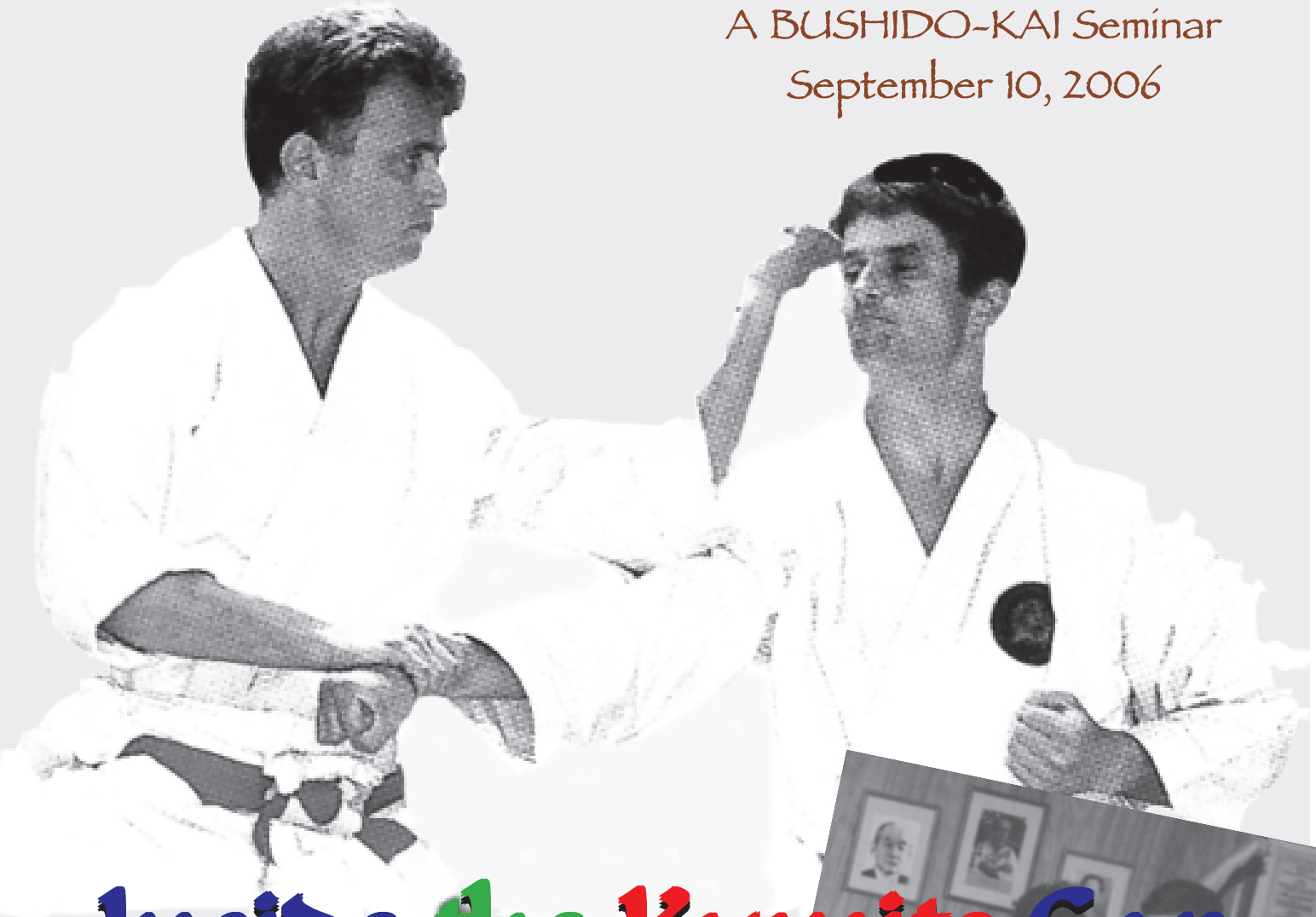


A BUSHIDO-KAI Seminar
September 10, 2006



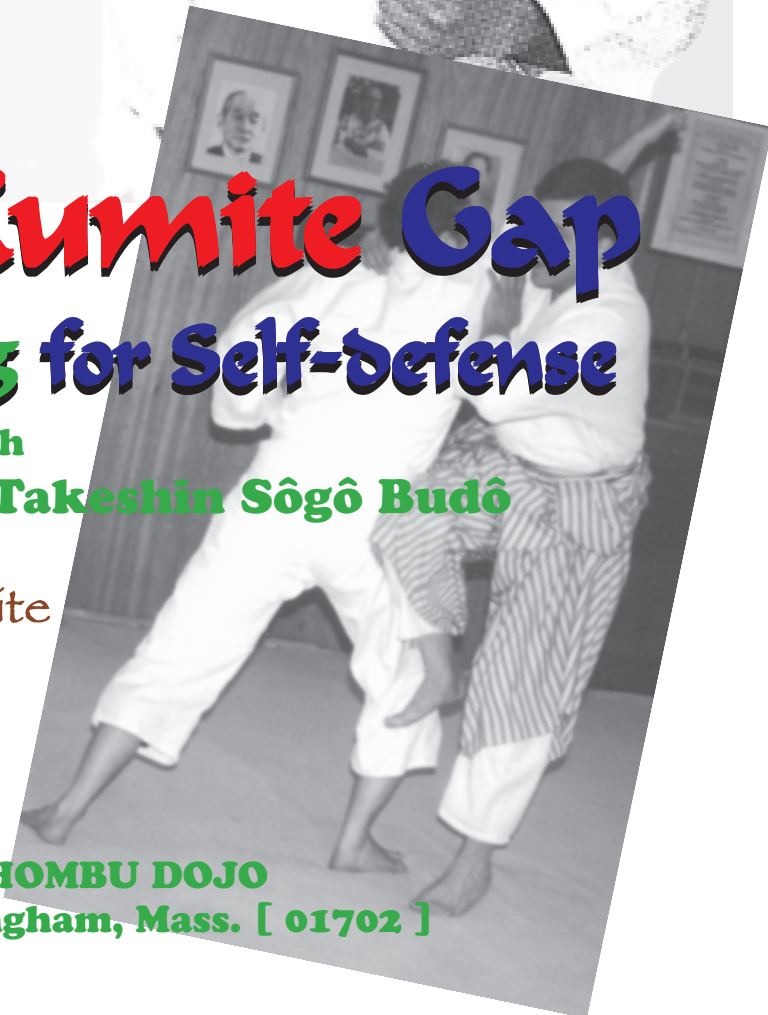
Inside the Kumite Gap Karate In-fighting for Self-defense

with
Shihan Tony Annesi, Takeshin Sôgô Budô

Takeshin Karate Sandan Kumite

NOTES

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Inside the KUMITE Gap

INTRODUCTION

(1) Sparring distance is not fighting distance. In a real fight, in-fighting is more likely than comfortable sparring distance;

(2) you may choose to in-fight OR your opponent may choose to in-fight OR you may simply find yourself in an in-fighting situation;

(3) while in-fighting you have three choices: dominate, take the opponent down, or get away. There is no feeling out the opponent or trying a combination to see if he goes for it.

