #10 block of Ten-Point Blocking System.
5. Right foot Half-Moons back into Horse Stance facing 12 o'clock with arms crossed in front of chest in fists. Execute simultaneous Downward Hammer Strikes to groin with "Kiai."
6. Right foot steps forward towards 12 o'clock into Right Half-Moon Stance. Execute Right Stepping Stool Kick, landing in Right Half-Moon Stance with hands on guard.
7. Turn counterclockwise 180 degrees into Left Cat Stance as left fist comes to right ear and right arm pulls to elbow position. Left foot steps forward into Left Half-Moon Stance. Execute #8 Block, then #6 Block, followed by Right Front Ball Kick to solar plexus, finishing in Right Half-Moon Stance facing 6 o'clock with hands on guard.
8. Left foot pivots to the rear 180 degrees into Left Half-Moon Stance facing 12 o'clock. Execute Defensive Maneuver #26. Finish in Horse Stance facing 3 o'clock.
9. Jump forward toward 3 o'clock as you land in a Horse Stance with arms pulled back to elbow position.
10. Right foot steps forward into Right Half-Moon Stance. Left foot pivots 180 degrees counterclockwise into Left Cat Stance. Left foot steps out into Left Half-Moon Stance facing 9 o'clock. Execute Downward Cross-Hand Block and grab opponent's leg. Lift opponent's leg until he falls on his back.
11. Execute Right Front Heel Kick to groin, landing in Right modified Twist Stance facing 9 o'clock.
12. Pivot 180 degrees counterclockwise and execute Left Scoop Kick to groin. Continue counterclockwise rotation and land in low Left Half-Moon Stance. Execute Right Front Two- Knuckle Punch to the nose.
13. Right foot Half-Moons forward into Horse Stance facing 9 o'clock. Look left toward 6 o'clock as hands sweep in a circular fashion into Overhead Guard Position with right hand above head in an Upward Knife Hand Block position and Left Vertical Knife Hand Block with palm open.
14. Execute Left Outward Knife Hand Block and grab opponent's wrist. Right foot steps forward into Horse Stance facing 3 o'clock. Execute Right Downward Shuto Strike to elbow followed by Right Cross Hand Shuto to neck.



Kata 6 continued

15. Execute simultaneous Right Tiger's Mouth to throat and Right Leg Reap. Finish in Left Half-Moon Stance facing 3 o'clock with left arm at elbow position.
16. Right foot crosses over left into Right Twist Stance. Left foot steps into Horse Stance facing 3 o'clock. Bring arms together vertically, then Knuckle Roll with Dragon Breathes Fire.
17. Bring hands on guard and execute Right Front Ball Kick to solar plexus to 3 o'clock. Land in Left Half-Moon Stance facing 12 o'clock. Hands sweep in a circular fashion into Overhead Guard Position with right hand above head in an Upward Knife Hand Block position and Left Vertical Knife Hand Block with palm open.
18. Execute Defensive Maneuver #19. Finish in Horse Stance facing 3 o'clock.
19. Left foot crosses in front of right foot into Left Twist Stance. Execute Upward Cross-Hand Block toward clock position 1:30.
20. While maintaining Upward Cross-Hand Block, execute Right Side Blade Kick toward clock position 4:30. Land in Left Half-Moon Stance facing clock position 1:30. Execute #8 Block followed by Right Front Two-Knuckle Punch to solar plexus.
21. Pivot on right foot 225 degrees clockwise into Horse Stance facing 9 o'clock. Execute #9 block of Ten-Point Blocking System.
22. Left foot crosses in front of right foot into Left Twist Stance. Execute Upward Cross-Hand Block toward clock position 7:30.
23. While maintaining Upward Cross, execute Right Side Blade Kick toward 10:30 on the clock position. Land in Left Half Moon Stance facing the 7:30 position on the clock. Execute #8 block followed by Right Front Two Knuckle Punch to solar plexus.
24. Step with left foot into Left Half-Moon Stance facing 6 o'clock. Execute Defensive Maneuver #4. (Execute #5 Block. Clear opponent's arm in circular (clockwise) motion, then rake face with Cross-Body Tiger's Claw. Right Round-house Ball Kick to sternum, then assume Right-Over-Left Twist Stance as opponent falls. Step out with right foot, jump over and land in low Horse Stance straddling opponent's shoulder. Deliver Right Front Two-Knuckle Punch to the nose, and then Left Front Two-Knuckle Punch to nose.)
25. Execute Left Knife Hand Block and grab opponent's wrist. Right foot steps forward into Horse Stance facing 3 o'clock. Execute Right Downward Shuto Strike to elbow followed by Right Cross Hand Shuto to neck.
26. Execute Right Knife Hand Block and grab opponent's wrist. Left foot steps forward into Horse Stance facing 9 o'clock. Execute Left Downward Shuto Strike to elbow followed by Left Cross Hand Shuto to neck.
27. Right foot Half-Moons back into Horse Stance facing 12 o'clock. Bring arms together vertically, then Knuckle Roll with Dragon Breathes Fire.
28. Right foot meets left, assume Front Position. Bow.

CHAPTER 17

10 Laws of Kempo

10 Laws of Kempo

BY PROFESSOR CHARLES MATTERA

Law #1 CIRCLE VS. THE LINE

The first law of Kempo states that when your opponent charges straight in and attacks, you should use your feet to move your body along a circular path. You should also consider moving your arms in a circular pattern to deflect the oncoming force.

When your opponent attacks you in a circular fashion, however, you should respond with a fast linear attack...along a straight line from your weapon to his target. Just as the circle can overcome the line, the line can overcome the circle.

Law #2 STRIKE FIRST

This principle has several meanings. First, it indicates that Kempo is primarily a striking art. Seventy percent hands and 30 percent feet is the classical breakdown, but you can change the proportion according to the circumstances or your physical build.

The second meaning is that if a confrontation is inevitable...a thug is climbing through your bathroom window at 2:00 in the morning and he starts swinging a baseball bat...you should not wait for the aggressor to attack first. You need to hit him first with a foot, a fist, an elbow or a knee. You also need to hit hard and hit continuously until he is subdued.

The Kempo curriculum also includes numerous grappling and throwing techniques, but research has shown that they are used in less than 25 percent of the encounters practitioners have found themselves in, and they are ineffective against multiple attackers. Because grappling uses four times the strength and energy as striking, it has been deemed a last resort suitable for use only if your opponent penetrates your first and second lines of defense; your feet and fists coordinated in a combination attack.

Law #3 MULTIPLE STRIKES AND KICKS

Kempo is different from many karate styles in that it teaches you to strike first and strike often in rapid succession...high, low, straight in, and along a circular path. While unleashing such rapid fire strikes, it becomes difficult to kiai (shout) in conjunction with each one. Therefore, you should forget about issuing a kiai with each blow. In fact doing so means you are expending excess energy. Your first and second strikes should be designed to stun, distract, and slow your opponent. Your third and, if necessary, fourth strikes are the power blows. Remember the Kempo maxim: First set your opponent up, and then take him out.

Law #4 STRIKE SOFT TARGETS

If you had to punch a hole through a wall, would you rather hit a half-inch sheet rock or a 2X4 stud? The answer is obvious, and it's also why Kempo advocates striking soft targets. No one has ever broken a knuckle punching an attacker's temple, no one has ever fractured his instep kicking an attacker's groin, and no one has ever injured his knife hand striking an attacker's throat.

In Japan the makiwara board is used to toughen the hands. Thailand's Muay Thai fighters harden their shins by kicking banana trees. Kempo is different in that it teaches the path of least resistance and least pain. Precisely targeting the temple, face, nose, neck, solar plexus, stomach, groin, and floating ribs is superior to simply pummeling away on random parts of the aggressor's body.

Law #5 KICK LOW

Kempo's mandate to kick low is based on logic. A roundhouse kick and spinning reverse crescent kick to the head may be flashy and impressive, but such maneuvers take longer to execute because the leg has to travel farther. They also expose your groin to your opponent's kick. Because kicking high requires superior balance and focus, you should practice leg techniques high, but deliver them low for self-defense. Furthermore, kicking low to the legs...executing pillar attacks...can break your opponent's balance and his leg.

Law #6 NO-BLOCK PRINCIPLE

Kempo emphasizes economy of movement and economy of time. Hence, the no block principle teaches that to avoid being struck by a punch or kick, you should move your body out of harm's way. The most advanced defense taught in the martial arts is perhaps best expressed by the old Shaolin priest in the Kung Fu television series; Avoid rather than check...check rather than block...block rather than strike...strike rather than hurt...hurt rather than maim... main rather than kill...for all life is precious.

Strategically, a block is a wasted move because it does not stop your opponent from attacking again with his free limb. It is much better to move yourself out of the way of his punch or kick and simultaneously counter-attack.

This way of fighting is reserved for brown belts and above however, because it requires a higher level of skill to employ correctly and a significant amount of sparring experience to avoid the tendency to allow your feet to stick to the ground during the crisis your brain senses.

The no-block principle does not mean blocking has no part in fighting. If you were standing in a corner with no way out and an assailant charged with a club, you would have to block his attack. That is why Kempo teaches eight distinct blocking systems, along with dozens of traps, yet they all lead to the same maxim: The best block is no block at all.

Law #7 HARD VS. SOFT / SOFT VS. HARD

Yielding and redirecting are best exemplified by the symbol of yin and yang (soft and hard).

When your opponent attacks hard, you should counter-attack softly. If he is weaker than you or attacks softly, you should counter-attack hard to end the encounter quickly.

Aikido includes many techniques that rely on the same principle of yielding and redirecting. In most karate systems however, blocking is extremely hard and may injure not only the attacker but also the blocker. For the most part, Kempo does not adhere to this concept of a block is a strike. Instead, it teaches you to block soft and strike hard. Redirecting is also of paramount importance. Many arts teach their practitioners to use a downward block to stop a front kick, resulting in the defender's hammer fist being slammed into the attacker's instep, but such an impact can break the blocking hand or arm. Kempo teaches that it is preferable to parry your opponent's leg to the side and spin him off-balance before you counter-attack hard. Such a redirecting movement will usually disrupt his balance and leave him vulnerable.

Law #8 MOBILITY

Mobility may be the easiest Kempo principle to understand. It holds that a moving target is harder to hit than a stationary one. As basic as that sounds, many martial artists fail to implement it. Kempo teaches there are three types of fighters; the statue, who has little mobility and will not retreat; the runner, who has to be chased around the ring; and the steamroller, who just keeps charging in. If you are any one of these, be careful because you are predictable and can be easily defeated. To transcend mediocrity, you must mix things up and keep moving. If your stance is upright and your movement is good, you will be able to put yourself in a superior position relative to your opponent.

Law #9 UPRIGHT STANCES

The law of flexibility is the law of survival. Kempo is unique in that it is adaptable to any physical build, personality, or spirit. If you are only 4 feet 10 inches tall, it makes little sense for you to focus on kicking when your greatest strength may be mobility and quickness. If you are a 110 pound woman, it makes little sense for you to grapple with a 230 pound assailant. The old Kempo masters showed their wisdom when they proclaimed that in a fight for your life, you should use what you know best and forget about the sanctity of the style. Every practitioner has different attributes that make him or her effective. A tall person with long legs may have an advantage with kicking, a short person may have an advantage with his hands, and a heavy person may have an advantage in grappling. The law of flexibility allows them all to develop their own repertoire of techniques from within the Kempo system.