Grappling is an important but separate subject. Our subject is standing in-fighting. I have divided standing in-fighting into four sub-topics: Closing, Transition, In-close Skills, and Complementary Skills.

I. CLOSING

1. DISTANCING (*Ma-ai*)

Different fighters prefer different distances. The long interval (*toma*) is used by kickers. The “normal” interval (*nami-ma*) is used in most tournament sparring. The short-interval (*chika-ma*) is used by boxers. Grappling interval (*tori-ma*) is obviously used by throwers and grapplers.

Fights are fluid: one distance may progress to the other. Our emphasis will be Chika-ma (short interval) and Tori-ma (grappling interval). We will assume, however, that Nami-ma is the starting point.

There are basically 3 methods of closing toward in-fighting: Drawing, Attacking, and a combination of both.

A. DRAWING TACTICS (*Hiki-no-heiho*)

You bring the opponent to you in the following ways:

- (1) intentionally but subtly let your guard down**
- (2) get slightly too close without a clear intention to attack**
- (3) fade the upper body back as if withdrawing from the opponent’s intention**
- (4) throw a weak blow (or one that is short of target)**
- (5) begin an attack then return to starting position with lagging intensity.

B. ATTACKING or LUNGING TACTICS (*Seme-no-heiho/Tosshin-no-heiho*)

You go to the opponent in the following ways:

- (1) use a high fake, then sweep the opponent’s lead leg while closing
- (2) use a low kicking or sweeping fake then grab the opponent’s lead arm while closing
- (3) attack during the opponent’s initial movement**
- (4) attack during the opponent’s retaliation**

C. COMBINING TACTICS (*Awase-no-heiho*)

To attack either during the opponent’s initial or retaliatory movement (~~B3 & B4~~ above), apply the first four drawing methods (section A, above in **bold**).

D. FOOTWORK (*Ashi-waza*)

If you draw the opponent to you, you do not want to be in his way. Consider the following illustration from a “closed stance configuration” when drawing the opponent to you (section A).

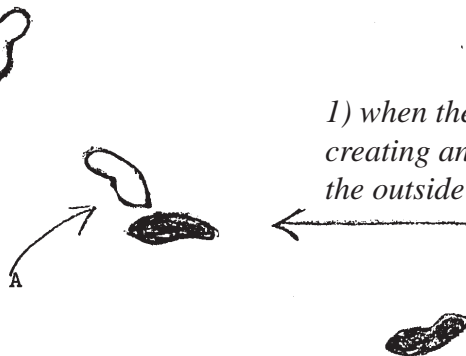
ASHI-WAZA

CLOSING FOOTWORK
when drawing
opponent
to you

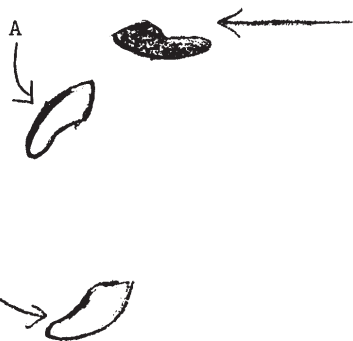


You are white footed.

1) when the opponent steps in creating an open stance, move to the outside forward foot first.

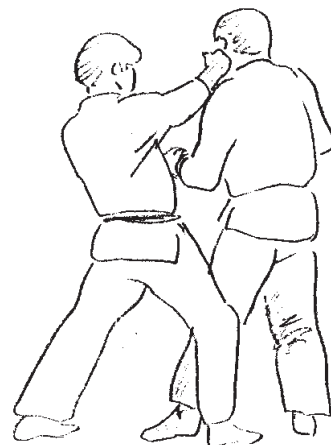
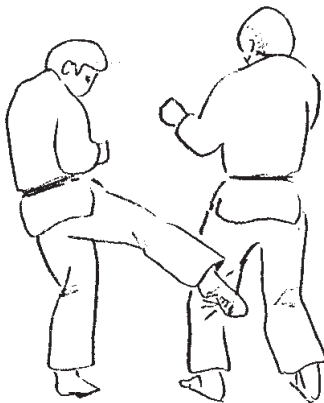
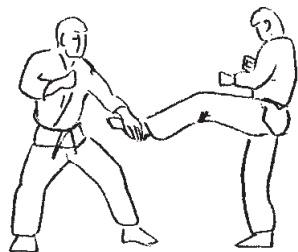


2) when the opponent slides in maintaining a closed stance, move to the outside forward foot first.