Law #10 **WARRIOR SPIRIT**

The final principle of Kempo is composed of two essential components...the internal and the external. A rabid dog may pose a formidable threat, but it possesses only the external component of the warrior spirit. Inside, the animal is not thinking. To have a complete warrior spirit, you must be ferocious on the outside but calm on the inside.

Samurai warriors used to say that any day was a good day to die. That did not mean they sought death. On the contrary, they wanted to preserve life...especially their own. But they knew that if they went into battle with fear in their hearts they could die or sustain serious injuries. They knew that only by embracing and accepting death could they focus everything on the physical task at hand...defeating the enemy.

Your kiai, facial expressions, stance, and on-guard position must work in unison. Following the principle of yin and yang, you should be hard on the outside and soft on the inside. When used in this way, warrior spirit can be more important than physical skill.

KEYS TO SUCCESS

Perhaps the best way to put the 10 Laws of Kempo into practice is to think of them as keys that unlock doors of higher learning. Remember that they are not written in stone, as there are exceptions to every rule, and it is this very flexibility that becomes the essence of Kempo strength.

CHAPTER 18

Roots of Kempo

THE ROOTS OF Shaolin Kempo

THE BEGINNING

To understand the present, one must first have a clear understanding of the past. As a valued member of the United Studios of Self Defense family, it is important that you know more about the arts you practice. What you are reading is a comprehensive history of the legends, traditions and history of the masters who helped create Kempo.

Asian Martial Artists trace their roots back 5,000 years to India and the Greek Martial Arts of Pankration. The invading armies of Alexander the Great brought this brutal art of boxing and wrestling to India in the 4th century B.C. Historians also credit the Greeks for organizing the first professional boxing matches 1,000 years before the birth of Christ.

Records exist dating back to the 5th century B.C. crediting an Indian named Han Lo-Ming for creating Chi Hsuan Men, or 'Unusual Style'. This art used the defensive scissor techniques of the White Jade Fan to trap swords and spears, and pressure point strikes with the fan's tip.

Chinese historians dispute India's claim to being the cradle of Asian Martial Arts. They point to military manuals and documents dated from 206 B.C. to 220 A.D. They claim that Han emperors actively funded the study and refinements of Kung-Fu far beyond any fighting system known in India during this period.

The Chinese also credit Chinese physician Dr. Hua T'o as the founder of the first martial style, and the first doctor to use anesthesia during surgery. Around 220 A.D., he devised a series of exercises modeled on the deer, bear, bird, tiger and monkey long before the Shaolin Temple began instruction in the Martial Arts. T'o designed these exercises to relieve stress, tone the body and provide a means of self-defense.

Although the origin of Martial Arts is in question, few dispute the saying, "The foundation of all Martial Arts is Shaolin." The Shaolin Temple is the spiritual and technical source of all modern Martial Arts. Shaolin Kempo has a long and rich heritage going back to the beginning of modern civilization. Few Martial Arts can document their history over such a long time and to such a high degree.

During the years 906 A.D. to 1911, Chinese masters had a tremendous influence on the Martial Arts of Japan and Okinawa. Many warrior monks, “Yamabushi,” lived on the slopes of Mt. Hiei near Kyoto. They often visited the Shaolin temples of Songshan and Fukien to study Zen and refine their Martial Arts of Shorinji (Shaolin) Kempo. These Japanese Buddhist monks honored Ta Mo, or Duruma Daishi as the Japanese call him, as their spiritual father.

Some Yamabushi renegades are said to have developed mystical powers through the practice of Tibetan-inspired Mikkyo Buddhism at a monastery on China’s Mt. T’ien T’ai. These warrior priests formed the basis of Ninjutsu. Shaolin-trained Martial Artists called “Vagabonds” often traveled the Far East as performers in circus-like acting troupes to conceal their identities on secret missions. The first Ninjas were actually Shaolin priests. Many Shaolin priests excelled in guerrilla warfare tactics. They were the first to use blinding powders, smoke bombs, booby traps, and hidden weapons. They excelled in the art of invisibility so well that Chinese today believe that a Shaolin priest can walk through walls!

Few know of the legendary Chin Gempin, a 16th Century Chinese Kempo master who had untold influence on Japanese and Okinawan Martial Arts. A Chinese mystic and wandering Yamabushi monk, Gempin fell in love with a Japanese woman. Forced to change his Chinese name (Chin Gen Pinh) to become a Japanese citizen and stay in Japan, Gempin kept his total Chinese Kempo art a secret. He supported himself by teaching his grappling arts of Kumiai-Jutsu (“The Tackling Art”) and Atemi-Waza (“Nerve Striking Techniques”) to Ronin (Masterless Samurai). Gempin also founded the art of Yawara-Jutsu, a short rod self-defense system on which the modern Kubaton is based.

In 1532, Takenouchi, a master of “Combat Sumo,” challenged Gempin and was soundly beaten. Takenouchi became Gempin’s student, learning five secret “arresting techniques” and a short rod method called Yawara. Takenouchi went on to establish the first official Ryu or school of Jujutsu near Kyoto. Many Japanese historians, merely refer to Chin Gempin as an “Ascetic Hermit and teacher of Takenouchi.”

In 1560, the Mitose family, founders of a monastery on Japan’s Mt. Akenkai, received a Chinese Kemposystem from Kosho, a Shinto priest. Kosho traced his lineage to Ta Mo. Kosho had studied the Shaolin arts at Japan’s Shaolin-inspired Shorinji Temple. He eventually took the Mitose family name. In a dream, he received new Kempo secrets and renamed his system Kosho-ryu Kempo. After Kosho’s death, Mitose ancestors changed Kosho’s Shaolin-inspired art to a more Linear Japanese system. Kosho-ryu Kempo consisted of intensive training in the weaponless forms of Shaolin Kempo with traditional Japanese Samurai “Bushi” War Arts.

The Okinawans steadily increased their Martial Arts know-how. Legend states that an Okinawan, Sakugawa, left for China in 1724 and was not heard from again for many years. He reappeared in Shuri, Okinawa, demonstrating advanced Shaolin Kempo techniques that attracted hundreds of pupils. Sakugawa's success and influence inspired the Okinawans to stylize their arts under a "Karate Kempo" banner.

Credit must also be given to Shionja, an Okinawan Kempo master, who along with Chinese friend Kushanku, returned to Okinawa from China in 1784 to spread their "new" style of Chinese Kempo. They succeeded in creating so many Kempo students that Japanese authorities could not stop the spread of the art.

In the late 1800s, a Chinese monk named Kosohun brought Shaolin Ch'uan Fa to Japan. The Japanese soon threatened his life and deported him, since his Kempo art was far superior to existing Japanese Martial Arts and he had attracted too many followers. Kosokun decided to fragment his total Chinese Kempo system to prevent the Japanese from copying it. In Okinawa, he taught only fist techniques; in Taiwan, thrusting with the fingers; in China, hand and foot fighting.

Before 1936, Japanese calligraphy represented Karate as Karate, or Tang Dynasty Hands. Thus Karate was The Art of Chinese Hands. The Koreans also acknowledged the Chinese influence on their Martial Arts. One example is Tang Soo Do, The Way of Chinese Hands, a forerunner of Tae Kwon Do.

Gichi Funakoshi, the founder of Shotokan, who brought Karate to Japan from Okinawa, wanted to limit the credit the Okinawans gave the Chinese for their Martial Arts. He felt that a Chinese name would hamper the spread of Karate among the nationalistic Japanese. Funakoshi petitioned the Japanese government to change the ideograph for Kara from Tang to Ku, a Zen term meaning "nothingness." Thus Kara-te became Karate-do, The Way of Empty Hands. This change angered the Okinawans, but they later agreed to change their Kara ideograph to conform with the Japanese version.

Kempo masters have always been at the forefront when it comes to new techniques and training methods. In 1953, Shigeru Nakamura, one of Okinawa's leading masters, began his own Karate system of Okinawan Kempo, based on Chinese Chugo-yu Kempo. It is a hard sparring art where fighters wear heavy protective equipment. Nakamura introduced the Karate "Side Kick" as we know it today.

However the Chinese masters persisted in their refusal to teach Ch'uan Fa to anyone who was not Chinese. In 1957, T.C. Lee, a naturalized American citizen from China, gave the first public

Legend states that Zen Buddhist patriarch Ta Mo (“Da Mo, Bodhidharma” to the Chinese; “Darma Daishi” to the Japanese), the prince of a small tribe in Southern India, arrived in China after a brutal trek over Tibet’s Himalaya Mountains.

The first Shaolin (from Shao Lin or Sil Lum, meaning “Young (Pine Tree) Forest”) Temple of Songshan was built in 377 A.D. for Pao Jaco, “The First Buddha,” by Emperor Wei on the Shao Shik Peak of Song Mountain in Teng Fon Hsien, Henan Province. The Temple was originally constructed for religious training and meditation only. Martial Arts training at the temple did not begin until the arrival of Ta Mo in 526 A.D.

Ta Mo sought peace and converts to help him spread Charn Buddhism, (later known as Zen in Japan) throughout China. Legend states that Ta Mo found his meditation method caused sleepiness among the monks. The monks at that time also lacked stamina and the ability to defend themselves against warlords and bandits.

Ta Mo, a member of the Indian Kshatriya warrior class and a master of staff fighting, created a system of 18 dynamic tension exercises. These movements found their way into print in 550 A.D. as the Yi Gin Ching, or Changing Muscle/Tendon Classic. We know this today as the Lohan (Priest-Scholar) 18 Hand Movements, the basis of Chinese Temple Boxing and Shaolin Kempo.

Ta Mo’s introduction of the Martial Arts to the Shaolin Temple was purely self-interest. He saw the monks as solitary types content to live their lives within temple walls. He dreamed of developing mobile, fearless warrior missionaries able to spread Charn Buddhism throughout the world. According to legend, Ta Mo developed a simple self-defense system to train Japanese Shorinji (Shaolin) Monks who traveled between Shaolin Temples in China, Formosa, Japan and India. Yamabushi (“Ascetic Hermits”), referred to this art of the staff, spear and empty hand as Goshin-Jutsu, the basis of Aikido, Judo, Jujutsu and Ninjutsu.

Ta Mo died in 539 A.D. at the Shaolin Temple at age 57, before the completion of his life’s mission. However, Ta Mo created the basis of Shaolin Ch’uan Fa, an art that evolved into Sil Lurn Kung-Fu, Shaolin 5 Animals Style, Chung-Kuo Ch’uan (Chinese Kempo Arts) and Shorinji Kempo (Japan). In the 20th century, the Shaolin Arts modernized through necessity to become Shaolin Kempo, the modern approach to self-defense taught at United Studios of Self Defense.

To the Shaolin monks, religion and the Martial Arts were separate ideals. They walked a thin line between self-defense and non-violence. As vegetarians, monks would not eat meat, or even ride a horse for fear of burdening the animal. On pilgrimages, they carried staffs tipped with jingling metal rings to scare away insects on their path, to ensure they would not step on them.

However, a monk would kill to defend his life or protect the weak.

Today, a Shaolin school exists in Songshan founded by ancient monks (some in their nineties!) who teach select disciples and give demonstrations for tourists. One of their training techniques involves stomping their feet full-force into the floor of a stone courtyard to strengthen their legs. Witnesses report holes and depressions in the stone from decades of practice.