Sample CLOSING TECHNIQUES
while lunging or attacking





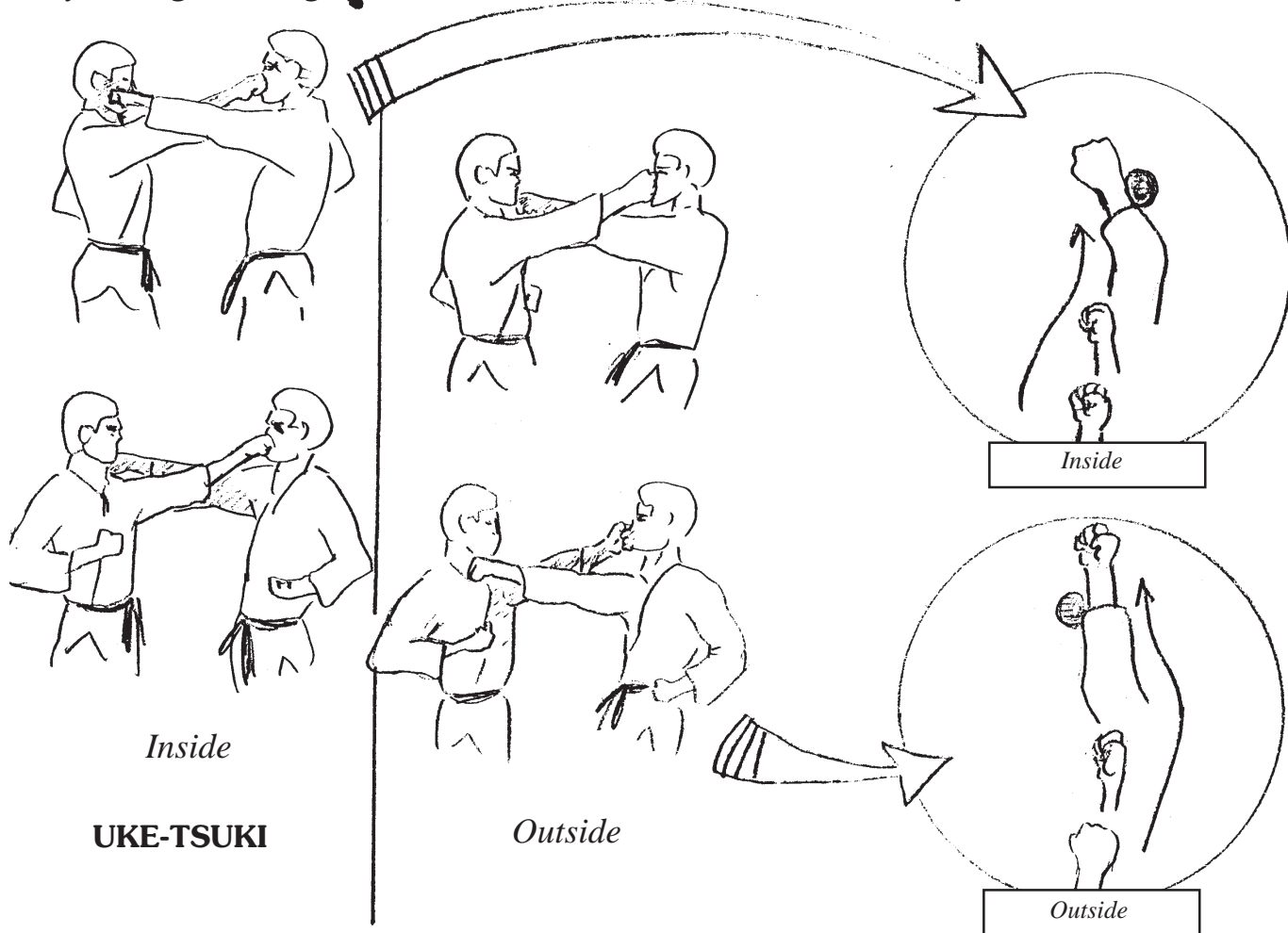
**Sample
CLOSING TECHNIQUES
while lunging or attacking**

II. TRANSITION FROM CLOSING TO IN-CLOSE SKILLS

In your transition to Chika-ma (short interval), you may have to employ skills that will allow you to get further in or to escape. They are Receiving Thrusts, Modified Receptions, Checking Hands and Trapping hands.

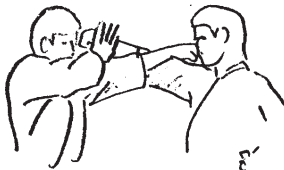
1. RECEIVING THRUSTS (*Uke Tsuki*) & SIMULTANEOUS RECEIVE AND STRIKE (*Dojisei no uke-ate*)

These can be done from the inside or outside of the opponent's punch. they are most commonly used against a high punch but can be used against middle and low punches. (See below.)

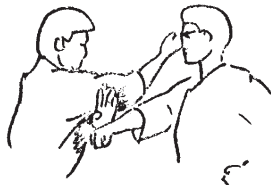




DOJISEI-NO-UKE-ATE

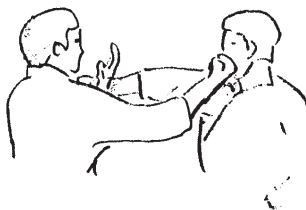


JŌDAN



CHŪDAN

GEDAN

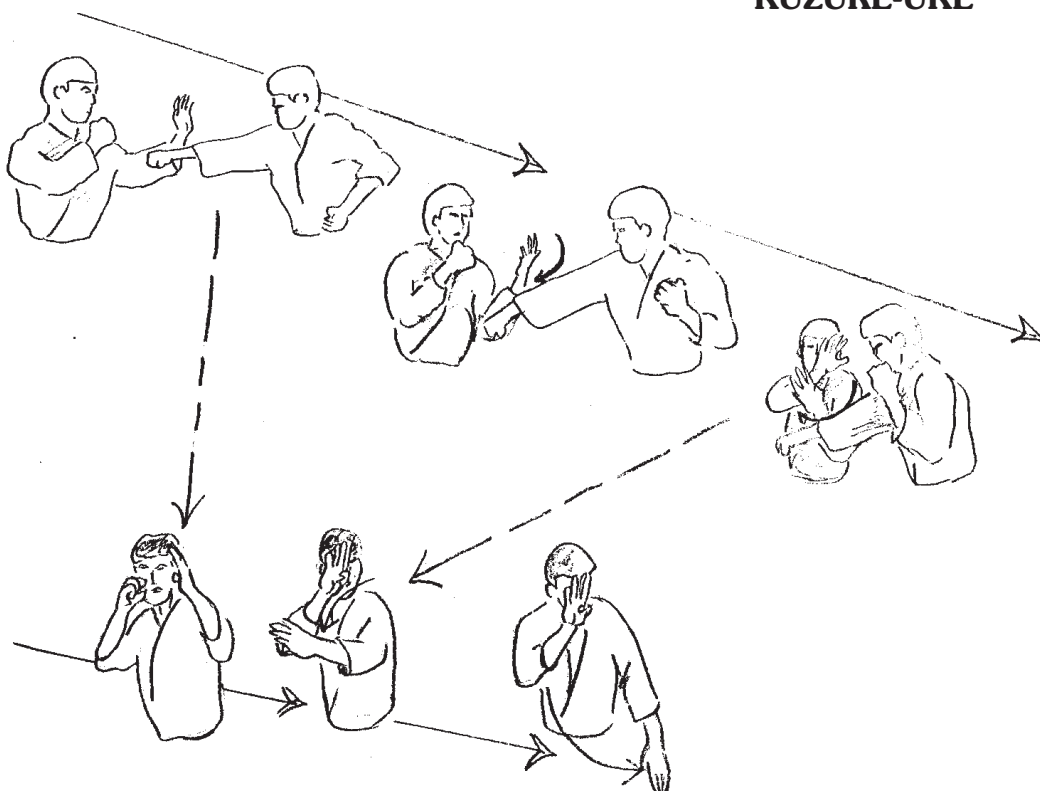


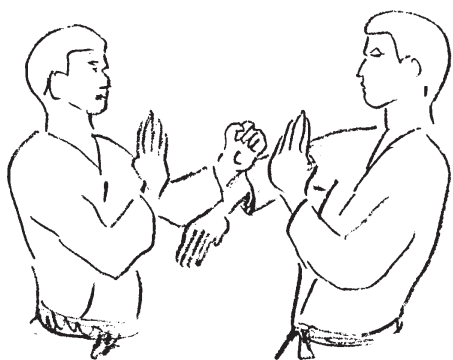
2. MODIFIED BLOCKS (*Kuzure-uke*)

These help to off-balance uke while closing. The examples are from common Shuri-style basics. Note however, they are all modifications of Mawashi-uke (used by Naha-stylists).