In 1644, Manchurians from Mongolia, “Manchu Hordes from the North,” invaded China to conquer it and set up the Qing Court. Legend tells of 108 Shaolin monks, Seng Bing (Priest-Soldiers), who met and defeated 10,000 Manchurians in one afternoon without suffering a single injury. Now national heroes, the monks attracted members of Chinese secret societies such as the northern White Lotus Society and the southern Hung Family League, eager to learn a fighting method to drive the Manchus back to Mongolia.

By royal decree, only the Chinese Emperor and masters of Shaolin Temples could possess complete Martial Arts systems. The Martial Arts flourished due to the efforts of revolutionaries, bandits and rebels who resisted the Manchus and often sought asylum in Shaolin monasteries. Eager to fight, secret societies created a network of Martial Arts schools in Chinese monasteries and villages.

Shaolin monks Gok Yuen, Lee Sau and Bak Juk Fung enlarged the original “Lohan 18 Hands” to 170 movements to make Sil Lun (Shaolin) Kung-Fu a more effective fighting system. Primarily a health art, a student began the study of the light staff before tackling a series of progressively heavier staffs. This strengthened the muscles and loosened the ligaments.

In 1662, the Manchus gained complete control of China. While the Manchus feared the Shaolin priests and their revolutionary activities, they refused to harm them. One, because the Manchus were mainly Buddhists and the Shaolin priests were their spiritual leaders. Two, Shaolin priests were valuable to the Manchu Qing Court as advisors and healers. Three, harming the priests would make them martyrs and cause the people to fight harder to dethrone the tyrannical Manchu overlords.

In 1736, the Manchus decided to rid themselves of the original Songshan Shaolin Temple to thwart the plans of Taiwanese rebel commander Cheng-Cheng Gong. Gong had sent troops to the temple to seek refuge with Abbott Chi Tong and his 128 warrior monks. Fearing this alliance, two Manchu officials bribed Ma Linger, ranked seventh among the 128 monks, to spy for them and help destroy the temple.

On a moonless night, Ma Linger opened a secret temple passageway for two Manchu officials who set quick moving fires. Realizing that 10,000 Manchu troops were no match for the 128 warrior monks, Ma Linger placed sleeping potions in the monks' food supply. Drugged and helpless monks died in their beds.

Only five monks escaped. They formed the Hung Family League, the chief resistance movement against the Manchus. They set up a new monastery in the village of Chuan Chow in Fukien Province to keep the Shaolin traditions alive and continue political pressure on the Manchus. It was in Fukien that the Five Shaolin Ancestors Wu Mei, Chi Shan, Bok Mei, Feng Daode and Miao Chian gained prominence as masters of the Shaolin Martial Arts, also known as Sil Lum in Cantonese, or Shorinji in Japanese. Study centered on the moves and attributes of the Tiger, Dragon, Snake, Leopard and Crane, the Five Shaolin Animals.

Each animal form represented one of the "Five Essences" the Five Shaolin Ancestors felt all people possessed. The Dragon fuels the spirit; the Tiger trains the bones to resist heavy blows; the Leopard develops strength and footwork; the Crane loosens the sinews and ligaments; and the Snake builds Chi, internal strength.

Shaolin priests spent an average of 10 years behind Temple walls in a strict regimen of work, meditation, practice and study. Their day started at sunrise and ended at sunset. Graduation from the temple consisted of three tests: a difficult oral examination of Chinese history, Martial Arts theory and philosophy; a full-contact sparring match with several Kung-Fu masters; and the Ordeal of the Lohan Hall.

The Fukien Province monastery contained 36 chambers or levels of Martial Arts instruction and the infamous Lohan Hall (also known as "Priest-Scholar Hall" and "Den of the Wooden Men"). Upon entering the Lohan Hall, the graduate student fought 108 mechanical wooden dummies armed with knives, spears and clubs triggered by the student's body movements. Many did not survive this gauntlet of punishing blows.

If the student survived, he had to make his way through an opening blocked by a 500-pound metal urn containing red-hot coals. Gripping the urn in his forearms, the student had to slide the urn to his right to create an exit. In the process, he branded his forearms with the badges of the Shaolin master, the Dragon and the Tiger.

In 1768, the Manchus again saw the need to destroy the second Shaolin Temple. They sought the allegiance of Chang Sanfeng, a Sung dynasty scholar and outstanding student of the Fukien Temple. His superior physical and mental abilities had allowed him to graduate from the temple a

full-fledged master in less than two years.

A Taoist, Chang Sanfeng left the temple to start a monastery in Hubei's Wu Tang mountain range. Here he created Wu Tang Martial Arts, merging the hard Shaolin arts with the mystical Chi Kung (Internal Power) arts. This led to the creation of Tai Chi Ch'uan, "The Grand Ultimate Art," of which Chang Sanfeng is the acknowledged founder. Sanfeng created Tai Chi Ch'uan as a combat art after seeing a snake defeat a hawk, later discovering its health and fitness benefits.

Chang's revolutionary internal power building techniques and promise of increased fighting ability caused many Shaolin students to defect to him. Manchu officials encouraged the rivalry between the Wu Tang disciples and the Shaolin. After many clashes, Chang's disciples defeated the Shaolin and burned the Fukien Temple to the ground.

Surviving Shaolin monks fled to India and Southeast Asia. Some remained, posing as tradesmen, farmers and artists to escape persecution. Others settled on Ermei Mountain in the Szechwan Province, an area that developed many Martial Arts styles and became a stronghold of top Kempo masters.

A few of the surviving monks were responsible for creating China's three major styles, Hung Gar, Choy Li Fut and Wing Chun. These styles are distant cousins of modern Shaolin Kempo, their "Father Art." One of the most spectacular acrobatic styles, Shantung Black Tiger, was created in China's Northern Hunan Province to defend against multiple opponents on rocky terrain. It is the basis of Kun-Tao, a Kempo-inspired art popular in Southeast Asia.

Gee Sim, a Shaolin monk and master of the Tiger Fist, taught his art at the seaport of Canton after the destruction of the temple. Gee Sim's innovations aided the development of modern Shaolin Kempo.

Choy Fook, another Shaolin survivor, fled to Kwantung in South China to his mountain retreat at Law Fo Shan. Here he taught disciple Chan Heung the entire Shaolin Kung-Fu system and four internal Lohan Qigongforms. This became the popular Chinese art of Choy Li Fut, and the beginning of wooden dummy training. Chan Heung recorded Choy Li Fut's 138 forms in the Kuen Po, or Manual of Fist Work. This is the first recorded mention of the term "Kempo" ("Fist Law") in connection with the Shaolin arts.

During this period, the Chinese people rarely used the term Kung- Fu, a generic term for skill of any kind. They often lumped all fighting arts together as Wu-Shu, the Mandarin expression of Kou-Shu, "National Martial Arts."

It is interesting to note that Ko means “Old,” Sho means “Pine Tree” and Ryu means “School.” The Pine Tree was included in the trademark United Studios of Self Defense “Bonsai Tree” logo by Founder and Headmaster Charles A. Mattera before any connection to modern Shaolin Kempo was ever made. This significant coincidence demonstrates the continuity of our Shaolin Kempo lineage through the decades.

The Okinawan Islands benefited by being near China, Korea and Japan. The area’s turbulent weather and tricky ocean currents swept many travelers, pirates, soldiers, scholars and Buddhist priests to Okinawan shores. In 1372, Okinawa’s King Satto pledged his islands to the Chinese Ming emperor and Shaolin Buddhist ideals. Peasants and farmers mastered Martial Arts that were once the exclusive domain of the military and upper classes.

In 1470, Okinawan King Shohashi viewed his people’s fighting ability as a threat and confiscated their weapons. Left to their own devices, Okinawans developed the crude combat arts of Te (“Hand”) and Tode (“Closed Fist”), a mixed bag of Asian fighting styles. Practitioners hardened their natural weapons against fence posts and trees to punch through Samurai armor, the “One Punch, One Kill” concept.

In need of ways to increase their empty-hand fighting abilities, Okinawans sent fighters to China and Taiwan to learn Ch’uan-shu (“The Artful Use of One’s Fists”) Kento (“Fist Fighting”) from top Kempo masters.

In 1609, the armies of the Japanese Satsuma Clan conquered Okinawa and banned all weapons. The Okinawans were ready for the Japanese, having mastered Okinawa-te Karate, Chugo-ku Kempo and Kobudo, and with simple farm tools to thresh and harvest grain readily at hand in the field for use as weapons. The Okinawans kept Kobudo from outsiders for more than 300 years, grudgingly introducing the Bo staff, Kama sickle, Sai, Nunchaku and spinning Tonfa to Japan in the early 1940’s.

At advanced levels of Okinawa-te Karate, students learned Shaolin animal forms, specifically the tiger, crane, butterfly, eagle, bear and snake. Shaolin-inspired arts such as Pakua Chang Gung-Fu and Ch’uan Fa (Kempo) influenced Okinawa’s Goju-ryu Karate, as founder Chojun Miyagi had traveled to China’s Fukien Province to study these arts. Major Okinawan arts have strong Chinese roots. Kobayashi-ryu’s founder learned two styles from a Buddhist priest in Northern China. Uechi-ryu Karate is an Okinawan term to describe the Cantonese Poongai Gung-Fu forms as learned by founder Kanbum Uechi, who traveled to China in 1901 to study Ch’uan Fa.

demonstration of Tai Chi Ch'uan. This allowed other Chinese masters to come forth and reveal their Martial Arts secrets to anyone, regardless of race. Although Kempo arts flourished in Hawaii among the Chinese community, it was confined to inner circles who referred to Kempo as Ch'uan-shu and taught in secret.

James Masayoshi Mitose introduced Kempo to Hawaii as a protest against the Japanese for the sneak attack on Pearl Harbor on December 7, 1941. The first person to formally introduce Chinese Kempo to the West was Chojun Miyagi, the founder of Okinawan Goju-ryu Karate and student of Chinese Kempo Grandmaster Kaju Toonda. In 1934, Miyagi taught pure Ch'uan Fa to more than 100 students on the Hawaiian island of Kauai for more than eight months. Miyagi was also proficient in Pa-Kua Chang, Wing Chun and Shaolin Kempo arts from his time spent with masters in China's Fukien Province.

Miyagi used the term Kempo Karate because he did not want to encounter resistance from the large Chinese community who kept their Ch'uan-shu arts hidden. He also wanted to blend more Chinese Kempo into his Kempo Karate system, "...to use the more profound Chinese knowledge to improve and unify Karate." Chojun Miyagi never saw this happen; his beloved Goju-ryu yielded to mainly Japanese linear stylizing by his successors after his death. Miyagi is the root ancestor of the fictional "Mr. Miyagi" of the "Karate Kid" film series.

In 1942, Mitose opened the Official Self-Defense Club at the Beretania Mission in Honolulu, teaching Kempo Jujitsu. Mitose felt that most Americans could identify with the term Jujitsu, an art popular in the islands at the time. He taught Kempo Jujitsu as a fighting art made up of eight aspects: punches, kicks, chops, thrusts, pokes, throws, locks and take-downs.

Mitose later downplayed the importance of grabs and throws, feeling they wasted energy and exposed one's vital points in combat against more than one opponent. He did create a grappling system with an Aikido-Jujitsu flavor that avoided extreme body contact. Mitose's art was primarily linear in nature with little circular footwork.