Note: if an opponent's punch covers your forearm so that you cannot apply kuzure-uke, use the elbow up block (*age-empi uke*) from Heian Sandan.

KUZURE-UKE





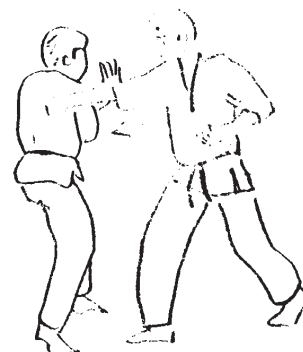
AGE EMPI UKE



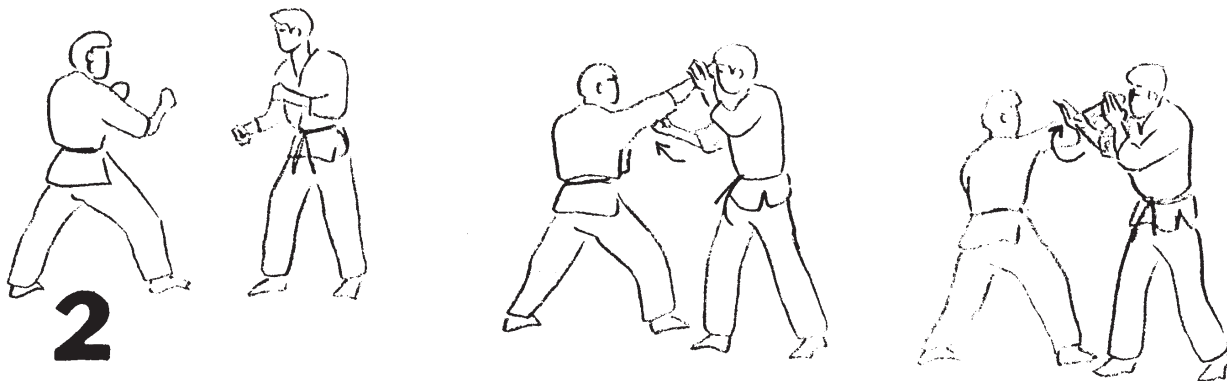
3. CHECKING HANDS (*Yobo-no-te*)

Kempo is especially proficient at checking hands. The check momentarily prevents the attacker from following up with the same limb and can also keep the person in a position where he cannot use the opposite limb to follow-up. (See below.)

1



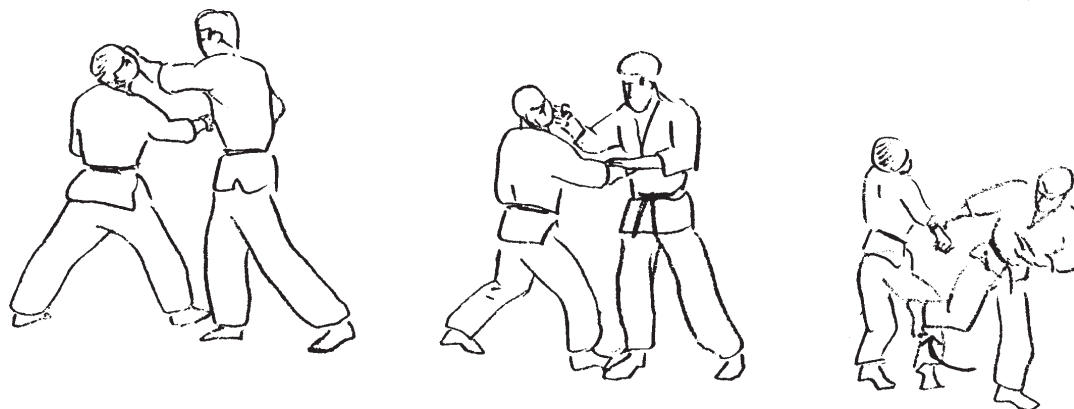
YOBO-NO-TE



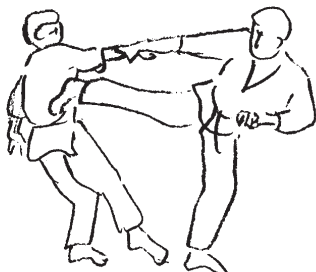
In this example, a strike to the attacking limb is immediately followed by a palm-edge check



which turns into a grab. The limb is then constantly checked by a palm as blows are delivered. Another blow to the opponent's attacking limb then is converted



to a grab as another strike is delivered. Then hands are switched to maintain a check as yet another punch is thrown. As the defender, now the counter-attacker, fades