One of the big "Kempo/Kenpo" issues involved the spelling of Kempo with an "m" or an "n." Mitose authored a book called What is Self-Defense. This started the confusion when the editor misread Mitose's Buddhist name, Kenpo Sai Kosho, as indicative of the proper spelling of Kempo Karate. Immediately, Chinese Kempo stylists who never wanted Okinawan or Japanese ties to their Ch'uan Fa began to propagate the term "Chinese Kenpo." The confusion snowballed. Until his death on March 26, 1981 at the age of 65, Mitose accepted the misspelling of his system as Kenpo, often writing "Kenpo/Kempo" when referring to his art.

For all intents and purposes, the terms Kenpo, Kenpo Karate and Kempo mean Shaolin-based arts; those who use the reversed term Karate Kempo imply an affiliation to Okinawan Karate based partly on Shaolin arts. Some Kempo stylists have gone so far as to call their art Zempo or Kempa, to give it a unique identity. When all is said and done, Kempo is Kenpo, and vice versa.

The critical link in the development of modern Kempo came through the efforts of Hawaii's William Kwai Sun Chow. Born in 1914, Chow studied Hung Gar (Tiger and Crane) Shaolin Kung-Fu from his father, the Buddhist monk Hoon Chow of Shanghai.

Only one of six students given a black belt by James Mitose, Chow mastered Kosho-ryu Kempo's linear techniques and take downs. Chow focused his studies on developing "War Arts," feeling that Kempo should remain a pure combat art.

Chow saw a need to blend the Chinese circle with the Japanese line, the very innovation lacking in Mitose's art. This minimized the openings on a fighter's body, yet allowed a fighter to launch explosive counter attacks. Of below-average height, Chow was strong, quick and accurate. His ability to have an opponent miss (he rarely blocked) as he countered to an exposed area earned him the nickname "Thunderbolt."

Chow called his art by three names: Chinese Kempo, Kempo Karate, and Lightning Kempo Karate. He believed, as did Mitose before him, that the Hawaiian people would more easily recognize the term Karate or Jujitsu. A demanding teacher, Chow stressed full contact training. Few students trained with Chow very long. Chow taught only basics for five years. After five years, students received advanced training. Instruction in the Seven Death Arts came after ten to fifteen years of training.

Chow mastered all Seven Death Arts. He taught two of the Seven Death Arts to four people on condition that they be used only in life-and death situations, and to preserve the honor of the system. With Chow's death in Honolulu, Hawaii on September 20th, 1987 at the age of 74, "Thunderbolt" took five of the Seven Death Arts to his grave.

THE ROOTS OF Shaolin Kempo

HISTORY OF KEMPO

Two schools of thought exist regarding the origins of Japanese martial arts. One school insists the art of Jujitsu is originally native to Japan, while the other claims Jujitsu was actually developed from an earlier form of Chinese grappling known as Chin-na. Both Jujitsu and Chin-na stress the grappling and joint manipulation aspects of fighting as opposed to the punching and kicking aspects. Regardless of its origins by the 16th century Jujitsu was widely practiced throughout Japan.

Jujitsu was utilized by the Samurai warriors in addition to their armed fighting methods. In addition many Buddhist and Shinto temples throughout Japan advanced the practice of Jujitsu and Shorinji Kempo. Shorinji is the Japanese word for Shaolin, and Kempo the word for Chuan Fa, which means “law of the fist,” or “way of the fist.” Essentially Shorinji Kempo was the form of Shaolin empty hand combat that had spread to Japan.

In the 16th century the modern system of Kempo was first developed. This style was originally known as Kosho-Ryu Kempo. This style is different from the Shorinji Kempo mentioned earlier. Shorinji Kempo was directly evolved from Shaolin systems. Kosho-Ryu Kempo was a hybrid of Japanese Jujitsu and Shaolin. Kosho-Ryu Kempo traces its roots to the Mitose family’s Shinto monastery. One story claims the Mitose family had long practiced Jujitsu. Kosho was a member of the Mitose family who trained with a Shaolin monk and added the Shaolin fighting techniques to the family’s Jujitsu. This story has two variations; according to one, Kosho traveled to China to train with the Shaolin monk, while in the other the Shaolin monk came to Japan.

The other story claims that the Mitose family did not have any history of practicing martial arts and that Kosho was not originally a member of the Mitose family at all. According to this story Kosho was a Shaolin master who learned Japanese Jujitsu and eventually came to the Mitose monastery to become a member of the family. In any event this time period marked a major milestone in the evolution of the martial arts and the birth of modern Kempo. This was the first time the Shaolin fighting arts, consisting primarily of striking and kicking techniques was fused with Jujitsu, which consisted mainly of joint manipulation and grappling technique.

Kempo continued to be the Mitose family art through the early 20th century. In the 1940's James Mitose relocated to Hawaii. In 1942 he opened his Self Defense Club in Hawaii to teach his family's Kempo. One of his students was the legendary William Kwai Sun Chow. Chow was one of only six students ever to attain the rank of Black Belt from Mitose. He was the only student to master the style. Chow had also learned Shaolin kung fu from his father, the Buddhist monk Hoon Chow. Chow's development of Kempo marks another major milestone in the evolution of the art. Today any style of Kempo in the United States can trace its origins back to Professor Chow.

Since Chows death in 1987 his Kara-Ho Kempo system has continued under the direction of Master Sam Kuoha. Master Kuoha was Professor Chow's direct successor and continues to this day to teach Professor Chow's system. Chow's most famous student was the late Ed Parker. Parker had a background in Filipino martial arts in addition to his Kempo training from Chow. Today Parker's system forms the backbone of the second of three major branches of Kempo, with Chow's own system being the first.

Another of Chow's students was Adriano Emperado. Emperado along with several other martial arts masters created the art of Kajukenbo. This style was centered in Kempo but added techniques from many other styles, including Karate, Judo and Boxing. Sonny Gascon was involved with Emperado during and immediately following the creation of Kajukenbo.

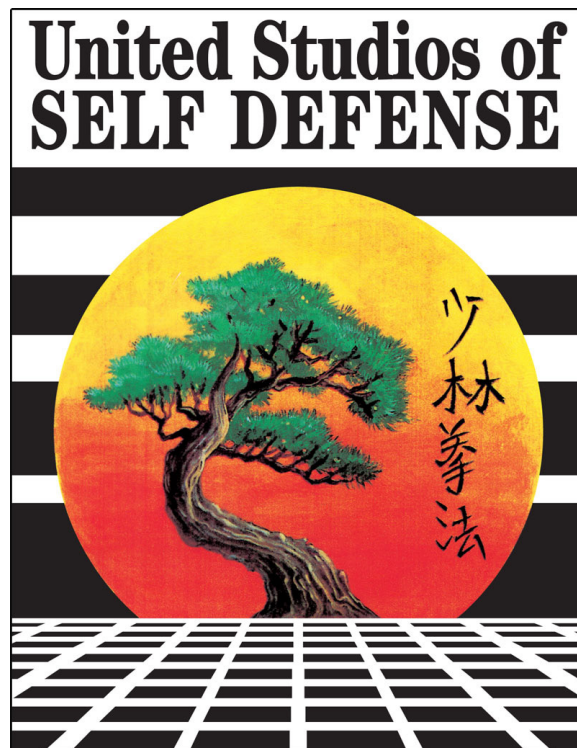
This little known master is primarily responsible for the proliferation of the third major branch of Kempo. The lineage of many famous masters such as Professor Nick Cerio can be traced through Sonny Gascon. In fact, Professor Cerio trained with George Pesare who was a student of Sonny Gascon's in California.

Charles A. Mattera, 10th Degree Black Belt, Founder and Professor of United Studios of Self Defense, continues the tradition of the great Kempo masters of the past by promoting Kempo Martial Arts as a viable means of self-defense. As awarded by Professor Nick Cerio, a member of the prestigious World Council of Sokes on April 3, 1994 his Shihan rank signifies that Charles Mattera has mastered more than one martial style, is a person of integrity and character, and is an innovator of Shaolin Kempo techniques.

CHAPTER 19

Our Logo

Our Logo



United Studios of Self Defense is very proud of our distinctive and dynamic logo. Over the years, many people have asked what the logo represents. To accurately describe our it's intricate meaning, the logo must be broken down into its many components. The core of the United Studios of Self Defense logo is the Bonsai Tree.

The history of the Bonsai Tree dates as far back as 900 A.D., when Chinese and Japanese aristocrats cultivated them in their homes. Bonsai Trees did not become widespread in Japan until the late 1800's. The philosophical basis of the Bonsai Tree lies in the traditional oriental love and respect for nature. Indeed, the Bonsai Tree personifies man's fascination with nature and mankind's ability to adapt to nature.

The main qualities the Bonsai Tree symbolizes are wisdom, adaptability, strength, character, truth, and longevity, attributes we at United Studios of Self Defense feel are the key characteristics to help our students lead happy, healthy and successful lives. It is said that the Bonsai Tree has wisdom because of its patience, perseverance, and use as a receptacle of more than 1,000 years of knowledge developed by past and present Bonsai masters. This is similar to the Shaolin Kempo forms and techniques you will learn at United Studios of Self Defense.

The Bonsai Tree has adaptability because it can live under unusual and quite difficult conditions. The small container that holds the roots of the Bonsai Tree is a microcosm of the world where all the elements blend, just as we must blend with nature and co-exist with all humankind to survive.

The strength of the Bonsai Tree is centered in its roots, for without roots the tree could not thrive. This parallels the basic techniques and stances that are the roots of all Martial Arts.

The Bonsai Tree is filled with character. This is exemplified by the Bonsai's powerful, enduring posture, and its novel and unique appearance.

The truth of the Bonsai Tree is in its natural beauty and never ending quest to right itself and grow toward heaven.

The green foliage of the Bonsai Tree symbolizes life, while the brown trunk and bark signifies death. This is a representation of the universal symbol of all Martial Arts – Ying and Yang.

It is no coincidence that the style we teach at United Studios of Self Defense is Shaolin Kempo, a Martial Arts system that can be traced back to China's Shaolin Temple, the birthplace of all Martial Arts. Shaolin literally means, "Little Pine Tree Forest," so named for the area surrounding the Temple on the Shao Shih Peak of Song Mountain in Henan Province.

Kosho-Ryu Kempo, the Japanese translation for Shaolin Kempo Arts, means "Old Pine Tree Style." The Bonsai Tree indeed has a lot of meaning for us at United Studios of Self Defense!

In the logo we see the glowing sun, whose rays are necessary for all life. Is the sun rising or setting? This is unimportant. It is important to understand that life runs in cycles – new beginnings (sunrises), endings (sunsets), and constant change. One must learn to accept these cycles and harmonize your life with them. The study and practice of the Martial Arts will help you achieve this harmony of mind, body, and spirit.

The characters to the right of the logo translate to the style and system of Martial Arts we teach, Shaolin Kempo, “The Law of the Fist.” Over the past 2,000 years, Shaolin Kempo has been refined by a long line of Martial Arts Masters into one of the oldest, most comprehensive fighting art in existence.

Just as the sun and the Bonsai Tree represent the Old World, the logo’s black and white line graphics depict the modern world. We at United Studios of Self Defense take a very traditional approach to the Martial Arts. However, it is our responsibility and duty to you, the student, to constantly upgrade our self-defense techniques for maximum effectiveness in a world filled with unique, and sometimes life threatening situations. It is a matter of applying the proper technique to the situation; what a Chinese rice farmer armed with a staff would have done to defend himself three hundred years ago has little application on today’s dangerous streets. At United Studios of Self Defense, we teach the most effective techniques available to deal with any situation that may arise.

Geometrically, the entire logo is composed of lines and circles. This is very indicative of the Shaolin Kempo fighting arts – to use the line to overcome the circle, and the circle to overcome the line. As you progress in your Martial Arts training, your instructor will show you the importance and proper execution of this powerful fighting concept.

Perhaps the most significant overall aspect of our logo is its enduring beauty and non-violent nature, principles that reflect the true meaning of the Martial Arts. On one hand, to use your Martial Arts training to avoid physical confrontation and walk away from trouble if you can; on the other hand, to be mentally and physically confident in your Martial Arts ability should violence threaten you, your loved ones, or the innocent and helpless.

CHAPTER 20

Martial Arts Glossary

MARTIAL ARTS

Glossary

Aikido:

(JP) also Aiki-Jutsu. “Divine Harmony Way.” A style founded by Morihei Uyeshiba in 1942. A sophisticated form of Goshin-Jutsu based on Japanese Sword techniques that uses mainly circular motions to disrupt and redirect an opponent’s energy. The style we study, Shaolin Kempo, contains all the throws, locks, twists, and pressure point strikes of Aikido.

Atemi-Waza:

(JP) “Striking Techniques.” Developed by Chinese Kempo Master Chin Gempin and assimilated into Aikido, Judo, Jujutsu and Yawara-Jutsu.

Basics:

(SK) also Kihon (JP) Martial Arts Fundamentals. The building blocks of stances, maneuvers, blocks, strikes and specialized movement.

Blocking:

(SK) A variety of methods to defend against an opponent making physical contact with you. Blocks can be hard or soft. Blocks can Check, Redirect or completely Stop offensive motion.

Bo:

(JP) see Kobudo. A wooden staff about six feet in length that is considered the King of Martial Arts Weapons. A Bo could be camouflaged by a farmer carrying two buckets of water and brought to bear with lightning speed. One of the 5 systemized weapons that comprise Okinawan Kobudo.

Bojutsu:

(JP) The Art of using the Bo.

Bokken:

(JP) A wooden sword about 42” long without a hand guard patterned after the steel Katana (long sword). The weapon of choice of Samurai who didn’t want to damage their priceless Katana. It is accepted in Japan that more warriors were killed in duels with Bokken than ever died by Katana.

Boxing:

(CH,SK) From Chinese Temple Boxing, or Ch'uan Fa (Kempo) Kung Fu. The generic term Boxing became popular with Westerners after news reports of Ch'uan Fa fighters using bare fists, feet and weapons against firearms during the short Boxer Rebellion of 1900. Shaolin Kempo: is actually a sophisticated form of Chinese Temple Boxing, with Karate moves used to give the student the basics.

Breakfall:

(SK,JP) A Judo move perfected by "Slapping Out" to lessen the shock of a fall.

Bridging the Gap:

(SK) Common term for the distance most comfortable for you to close and start an effective counterattack.

Broken Rhythm:

(SK) The use of upper body feints and irregular timed footwork to throw off an opponent's timing and striking pattern.

Budo:

(JP) "The Warrior Way." The way a Martial Artist uses Martial Arts' principles in his daily life.

Bushi:

(JP) The Warrior Spirit of the Samurai. From the term to stop or break a spear or "stopping the spear."

Bushido:

(JP) "The Warrior's Code." How warriors should conduct themselves in society and wartime. The philosophy behind many Japanese Martial Arts.

Catching:

(SK) Immobilizing an opponent by grasping his offensive weapons in flight.

Chi:

(CH) Total Unity of Mind, Body and Inner Strength to achieve super-normal performance. This is achieved by total focus and proper synchronization of breathing. The general definition of Chi is how the body processes energies such as heat, light and electricity as the electromagnetic energy present in all living things. Also known as Ki (JP), Prana (IN) and Mana (HW).

Chi Kung:

(CH) The study, research and practice of harnessing and increasing Chi. Changing Muscle/Tendon Classic (CH) Also known as The Muscle Changing Classic (Yi Gin Ching) and Lohan 18 Hands. Credited to Ta Mo, founder of the Shaolin Temple at Fukien around 550 A.D. This work discussed Wai Dan Chi Kung training for good health, and contains the basis of Chinese Temple Boxing and Shaolin Kempo.

Checks:

(SK) Related to Holding Without Grabbing. The Art of Pressing, Pinning and Hugging to set an opponent up for a counterattack. Pinning Checks are mostly used against weapons to immobilize or trap them. Rolling Checks apply constant pressure of a weapon in motion, such as a stick against a sword blade, to prevent the sword from being swung at you. Tapping Hand or Foot Checks (such as tapping an opponent's shoulder to stop a punch) are more effective than stiff blocks, giving you a full range of speed and momentum on offense. Sliding Checks are best used on large areas of the body. For example, running your hand along an opponent's outstretched kicking leg to control the kick and move the opponent past you so you can effect a Takedown or apply a rear chokehold.

Chi Hsuan Men:

(CH) "Unusual Style." From records dating back to 5 B.C. Founded by an Indian named Han Lo-Ming. Uses defensive scissor techniques of the White Jade Fan to trap swords and spears and pressure point strikes with the fan's tip.

China's Three Major Styles:

(CH): Hung Gar, Cho Li Fut and Wing Chun are Shaolin-inspired and distant cousins of Shaolin Kempo.

Chin na:

(CH) also known as “Devil’s Hand” or “Muscle Splitting Skill.” Finger jabs and palm strikes specializing in attacking the body’s acupuncture cavities to kill or injure.

Chi Sow:

(CH) “Sticky Hands.” This Kung-Fu technique is derived from Shaolin Chin na, known in Shaolin Kempo as “Holding Without Grabbing.”

Chow, William Kwai Sun:

(CH,SK,HW) “The Father of Modern Kempo.” Son of Hoon Chow, a Buddhist monk and Shaolin Ch’uan Fa Master from Shanghai. Nicknamed “Thunderbolt” for his speed and ability to counter blocking. Studied Hung Gar Gung-Fu and Shaolin Arts, including Kosho-Ryu Kempo. Seeing limitations in these arts, he blended “The Circle & The line” to create Chinese Kempo. A demanding teacher, Chow stressed full-contact training and never kept students for long – only a handful lasted with Chow for more than five years. Master of The 7 Death Arts, including the Scorpion and Snake techniques. Chow taught these arts to four people with the stipulation that they be used only in a life or death situation, or to preserve the honor of the system. With Chow’s death in 1987, he took 5 of the Death Arts to the grave.

Choy Li Fut:

(SK,CH) also known as Choy Lee Fut or “Rocket Punching Style.” A fighting style marked by lightning fist and foot attacks mixed with Chin na grappling until an opponent is conquered. Created by Choy Fook, a Shaolin survivor greatly influenced by Shaolin Kempo who created Mook Jong (Wooden Dummy Training), Choy Li Fut resembles Shaolin Kempo in its powerful, western-style punching techniques. (See Kuen-Po).

Ch’uan-Sh:

(CH,SK) also Ch’uan Fa. “The Artful Use of One’s Fists.” Chinese terms to describe Kempo Martial Arts.

Chugo-Yu Kempo:

(OK,CH) Founded in 1953 by Shigeru Nakamura, one of Okinawa’s leading Masters of Karate Kempo. Chugo-Yu Kempo is a hard sparring art where fighters wear heavy protective equipment. Nakamura introduced the Karate Side Kick as we know it today.

Circular Motion:

(SK) Traditional methods and movements. Many systems, like Shotokan and Tae Kwon Do are purely traditional and follow rigid teaching methods that may not suit a particular person's body type and personal needs. In contrast, Shaolin Kempo blends traditional methods with "Street Reality" to suit modern self-defense needs.

Come-Along Hold:

(SK) a joint lock that allows you to move an opponent anywhere you want them to go without chance of retaliation.

Controlling:

(SK) the ability of a skilled Kempo fighter to nullify an opponent's aggression without harming the person.

Dai-Sho:

(JP) The pair of long and short swords that marked the Samurai. Long or "big" swords are termed O-Tachi (Katana and Daito); short or "little" swords are Ko-Tachi (Wakizashi or Shoto).

Daito:

(JP) Extra Long Japanese Katana. Also known as O-Tachi and Jin Tachi. Some Daito ran as long as 5 feet in length.

Dan:

(JP,OK) Rank or degree. Usually refers to Black Belt levels 1-10.

Dao:

(CH, SK) A heavy, single edged curved Chinese Broadsword decorated with tassels on the hilt. The aluminum-bladed version is very popular among United Studios students and tournament competitors.

Defensive Maneuvers:

(SK) also DMs. Key Self-Defense movements of Shaolin Kempo against punches, kicks and attacks by knife and clubs that rely on your ability to adapt to any attack or situation. Defensive moves one learns to react instinctively to attacks.

Dim Mak:

(CH) “Death Touch” or “Poison Hand.” The ability to send damaging waves of Chi to gradually destroy internal organs within a specific period of time. While some Dim Mak Masters do exist, most rely on coating their hands with poisons that seep through the victim’s skin to fortify their “legendary” ability.

Dojo:

(JP) “Training Hall” of a Martial Arts studio or school.

Ermei Mountain:

(CH) A mountainous region in Szechuan Province that originated many Martial Arts styles. A stronghold of Kempo Masters.

Feint:

(SK) a false move or motion of the eyes to trick your opponent to strike or block so you can pierce their defenses.

Five Shaolin Ancestors:

(CH) also The Hung Family League or five Elders. The five survivors of the Shaolin Temple burned by the Manchus. Wu Mei, Chi Shan, Bok Mei, Feng Daode and Miao Chian gained prominence as Masters of the Martial Arts. Shaolin Martial Arts became known as Sil Lum in Cantonese, or Shorinji in Japanese. Study centered on the moves and attributes of the Tiger, Dragon, Snake, Leopard, and Crane.

Focus:

(SK) using the mind and body as a single unit for the ultimate in accuracy, power and concentration. Focus is essential to increasing body momentum, timing, speed, and penetration.

Fluidity:

(SK) Relaxed, flowing motion on offense and defense. The mark of a Master Martial Artist.

Forms:

(SK) Diagrams in motion. The combined Offensive and Defensive Motions arranged into dance-like sets required to acquire colored belts in the Shaolin Kempo system that blend the Line and the Circle for the maximum effectiveness. Many Forms incorporated Weapons and Self-Defense movements. Also known as Kata or Keiho (JP).

Freestyle Sparring:

(SK) Non-contact sparring under controlled conditions in United Studios Dojos, Tournaments and Clinics. The first person to score the most effective kicks or punches and receives the most points (3 maximum in under 2 minutes) usually wins.

Gee Sim:

(CH) Shaolin Monk and Master of the Tiger Fist who taught his art in the seaport of Canton, China after the destruction of the Temple at Fukien Province, Gee Sim's innovations helped the development of Shaolin Kempo.