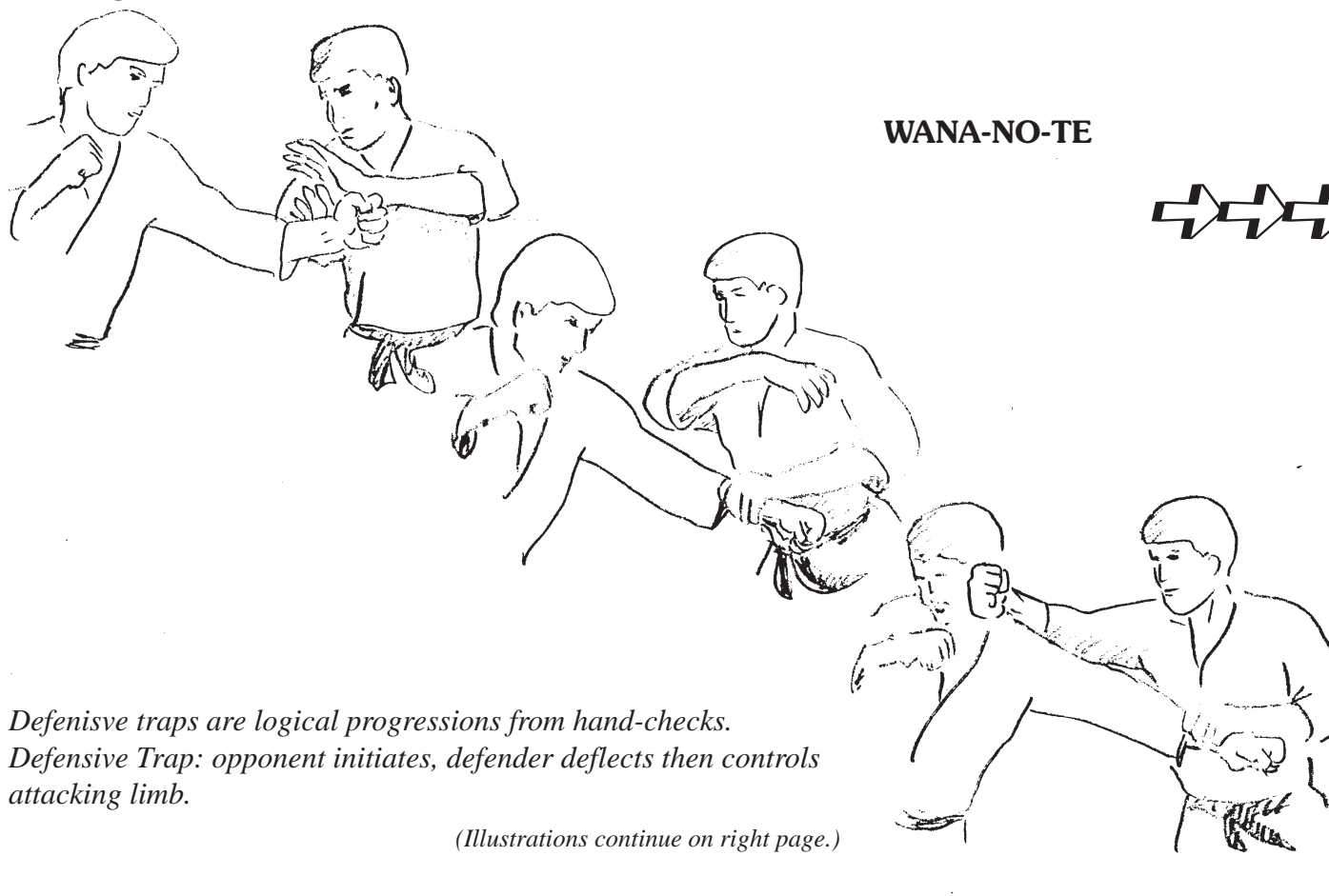


away, he delivers a leg scoop and a side kick, both accompanied by a grab.

4. TRAPPING HANDS (*Wana-no-te*)

Made famous by Wing-chun, traps are a step beyond checks. The simplest trap is a grab-pull but we are concerned here with more complicated traps. It is easy to learn traps if you first perform the grab-pull then, when the opponent counters, parry, check, or block his other hand.

Counter-trapping is when the opponent attempts to trap you and you reverse the situation. (See following.)



Defensive traps are logical progressions from hand-checks.

Defensive Trap: opponent initiates, defender deflects then controls attacking limb.

(Illustrations continue on right page.)

III. IN-CLOSE SKILLS

1. SHORT TECHNIQUES (*Mijikai Waza*) and SMALL TECHNIQUES (*Chiisai Waza*)

Short Techniques are those you would logically use during in-close combat: knees, stomps, foot rakes, elbows, forearms, and head butts.

Small Techniques are pinches, claws, chokes, and some pressure points.

A third type fit into either category: palm-heel strikes (fingertips already in contact), finger pokes (palm-heel already in contact), oxjaw hand (the lower edge of the knife-hand applied with fingers already in contact), and wrist (with any part of the hand or forearm already in contact).

2. CONTOURING TECHNIQUE (*Rinkaku Waza*)

There are two types of contouring, both named by Ed Parker of American Kempo.

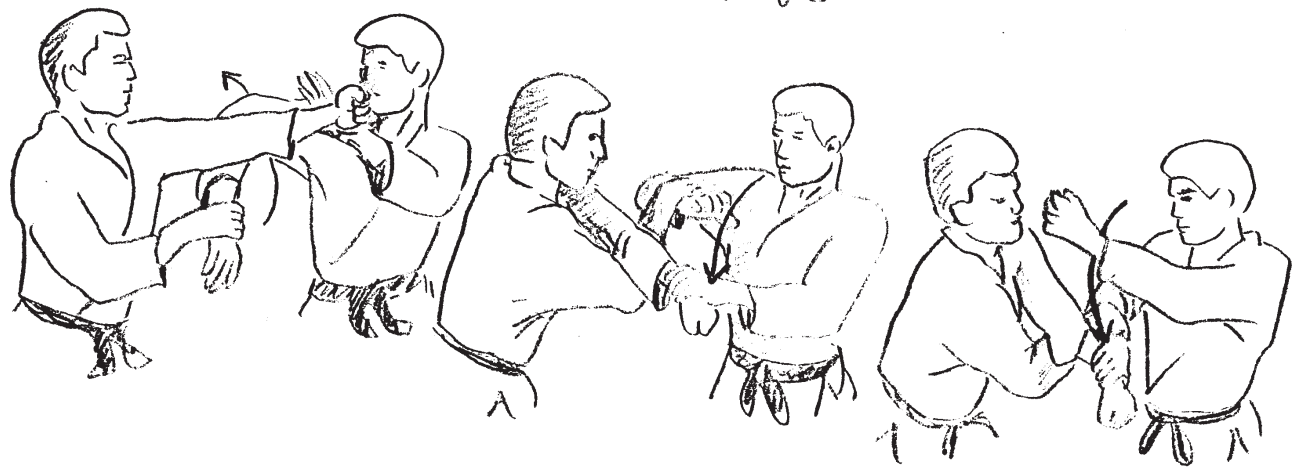
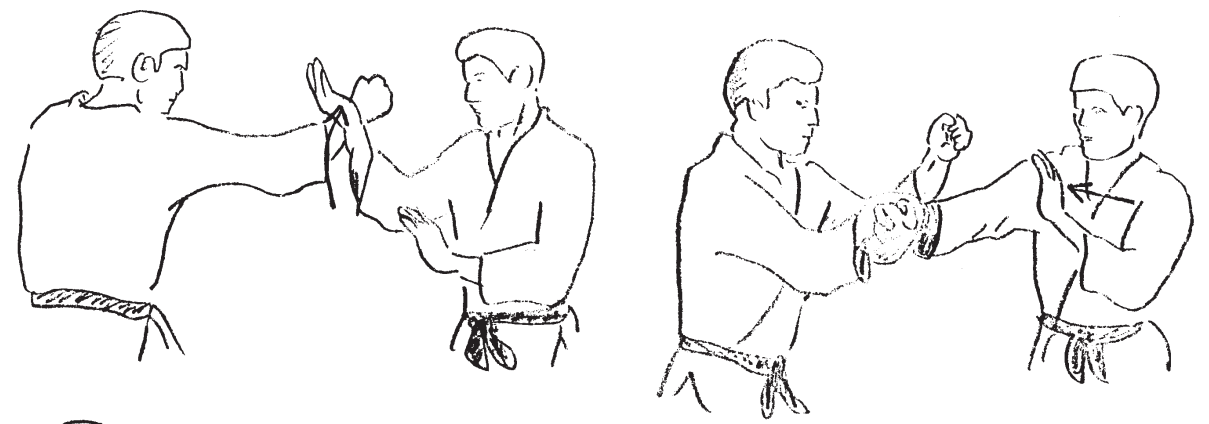
(a) OFFENSIVE: follow the outline of a limb to a more vital target.