Gempin, Chin:

(JP,SK,CH) See Kumiai-Jutsu. A Chinese mystic and wandering Yamabushi monk, Chin Gen Pinh became a Japanese citizen and changed his name to Gempin. A Master of Chinese Kempo, Gempin taught his grappling art of Kumiai Jutsu and Atemi-Waza (striking techniques) to Ronin (Masterless Samurai). Teacher of Takenouchi, the founder of the first Jujutsu school in Japan. Ronin later founded schools of Jujutsu throughout Japan. Gempin also founded the art of Yawara-Jutsu, a short rod self-defense system on which the Kubaton is based.

Goshin-Jutsu:

(CH,JP) According to legend, a total self-defense art of kicks, hand techniques, staff and spear created by Daruma (also known as Ta Mo, 28th Patriarch of the Buddhist Faith and founder of the Shaolin Temple) to rapidly prepare monks for battle. Goshin-Jutsu was practiced by Yamabushi, Japanese warrior monks who often traveled between Shaolin Temples in China, Formosa, Japan and India. Possibly the basis of Aikido, Ninjustsu and Jujutsu.

Goju-Ryu:

(OK) "Hard, Soft Style." Founded by Chojun Miyagi, who traveled to China's Fukien Province to study with the Masters of Shaolin-inspired arts such as Shaolin Ch'uan Fa, Wing Chun and Pakua Chang Gung-Fu. Miyagi considered Goju-ryu to be synonymous with Chinese Kempo; however, Japanese successors who later modernized Goju-ryu have made the art more linear. He is the first Master to formally introduce Kempo to the mainland United States (see Chojun Miyagi).

Hanshi:

(JP) The senior living Master of a sword school or system.

Hocking (SK) A Shaolin Kempo infighting takedown technique using a simultaneous sweep of the arm and leg.

Hung Family League:

(CH) Also The Five Shaolin Ancestors. The chief resistance movement against the Manchus, founded by the 5 Shaolin Masters who escaped the destruction of the Songshan Shaolin Temple in Hunan (Northern China) in 1736. They set up a new monastery containing 36 chambers or levels of Martial Arts instruction at the village of Chuan Chow in Fukien Province (Southern China) to keep Shaolin Kung-Fu traditions alive and continue political pressure on the Manchus.

Hun Gar Gung-Fu:

(CH) The power of the Tiger and the Crane. Developed by Hung Hei Gune, student of Shaolin Priest Gee Sim, Master of the Tiger Fist, and Fong Youngchun.

Hook:

(SK) Kicks and hand techniques that follow curving, arcing paths.

Hwarang-Do:

(SK) A Korean Martial Art that relies heavily on finger pokes, mind control, spirit tracing and gouging. Outlawed in Korean tournament competitions.

Iai :

(JP) "Swordsmanship." Also Iai-do, "The Sword Way." the art of drawing and cutting quickly with the sword. Also Iai-jutsu, fast- draw sword techniques.

Iron Shirt:

(CH) Also known as Ti Bu Shan, Iron Cloth or Golden Bell Cover. Chi Kung (Internal Power) training that toughens the body and makes the internal organs impervious to blows.

Iron Palm:

(CH) Also known as Red Sand Palm or Iron Sand Palm. The ability of Chinese Masters to break bricks, planks and boulders with a slap. Hand conditioning consists of liniments and herbs in the early stages, and later forging one's hands in a heated urn of iron filings and red sand.

Jamming:

(SK) Crowding your opponent and nullifying their offense. Also pushing an opponent in such a way as to upset their balance.

Jo:

(JP) "Stick Way." Three-, four- and five-foot walking sticks used for close combat, and the main weapon of Jojutsu, stickfighting.

Jujutsu:

(JP) also Jiu-Jutsu, "The Gentle Art." A crude grappling art very similar to Japanese Sumo developed in 230 B.C. from the art of Chikura Kurabe (JP) and Ch'ih Yu-Hsi (CH), where two opponents in a circle engage in head butting with horned helmets. In the 16th century, Jujutsu evolved into an effective art composed of kicks, punches, throws, joint locks, breaks, holds and chokes after exposure to Chinese Masters of Ch'uan Fa (Kempo). See Chin Gempin.

Jing:

(CH) A Chinese Martial Artist with powerful muscles and ligaments developed by energizing his or her body with Chi to its highest potential.

Kajukenbo:

(JP,OK) An offshoot of William Chow's original Kempo system created by Adriano and Joe Emperado in Hawaii. This is a mostly linear style that relies on brute strength and hand conditioning. According to Adriano Emperado, Kajukenbo is not practiced properly "until there's blood on the floor."

Kalarippayat:

(IN) The empty-hand art of the Kshatriya warrior caste developed to its highest potential in 4 A.D. Many believe it is the forerunner of Shaolin Kempo as introduced by Ta Mo. Students practiced in Kalaris, formal training halls, bowing before entering. Study included 12 Kata-like fighting sequence dances, kicks, hand strikes and grappling. Masters could send damaging Prana, or internal energy, into 108 pressure points on the human body.

Kama:

(OK) A razor-sharp sickle used to cut grain and defend against Samurai in close combat situations. Especially deadly when used in pairs and twirled by strings attached to the handles.

Kamasugari:

(OK) Essentially a Kama with a weighted Cord/ Chain used by Okinawan farmers to disarm Samurai swordsmen at long range.

Karate:

(JP,OK) also Kara-te. “China hand” or “Empty Hand.” Karate is based on Linear/Circular Kempo techniques that Chinese Masters from Taiwan brought to Okinawa around 1393. Oral history points to “36 Chinese families” spreading Ch’uan Fa (Kempo) throughout the Okinawan Islands. At that time Kara-te meant “China Hand.” The Japanese wanted to erase the allegiance Okinawan Masters gave to Chinese Kempo Masters, so they changed the Kanji ideograph “Kara” from “China” to “Empty.”

Karate Kempo:

(OK) The term Okinawans use to describe their full-contact style of Kempo. One of the foremost exponents of Karate Kempo was Choki Motobu, Okinawa’s fiercest fighter. Motobu influenced many Kempo instructors who, in turn, influenced our art of Shaolin Kempo. A non-traditionalist, Motobu practiced only one Kata. Motobu once toured America for a year, challenging more than 100 wrestlers and boxers to prove the effectiveness of his art – none lasted three minutes. American boxing officials were so enraged they arranged to permanently deny Motobu a visa so he could never return to America. In 1924, he stunned the world by defeating the Russian heavy-weight boxing champion, returning to Okinawa undefeated.

Karma:

(CH,JP,IN) The Buddhist/Hindu law of Cause and Effect.

Kata:

(JP) The Karate style of Forms practiced. All motions are linear, following diagrams resembling the letters T, X and H. Based on layouts of Japanese gardens to conform with the laws of nature.

Keibo:

(JP) A black metal telescopic or fixed baton developed by Japanese Police, able to spring out, stun an attacker or whip like a night stick. Illegal in many U.S. States.

Kempo or Kenpo:

(CH,OK,JP,SK) “Law of the Fist” or “Fist Method.” Also Ken-to and Kem-po. The base style we practice at United Studios of Self Defense. Kempo or Kenpo are both correct spellings, each with their own roots.

Kento:

(JP,OK) “Fist Fighting.” An ancient term Okinawans used to describe Chinese Ch’uan Shu (Shaolin) Kempo from Taiwan.

Ki:

(JP) “Air, Breath, Spirit.” Japanese definition of Internal Energy, as in Chinese Chi. While the Chinese believe that Chi should be stored in the joints and muscles in a relaxed manner to be used in emergencies, the Japanese believe Ki to result from deep breathing and sharp expulsion of air from the diaphragm to propel force.

Kiai:

(JP) “Spirit Meeting.” A loud shout that uses breath and focus to increase Inner Strength, Japanese style. (See Ki).

Kick Boxing:

(USA) Full-contact sport Karate that combines Western boxing with Karate kicks. Developed from Thai Boxing (Muay Thai), but does not allow elbow techniques, head butts or kicks below the waist. The popularity of Kick Boxing in America has declined these past few years due to public disinterest, lack of organization and meager prize money or “purses” offered to fighters.

Kobudo:

(OK) The weapons arts of the Bo, Kama, Sai, Nunchaku and Tonfa developed by Okinawan farmers from simple farm tools (to better disguise them in the field) to battle the oppression of the Satsuma Clan Samurai and a ban on all weapons. The Okinawans kept Kobudo from the Japanese for more than 300 years, introducing these weapons to Japan in the late 1940s

Kosho-Ryu Kempo:

(SK,JP) “Old Pine Tree Style.” A very linear

Japanese fighting art developed by Shaolin-inspired Shinto Priest Kosho in 1560, who received his knowledge from a Japanese Master of Shorinji (Shaolin) Kempo. One of the many foundations of the art of Shaolin Kempo as we practice it today.

Kosokun:

(CH) A Chinese monk who brought Shaolin Kempo to Japan in the late 1800s. The Japanese deported him because his Kempo was so successful and superior to existing Japanese Martial Arts. Kosokun decided to fragment his Kempo style to prevent the Japanese from copying it. In Okinawa, Kosokun taught only fist techniques. In Taiwan, only thrusting with the fingers. In China and the Southern Islands beyond Taiwan, he taught only hand and foot fighting.

Kozuka:

(JP) A slim stiletto throwing knife that fits into a sheath on a Katana (long sword) scabbard near the hand guard.

Kubaton:

(JP) A plastic, wood or metal rod about 5” in length used to strike pressure points. Developed by Tak Kubota, the Kubaton is derived from the ancient art of Yawara-Jutsu it was developed by Chinese Kempo Master Chin Gempin.

Kimiai Jutsu:

(JP) see Chin Gempin. “The Tackling Art.” The personal grappling, kicking and open-hand striking style of 16th century Chinese Kempo Master Chin Gempin. Many Japanese today credit Master Gempin with spurring the progress of Jujutsu, Aiki-Jutsu, Judo and Yawara-Jutsu.

Kumite:

(JP) Sparring with or without protective equipment. Also Kumite-Sutemi, an empty-hand duel or fight of death.

Kung-Fu:

(CH) “Skill, Time, Task.” Not a fighting style or system, but a measure of individual skill in any endeavor. Also, how a person devotes themselves to a specific task. “He’s a Kung-Fu teacher, a Kung-Fu salesman,” etc. Pronounced Kung-Fu (Mandarin in the North) and Gung-Fu (Cantonese in the South).

Kun-Tao:

(CH,SEA) also Kun-Tow. “The Head of the Fist Way.” An offshoot of Chinese Kempo popular in Southeast Asia. A circular, “hard/soft” fighting art, classes consist of drilling in punches and kicks for hours in low horse stances. Many Kun-Tao adepts train in Karate and Judo to make Kun-Tao more effective.

Kshatriya:

(IN) A royal caste of East Indian Brahman warriors known for their skill with the sword, spear, staff and empty-hand combat. Ta Mo, who introduced the Martial Arts to the Shaolin Temple, was a Prince of this royal line.

Kuen-Po (SK,CH) Around 1100 A.D., Chinese historian Chan Heung recorded Choy Li Fut’s 138 forms in the ‘Kuen Po,’ or Manual of Fist Work. This is the first recorded mention of the term Kempo (‘Fist Law’) in connection with the Shaolin arts.

Kwoon:

(CH) Chinese Martial Arts training hall.

Kyu:

(JP) “Grade” or “Position.” United Studios recognizes 3 Kyus or grades at Brown Belt level. 1 Kyu is the highest rank before earning a 1st degree Black Belt. At 3rd Kyu, the Brown Belt receives 1 stripe; at 2nd Kyu, 2 stripes; at 1st Kyu, 3 stripes.

Lima Lama:

(SK, CH) “Hand Wisdom.” A Kempo style highly influenced by the indigenous Martial Arts of Hawaii and Polynesia. Leans heavily on animal styles, bladed weapons and clawing techniques. Has a small following in Hawaii and Mexico.

Linear:

(JP) or Line Systems. Purely physical strength moves that follow a straight line. Linear Systems such as Korean Tae Kwon Do and Japanese Shotokan depend more on impractical “one punch, one kick” solutions in self-defense situations. They will stand in the way of blows and take punishment “to give as well as they get.” In Shaolin Kempo, we blend the line and the circle to give us limitless combinations on offense and defense, avoid getting hit, yet hit with maximum power.

Lines of Attack:

(SK) Based on Air Warfare. How you angle against and opponent during attacks and counter-attacks. Most lines of attack take place as the numbers on a clock – 3, 6, 9 and 12 o'clock are the most common lines of attack.

Locks:

(SK) Joint immobilizations leading to joint breaks or joint dislocations.

Lohan Hall:

(CH) Also known as Priest-Scholar Hall and Den of Wooden Men. Located at the Monastery at the Fukien Province. The supreme test of a Shaolin priest's fighting ability. A phalanx of 108 mechanical wooden dummies armed with knives, spears and clubs triggered by the priest's movements. If the priest survived, he had to

make his way through an opening blocked by a large copper urn containing red-hot incense. Gripping the urn in his forearms, the student had to slide the urn to his right to create an exit. In the process, he branded his forearms with the badges of the Shaolin Master, the Dragon and Tiger.

Ma Linger:

(CH) The traitor monk and Manchu spy responsible for burning and destroying the Songshan Shaolin Temple in 1736. Ranked 7th among the Temple's 128 warrior monks. Only 5 elders survived the destruction.

Mitose, James Masayoshi:

(JP,USA) Japanese name Kenpo Sai Kosho. Hawaiian of Japanese ancestry who established the first public school of Kenpo JuJutsu, The Official Self-Defense Club of Honolulu, in 1942. A direct descendent of the family who inherited the pure Kosho-Ryu Kempo art developed in 1560 by the Buddhist priest Kosho, and secret student of Okinawan Master Choki Motobu. Created eternal confusion by interchanging the terms Kenpo/Kempo, a mistake he regretted until his death in 1981. In later years, Mitose discarded the heavy Shaolin Ch'uan Fa influence on his art for more linear motions almost devoid of circular movement to pay homage to his Japanese ancestry. By today's standards of modern Shaolin Kempo, Mitose's art is stiff and robotic.

Miyagi, Chojun:

(OK) The founder of Okinawan Goju-Ryu Karate and student of Chinese Kempo Grandmaster Kanju Toonda, Miyagi was the first to formally introduce Kempo Karate to the Continental United States. In 1934, Miyagi came to Hawaii and taught pure Kempo (Ch'uan Fa) Karate to more than 100 students for an eight-month period on the island of Kauai. He used the term Kempo Karate because he didn't want to encounter resistance from Hawaii's large Chinese population, who kept Ch'uan Fa (Kempo) secret. He also wanted to blend more Chinese Kempo into his Okinawan Karate system, "to use the more profound Chinese knowledge to improve and unify Karate." Chojun Miyagi is the root ancestor of the fictional Mr. Miyagi of the "Karate Kid" film series.

Nei Kung:

(CH) Using Chi, or Internal Power, for fighting purposes.

Nei Juang:

(CH) Internal Strength developed by harnessing and directing Chi, the electromagnetic energy that powers your bodily function.

Ninja;

(CH,JP) See Ninjutsu and Yamabushi. The first Ninja were actually Shaolin priests known as Seng Bing, or ones possessed of "Perseverance Beyond Belief." Many Shaolin priests excelled in guerrilla warfare tactics. They were the first to use blinding powders, smoke bombs, booby traps and hidden weapons. Today, many Chinese still believe Shaolin priests can walk through walls. Shaolin traditions stressed Invisibility and Psychological warfare, whereas Japanese Ninja were recruited from the lowest levels of society to become synonymous with bloodshed and assassination without honor.

Ninjutsu :

(CH,JP,SK) “The Art of Stealing In.” An art of infiltration and assassination influenced by Chinese military science and Shaolin- trained Yamabushi who practiced Tibetan Mikkyo Buddhism, a mind control system used to achieve supernatural powers. Ninja comprised the lowest stratum of Japanese society. They were often maimed and tortured when captured.

Noi Cun:

(CH) Breaking or moving objects at a distance with Chi, or Internal Power alone.

Northern Kung-Fu Styles:

(CH) Styles developed in China’s Northern Provinces that place a strong emphasis on high, spinning “Tornado” kicks, ground-fighting, and development of Inner Strength. In particular, the Dragon and Shantung Black Tiger systems developed due to the superior leg and hip strength possessed by taller, larger Northern Chinese who live and work in rugged mountain regions.

Nunchaku:

(OK) The traditional weapon is two sticks 14” in length each connected by horse hair cord, nylon cord or chain used to thresh grain. Can deliver 1,600 pounds of pressure at point of impact. Illegal in many states.

Obi:

(JP) “Belt.” The traditional 1 ¾” cotton belt wrapped twice around the body and tied in a double square knot. Only Masters or Grandmasters (above 7th Degree Black Belt) may wear 2” wide belts.

Okinawa-Te:

(OK) Hard, Linear Karate Style also known as “Okinawan Hand.” At advanced levels, students learned more circular Shaolin animal forms, specifically the Tiger, Crane, Butterfly, Eagle, Bear and Snake.

Pankration:

(GR,IN) A brutal, 3,000 year-old form of boxing, kicking and grappling brought to India by Alexander the Great in 4 B.C. Actually Asian Martial Arts developed in Greece more than 3,500 years ago and filtered into India to create the Karate-like art of Vajramushti Yudda. In both arts fighters wore Cestus, leaded hand thongs loaded with lead and iron. Greek legends speak highly of Pankration boxer Hippomarchos of Eleia. He used spiked Cestus to kill more than 1,000 worthy opponents in his lifetime. More remarkable, no opponent ever succeeded in hitting him.

Pao Jaco:

(CH) “The First Buddha.” or first teacher of Buddhism recognized by the Chinese who reputedly lived to the age of 150. In 377 A.D. , Emperor Wei built the Shaolin Temple on Shao Shih Mountain of Teng Fon Hsien, Hunan Province for Pao Jaco solely for preaching and worship. No Martial Arts training occurred here until Ta Mo arrived sometime between 479-520 A.D.

Parries:

(SK) Closely related to Chi So, “Holding Without Grabbing.” Making light contact with an opponent’s arms and legs to redirect them. Riding the force of your opponent’s strike.

Penetration:

(SK) How you control or blast through an opponent’s defenses. Also, how hard you strike an opponent’s vital points to create the proper effect or reaction.

Pinan:

(SK,JP) “Peaceful Mind.” One of the five numbered Pinan forms of Shaolin Kempo, all defending against multiple attackers. In Japan, Pinans are short, linear forms used for building strength.

Pinch:

(SK) Painful twists of joints and nerve centers in the arms, thighs and torso. Useful in breaking holds and grabs.

Praying Mantis:

(CH) Also known as 7-Star Praying Mantis. Developed by Shaolin Kung-Fu stylist Wong Long, it merges the clawing, trapping techniques of the Praying Mantis and the footwork of the Monkey.

Pressure Point:

(SK) also Cavities. The 108 points on the human body that correspond to Acupuncture Points and Meridians where bone, nerve and veins/arteries cross. 36 are lethal, 72 are painful.

Principles:

(SK) The philosophy and mechanics of proven techniques. Techniques cannot work unless they have underlying rational Principles. Otherwise, you have ineffective techniques that are more theory than action.

Pulling:

(SK) Holding to bring an opponent into proper striking range. Also, your ability to control punches, strikes and throws so as not to harm a training partner.

Range:

(SK) The most effective hitting and closing distance.

Rank:

(SK,JP) Black Belt ranks traditionally progress from 1 to 10. They are Shodan, Nidan, Sandan, Yodan (or Yondan), Godan, Rokudan, Shichidan, Hachidan, Kudan and Judan. In the United Studios system, students achieve rank at Yellow through Black Belt; White, Yellow, Orange, Purple, Blue, Blue Stripe, Green, Green Stripe, Brown (see Kyu) and Black.

Ryu:

(JP) "The School of . . ." Also Hombu, "Headquarters." Mostly used in relation to Japanese Schools of the Sword.

Sai:

(OK) "Trident." Also Nunte. A pronged short sword with a sharpened tip about 21" in length. Once used to trap and break swords, or thrown to pin a swordsman's foot to the ground. Strikes went to the eyes, throat and neck. Okinawan farmers usually carried three Sai, two in the front belt and one at the small of the back for surprise attacks. Most Sai today are blunted for use in Martial Arts practice. Nunte are Sai with prongs facing in opposite directions so it can be attached to a Bo staff to create an emergency spear.

Sakugawa:

(CH,SK,OK) An Okinawan who left to study with Chinese Kempo Masters in 1724. Reappeared in Shuri, Okinawa years later, demonstrating advanced Shaolin Kempo techniques that attracted hundreds of pupils. Sakugawa's success and influence inspired the Okinawans to stylize their arts under the "Karate" banner (although he taught pure Chinese Kempo or Ch'uan Fa) the Japanese later copied.

Salutation:

(CH,SK,OK) Secret hand signals used by ancient Chinese Masters to recognize fellow “brothers” or students of the Martial Arts. At United Studios we use the left open palm over right closed fist (covering the knuckles conceals any aggression) salutation performed with a simultaneous leg crossover. The Salutation is required when entering a United Studios Dojo or when first addressing a Senior or Instructor. The closed right fist signifies Yang, or hard style, while the open left hand signifies Yin, or soft style. Many Chinese styles use open palm Salutations. The United Studios Salutation has much in common with those used by Okinawan Kempo Masters to initiate self-defense combat.

Samurai:

(JP) A military man. Derived from the term Saburai, or “those who serve inclose attendance to nobility.”

Sampai:

(CH,SK) “Second in Command.” Senior student or Instructor who serves a Chief Instructor as a model or illustrator of technique.

Sanchin:

(JP,SK) “Forceful Breathing.” The Japanese method of deep breathing that tenses the muscles and makes them able to absorb blows without harm.

Sanfeng, Chang:

(CH) A Sung Dynasty scholar and the most impressive Master ever produced by a Shaolin Temple. His superior physical and mental abilities allowed him to graduate from the Temple a full-fledged

Master in less than two years. Chang Sanfeng started a monastery in Hubei’s Wu Tang Mountains. Here he created Wu Tang Martial Arts, merging the hard Shaolin Arts with the mystical Chi Kung Arts. This led to the creation of Tai Chi Ch’uan, “The Grand Ultimate Art,” of which Chang Sanfeng is the acknowledged founder.

Sensei:

(JP) “Teacher.” An instructor of Martial Arts. The proper way to address a Chief Instructor of a United Studios of Self Defense dojo.