(b) DEFENSIVE: fit your blow into the natural dips and crevices of the human body to find a "landmark". You are then aware of how the opponent can strike you.

Related to contouring are the next two skills: successive leg attacks and high-low work. (See page after next.)



Offensive Trap: you initiate an attack to draw a check, then you use the opponent's motion to secure a trap.



Counter-trapping: the opponent traps you, but you convert the opponent's counter blow and his trap to your advantage by entangling his arms. This is not only popular in Wing-chun but also in Daito-ryu Aiki-ju-jutsu.

3. SUCCESSIVE LEG/FOOT TECHNIQUES (*Renzoku Ashi-waza*)

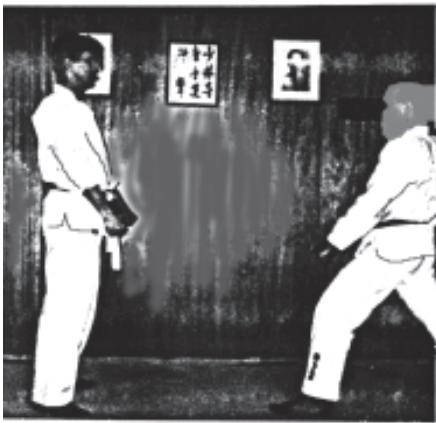
There is an important difference between our use of *Renzoku-geri* and the more commonly used *Renraku-geri*. The latter is a combination of kicks, usually preplanned and practiced for tournament. *Renzoku* (successive) *Geri* (kicks) are unplanned and usually use the concepts of *CONTOURING* and anatomical landmarks.

This type of kicking skill is the subject of the Indonesian art called *Sikaran*. Some possibilities of *Renzoku-ashi-waza* follow.



RENZOKU-ASHI-WAZA



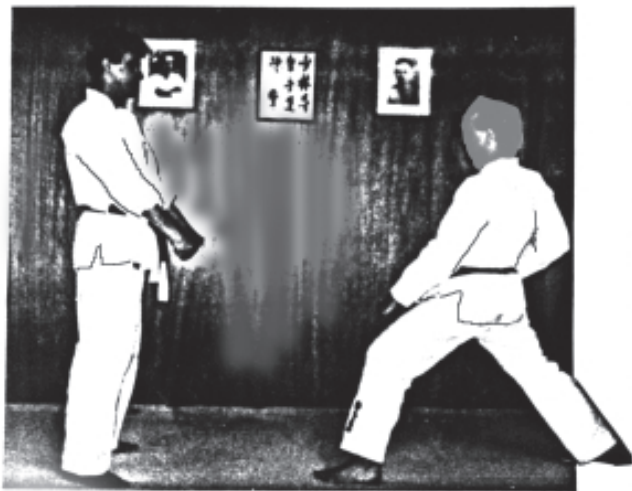


RENZOKU-ASHI-WAZA



4. HEAVEN-EARTH TECHNIQUE (*Ten-chi Waza*)

Simple. Move up and down close to the opponent using both hands feet, again employing the concept of CONTOURING. Use of MAWASHI-UKE (see next topic) will help change from inside to outside opponent's arms.



TEN-CHI WAZA





5. ROUNDHOUSE BLOCK or CIRCLE BLOCK (*Mawashi-uke* or *Wa-uke*)

Variations of this “block” can be used for three purposes: (A) to off-balance, (B) to disengage from a grip or check, and (C) to change locale in regard to the opponent’s “inside” or “outside”.

A TO OFF-BALANCE THE OPPONENT



B TO DISENGAGE FROM THE OPPONENT'S GRIP OR CHECK



C TO CHANGE LOCALE FROM "INSIDE" TO "OUTSIDE" OR VICE VERSA

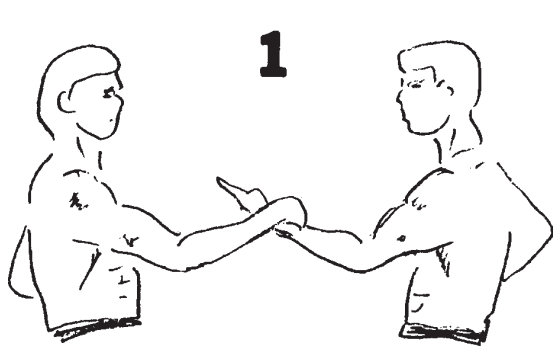


IV. COMPLEMENTARY DRILLS

1. STICKY HANDS (*Chi-sao*)

Made famous by Wing Chun, sticky hands can be done in a single or double method. Beginners usually start with single Chi-sao then move on to double Chi-sao.

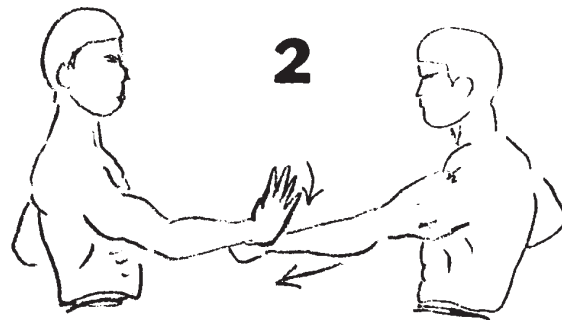
For double Chi-sao, one must learn both inner and outer roles as well as half-inner, half-outer roles. After the roles are learned, one can test a partner with various light blows and strikes.