Seppuku:

(JP) Ritual suicide of the Samurai or person dishonored beyond reparation. Those who use the common term Hari-Kari are considered rude. Women would commit Jigai, the severing of the artery with a small Kozuka knife.

Shantung Black Tiger:

(SK,CH) A Shaolin Kempo-inspired fighting art developed to defend against multiple opponents on rocky terrain. Created in China's Northern Hunan Province, it is the basis of Kun-Tao, another Kempo-inspired fighting art of Southeast Asia. A mainly soft, Internal Style that relies on acrobatic movement with rapid-fire punches and high wheel kicks.

Shaolin:

(CH) also Shao Lin or Shao Lum, meaning "young (Pine Tree) Forest." Actually referring to resilience, as a young forest of saplings resists high winds and rebounds with force. This is the essence of Shaolin Kempo – not to meet an opponent's force with force, but to bend slightly and spring back even stronger.

Shaolin Ch'uan Fa:

(CH) The Shaolin five Animal Style as practiced by the Monks of the Temple in Fukien Province, later spread through China by the five Shaolin Elders. Also known as Sil Lum Kung Fu, Chinese Kenpo and Shaolin Kempo in China. In Japan it is Shorinji Kempo.

Shaolin Monastery:

(CH,SK) The Shaolin Temple of Songshan in Hunan Province (420-520 A.D.) was the most famous and powerful Martial Arts teaching center of its time. Here lived The Glorious 108 Fighting Monks known as Seng Bing, or Priest Soldiers. In the Tang Dynasty, only Shaolin Temples and the Chinese Emperor were permitted to have their own complete Martial Arts System.

Shihan:

(JP) "A model for all the rest." The highest honor a Martial Arts Master can receive in a lifetime. Bestowed on United Studios founder Charles Mattera on April 3, 1993 by a Grandmaster member of The World Council of Sokes.

Shinai:

(JP) Flexible bamboo swords used by Kendo (Japanese Fencing) practitioners.

Shorinji:

(JP) The Japanese term for Shaolin.

Shuriken:

(JP) also Shaken. "Throwing Stars." Metal darts and knives developed by Chinese Vagabonds, the forerunners of the Ninja, to harass and slow an enemy in pursuit. An ineffective weapon unless coated with poison, possession of Shuriken is illegal in many states.

Sifu:

(CH) A Chinese word for a skilled Kung-Fu teacher. Sifu has three meanings: Master, teacher, father. Also, Simu, a female Kung- Fu teacher.

Sil Lum Kung Fu:

(CH) Also Shaolin five Animal Kung Fu. Shaolin monks Gok Yuen, Lee Sau and Bak Juk Fung enlarged the 'Lohan 18 Hands' to 170 movements to make Sil Lum (Shaolin) Kung Fu, which demands a Mastery of one of the five animal styles and 108 weapons.

Shionja:

(OK) An Okinawan Ch'uan Fa (Kempo) Master who, along with his Chinese friend Kushanku, returned to Okinawa from China in 1784 to spread their new style of Chinese Kempo. They succeeded in creating so many Kempo students that Japanese authorities could not stop the spread of the art. Also connected with the mysterious "36 Chinese Families" who settled in Okinawa and made Kempo Okinawa's leading Martial Art.

Soke:

(JP,CH,KOR) "Founder of a Martial System." The highest ranking status a Master can attain in a lifetime. Usually reserved for those who create an internationally renowned Martial Arts system. At present, only 22 certified Soke exist, many belonging to The World Council of Sokes, a governing body comprised of Soke of many Asian-based systems. Soke is derived from the Japanese phrase for "is that so?", a play on words to denote skepticism when people claim to be Soke.

Stance:

(SK) The many ways to stand and maintain your balance during Martial Arts practice. The Horse Stance is the King of all Martial Arts stances.

Standing or Ground Submission:

(SK) Causing an opponent to “cry uncle!” and give up the fight whether they are standing or they are on the ground. Usually accomplished by locking a bone joint and applying painful pressure as if to threaten a break.

Style:

(SK) A term used loosely to describe a variety of Martial Arts systems. In Shaolin Kempo, style refers to a student’s expression of requirements of the system used by United Studios of Self Defense. Since no one moves or fights alike, each creates his or her own style within Shaolin Kempo, without changing the art’s time-proven methods.

Ta Mo:

(CH) Also known as Da Mo (CH), Sardilli (IN), Bodhidharma (IN) and Daruma Daishi (JP). Prince of a small tribe in Southern India who became a warrior priest and 28th Patriarch of the Buddhist faith. Ta Mo systemized the teaching and practice of Asian Martial Arts, setting the groundwork for the development of Shaolin Kempo. Founder of the Shaolin Temple in China’s Fukien Province. Ta Mo died in 539 A.D.

Tae Kwon Do:

(KOR) A hybrid karate system developed in the late 1940s. Mainly a high kicking tournament style that is more flash than power and focus. Because no emphasis is placed on hand techniques and teaching is based on high, flying kicks, many Americans find it unsuitable for realistic self-defense, since no emphasis is placed on hand or grappling techniques. Tae Kwon Do was refused full medal status at the 1990 Seoul Olympic Games.

Tai Chi Ch’uan:

(CH) Chinese Calisthenics, “The Grand Ultimate Art.” Created by Shaolin monk Chang Sanfeng as a combat art after seeing a snake defeat a hawk. This internal Martial Art was hidden from American view until 1957, when T.C. Lee, a naturalized citizen from China, gave the first public demonstration of Tai Chi Ch’uan in San Francisco. It is now practiced to improve health, circulation and flexibility. United Studios offers rank programs in Tai Chi Ch’uan.

Takenouchi:

(JP) Founder of the first Ryu, or school of Jujutsu, around 1532. The Style more resembled Combat Sumo until Takenouchi met a Yamabushi (“Ascetic Hermit”), possibly Chinese Kempo Master Chin Gempin, who taught him 5 “arresting techniques” and a short rod method, possibly Yawara-Jutsu.

Takedown:

(SK) Bringing an opponent down without actually throwing them. A finesse move performed without lifting or pushing. If you apply a wrist hold to bring an opponent to his knees, it’s a takedown.

Tang Soo Do:

(KOR) “The Way of China Hands.” A Shaolin-based self-defense art style that is the basis of Tae Kwon Do. Tae Kwon Do and Tang Soo Do stylists in Korea often engage in bloody battles to decide which is the “National Art” of Korea. At present, Tang Soo Do as a style is being hounded out of existence by Tae Kwon Do powers because Tang Soo Do owes its allegiance to Chinese Kempo, thus the Tang (China Hands).

Tanto:

(JP) Japanese dagger with a special tip designed to pierce steel armor.

Tatami:

(JP) A bamboo or vinyl mat used as flooring or for sleeping outdoors. In Japan, any mat four feet wide and six feet long used as a method of measurement; i.e., a 10 Tatami apartment.

Te:

(CH,OK) An Okinawan term for “Hand.” Before the Japanese created the term Karate to destroy the Chinese influence on Martial Arts, the art was referred to as Okinawa-te, an art greatly influenced by Chinese Kempo Masters.

Throw:

(SK) A throw is a lifting Takedown where one or both of the opponent’s legs leave the ground.

Tonfa:

(OK) also Tui-Fa (CH). The oak handle of a millstone grinder used by Okinawan farmers to shield the forearms against sword and spear strikes. The model for the modern police baton, the PR-24.

Tode:

(OK) A crude form of Okinawan combat taught to farmers for use in their fight against tyrants and invaders. A mixed bag of Asian arts based on conditioning the body's natural weapons and linear power strikes to penetrate Samurai armor via "One Punch, One Kill." Later refined into the art of Okinawa-te and Karate Kempo.

Transition:

(SK) Steps between movements, or flowing from one art or animal style to another.

Trapping:

(SK) Similar to Catching or Grabbing. The highest level of this art is the ability to immobilize two targets (Arm & Hair Grab) simultaneously as the opponent is still moving.

Uechi-Ryu:

(JP,CH) A fluid Karate style named for founder Kanbum Uechi, who traveled to China in 1901 to study Ch'uan Fa (kempo) and returned many years later to establish his art in Okinawa.

Ukemi:

(JP) Art of falling properly.

Vital Points:

(SK) Nerve clusters of the human body closest to the surface and most susceptible to blows. This allows smaller people to defeat larger ones.

Wai Juang:

(CH) External, Muscular Strength.

White Hair, White Eyebrow Kung-Fu:

(CH) also Bok Mei Pai. One of the 5 Shaolin ancestors. A Master of the Poison Hand, or Dim Mak, death touch. Bok Mei killed or injured many Shaolin students. His art was banned by the Shaolin Elders. He left the Temple in Fukien Province and joined forces with Shaolin Master Chang San-feng.

Wing Chun:

(CH) “Beautiful Spring Time.” Buddhist nun Ng Mei created the infighting art of Wing Chun after seeing Shaolin monks practicing hard style Kung-Fu. Unable to match male strength, she borrowed techniques from a Tiger-Crane set of Hung Gar Gung-Fu, low kicks and straight “blast” punches. Ng Mei later witnessed a battle between a crane and a fox and refined the art even further. Bruce Lee’s base style.

World Council of Sokes:

(JP,CH,KOR) The governing body of world-renowned Grandmasters who hold the title of Soke, or founder of a major Martial Arts system. Only 22 legitimate Soke exist today.

Wu Shu:

(CH) Also Wu Su. The Mandarin expression of Kuo- Shu, “National Martial Arts.” The sum total of all Chinese Martial Arts since the first mention of the term Wu Shu by Huang-Di in 267 B.C.

Yamabushi:

(CH,SK,JP) Shaolin renegades known by the term “vagabonds” who developed mystical powers through the practice of Tibetan-inspired Mikkyo Buddhism at a monastery on China’s Mt. T’ien T’ai. These Japanese Buddhist monks honored Ta Mo, or Daruma Daishi, as their spiritual father. Many Chinese Kempo Masters lived in Japan’s Shorinji (Shaolin) Temple on the slopes of Mt. Hiei near Kyoto. Some became wandering “Ascetic Hermits” or Yamabushi who formed the basis of Jujutsu or Ninjustsu in Japan.

Yang :

(CH) In Chinese philosophy, the active, positive, masculine polarity. In Chinese medicine Yang refers to overheated, overactive and excessive. Cannot work unless in a balanced relationship with Yin (see below).

Yari:

(JP) The Spear. Also Yari-Jutsu, “Art of the Spear.” The King of Japanese battlefield weapons. A Japanese Spear soldier would receive three times the pay of a Japanese swordsman.

Yawara-Jutsu:

(JP) The short rod nerve-striking system on which the modern Kubaton is based. Originated by Chinese Kempo Master Chin Gempin and adapted by many Jujutsu stylists for street self-defense.

Yin:

(CH) The passive, negative, feminine polarity. In Chinese medicine Yin means deficient. Yin energies control the heart, lungs, spleen, liver and kidneys.

Yubi:

(JP) Thumb blows and pokes to pressure points to escape holds and grabs.

Zen:

(JP) Also known as Charn in China. Chinese form of Mahayana Buddhism, which states that wisdom can be achieved through meditation, self-contemplation and intuition. Adepts learn to create a mental state of Mu, nothingness, to achieve Nirvana, perfect enlightenment.

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