wrist hook

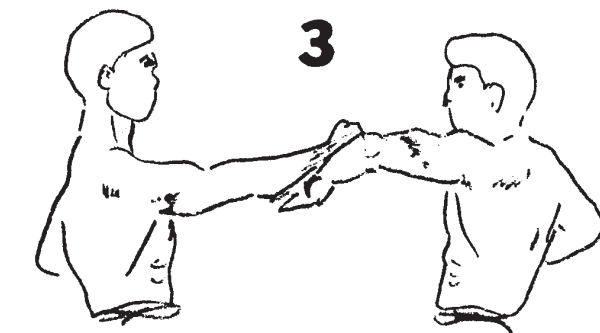
inside block

INITIAL POSITION



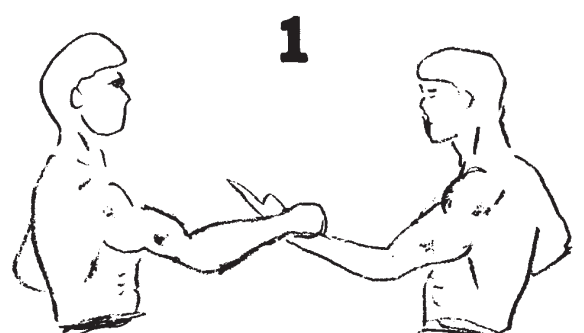
palm-heel block

low punch



high punch

elbow-up block

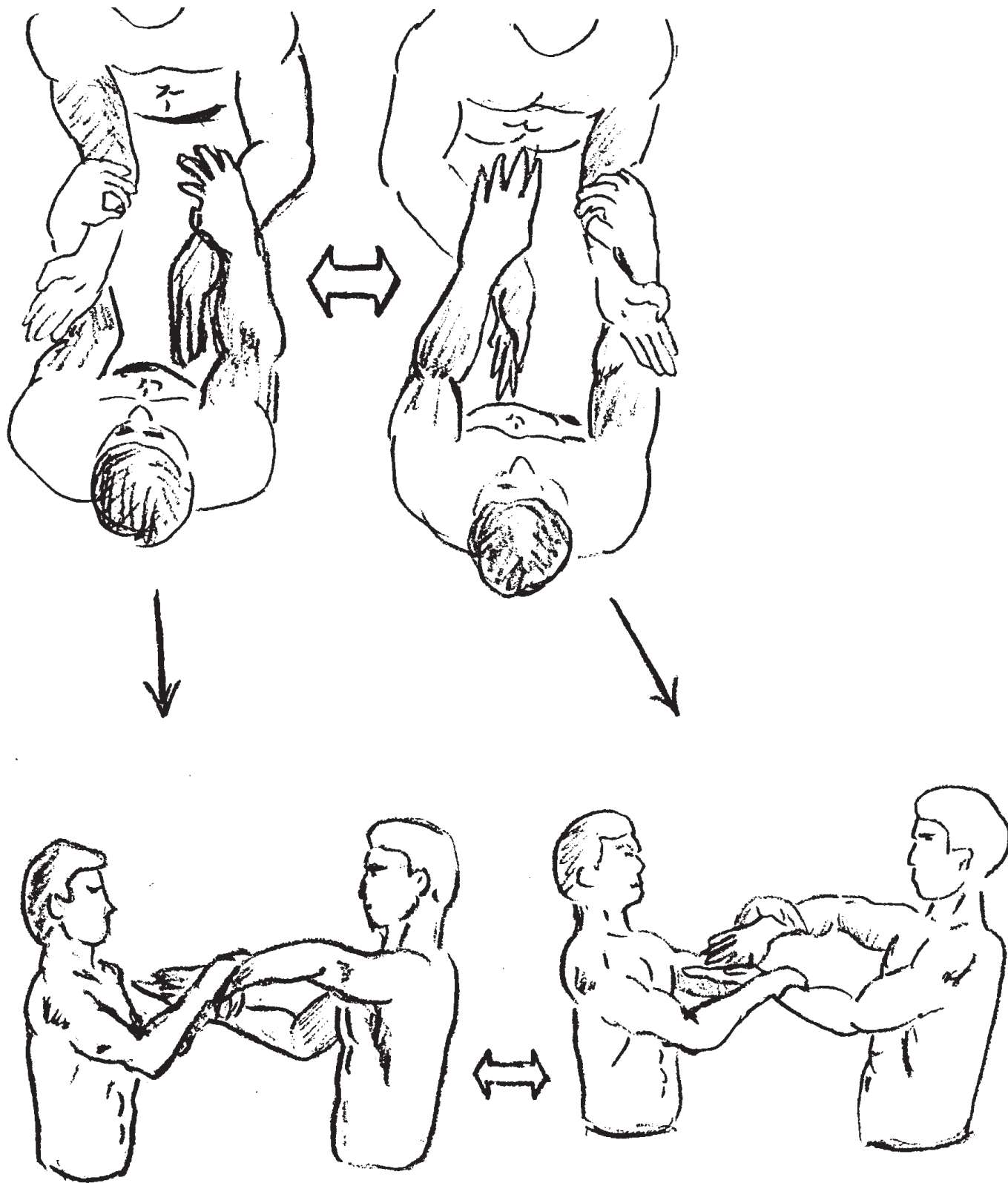


wrist hook

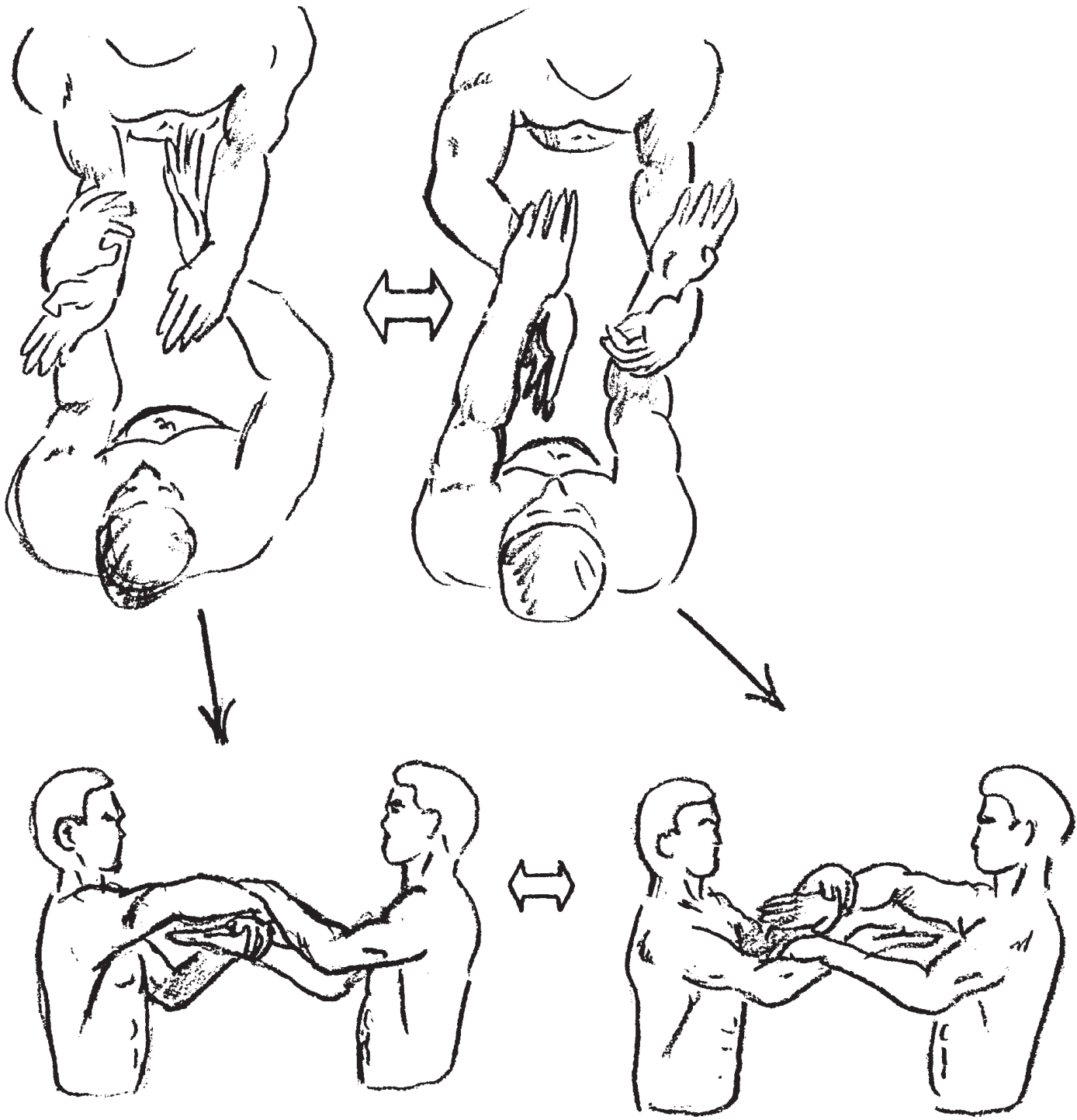
inside block

RETURN TO INITIAL POSITION

DAN (Single) CHI-SAO



SHANG (Double) CHI-SAO

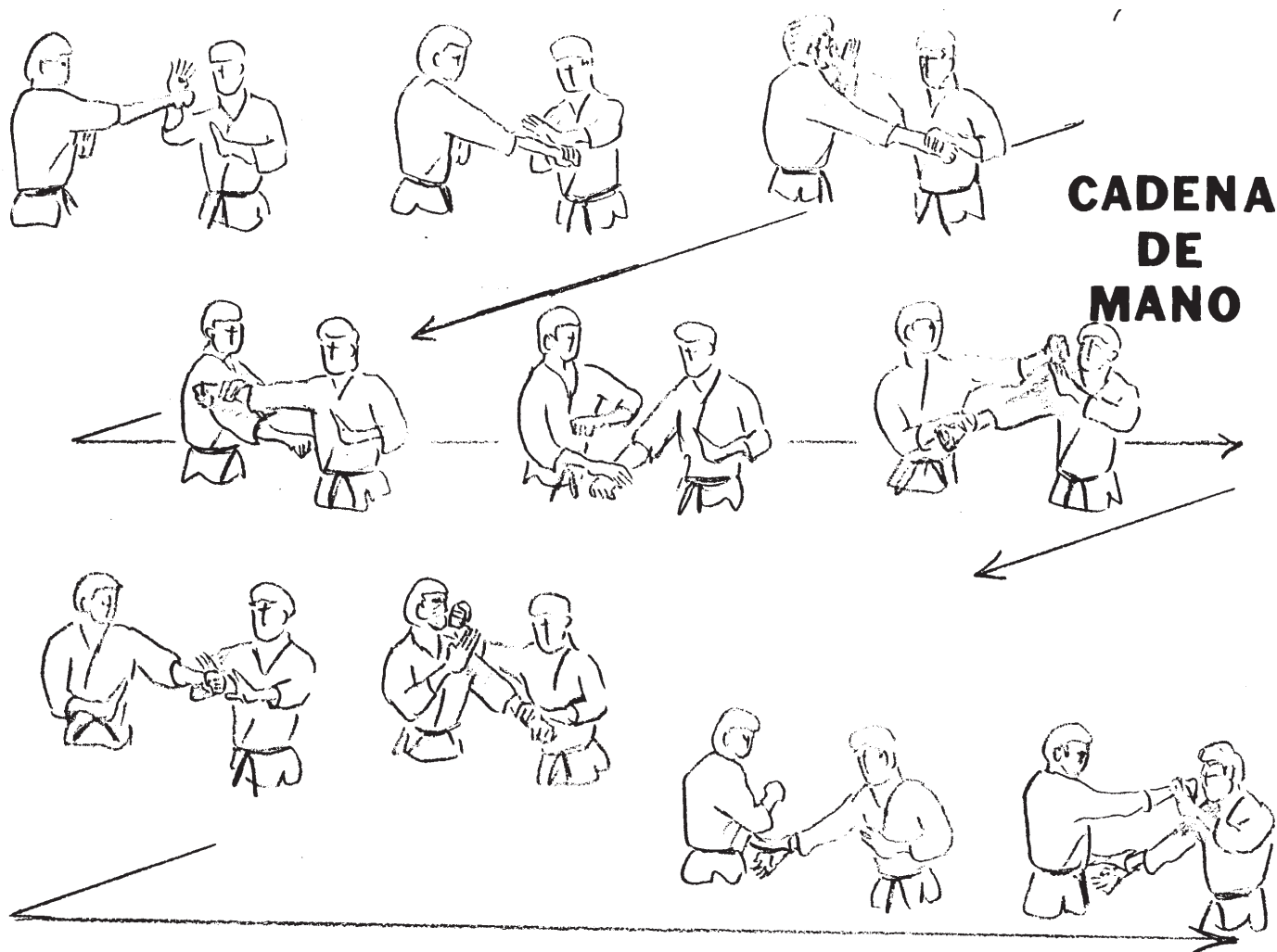


2. Sticky Legs (*Chi-gerk*)

Also from Wing-chun, this is Chi-sao for the lower body. The partners hold each other's arms while applying sweeps, kicks, deflections, and blocks with the legs only. For safety sake, this should be done slowly or, if done quickly, with very light contact.

3. Chain of Hands (*Cadena de Mano*)

There are many variants to this Arnis/Kali drill. Normally, one starts with a parry, hook, strike combination on outside of the partner's extended arm. The partner responds with the same combination on the inside. Variations are added to this base.



4. Give & Take "Reaction Drill" (*Sute-Geiko*)

Probably the most important drill, it encompasses both upper and lower body and can be used as a summary for all the above drills. The senior begins with an overt blow. The partner blocks, parries, or avoids and ripostes. The senior responds in kind. Variations including added locks and throws or limiting one or both partners.

For in-fighting training, we suggest the following minimum hierarchy: (1) standard, moderate distance (*nami-ma*) slow Reaction Drill; (2) standard, moderate distance (*nami-ma*) increasingly fast Reaction Drill; (3) close distance (*chika-ma*) slow Reaction Drill, staying within a 36-40" square; (4) close distance (*chika-ma*) fast Reaction Drill, staying within a 36-40" square.

5. For Solo training, use Tekki kata with narrow stances.