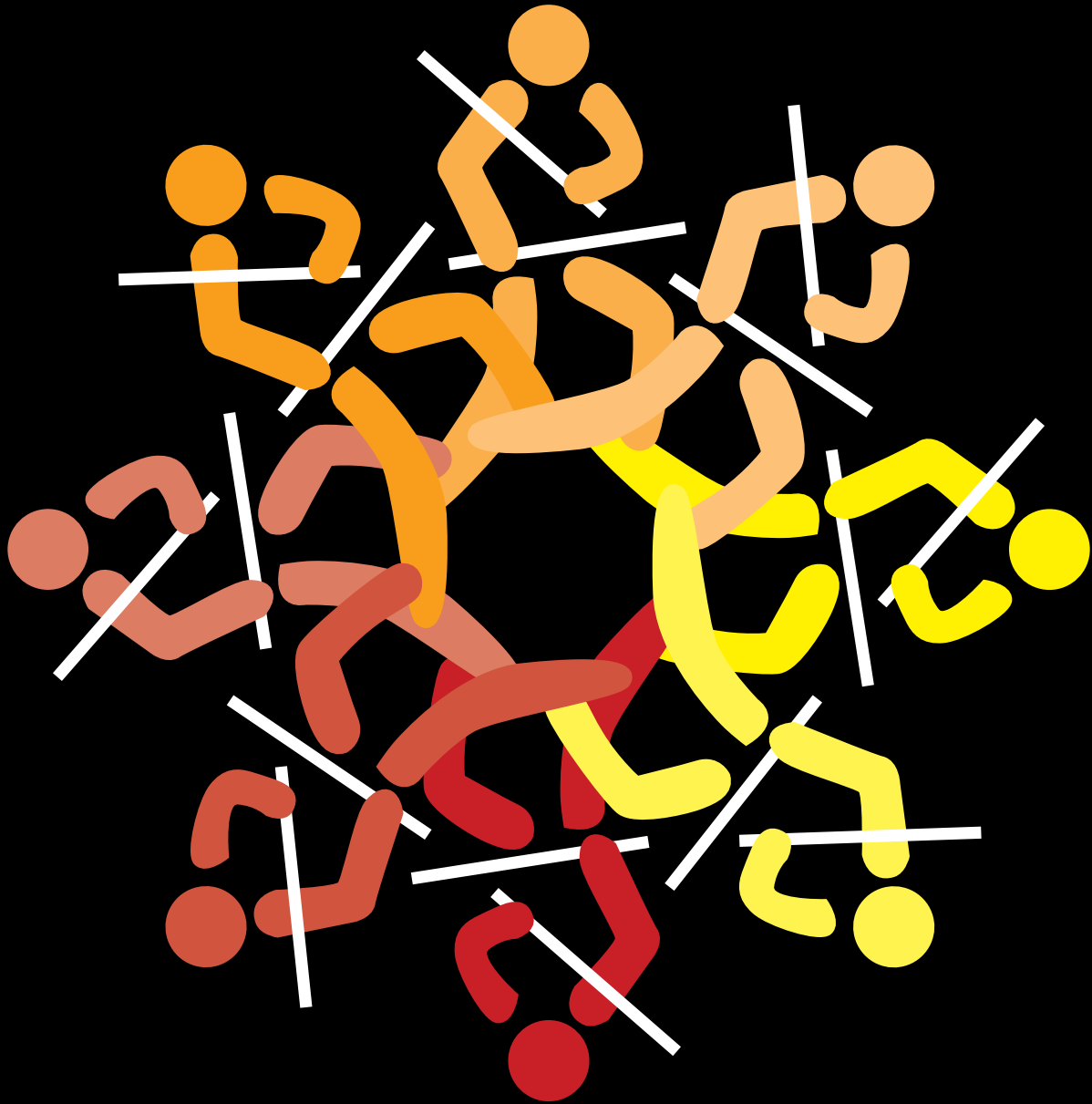
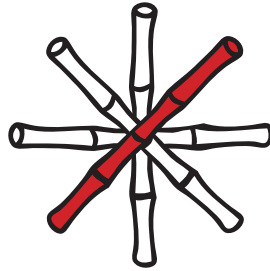


ESCRIMA SYLLABUS



COMBAT ACADEMY UK
FILIPINO MARTIAL ARTS

INTRODUCTION



This syllabus was created as an additional guide to those members of our classes who wish to have a basic understanding of the Filipino arts in particular the training methods of the 'Filipino stick'.

Ian was first introduced to 'Modern Arnis' by Bob Etheridge in the 1990's. As a complement to the 8th Dan Ian holds in Ju-Jitsu (Cobra Martial Arts Association) Ian continues to study different arts and this syllabus is a complemented blend of his experience within the arts from different sources.

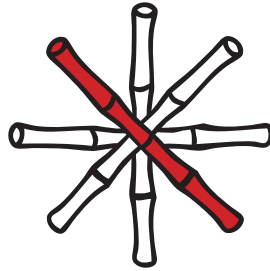
Ian continues his study under Guro Paul McCarthy who is the Director of the Martial Arts Programme at the University of California, Los Angeles and Director of the Cognitive Kali programme. All references within this syllabus to the Cognitive Kali programme are with his kind permission.

Ian would also like to thank and pay his respect to Guro Dan Inosanto for his influence and inspiration, Ian regularly attends Guro Dans sessions in both Los Angeles and Europe.

In addition, Ian is grateful to the guidance, influence and teaching of Guro Conrad Cayman, Guro Daniel Lonerio, Guro Jeremy Thomas, Guro Paul Langedijk and the President of the Cobra Martial Arts Association, Andrew Morrell.

The Filipino martial arts (FMA) have a complex and continually evolving history. Over the centuries the FMA have developed, being shaped and adapted by those practicing them and by the changing circumstances of the archipelagos history. This makes

INTRODUCTION



for a complex and effective, all encompassing, adaptable art. However, it also makes the historic accuracy of the origins, terms and names very challenging. With hundreds of different dialects, terms and names differ from practitioner to practitioner, school to school, region to region depending on their history and lineage.

The terms and names used within the arts to describe both the arts and the techniques within them are almost as numerous as the archipelago themselves! Commonly used are: Kali, Arnis, Eskrima and Escrima and there is little clear consensus as to what defines the use of each.

The history of most martial arts is difficult to pin down because written records usually fail to accompany their beginnings. Kali's history is no different. However it is generally believed that the native Filipino styles associated with it were started by various tribes to defend themselves.

Early documentation indicates that the Filipino martial arts styles were used when the Spanish Conquistadores arrived in the 1500s and generally differed based on tribe or area of origin.

Master Ian Gaudie,
Head Instructor C.A.UK

ESCRIMA SYLLABUS



THE PRACTICE OF A MARTIAL ART SHOULD BE
FOR THE PRESERVATION OF LIFE
THE PRACTICE OF LOVE


LEVEL 1




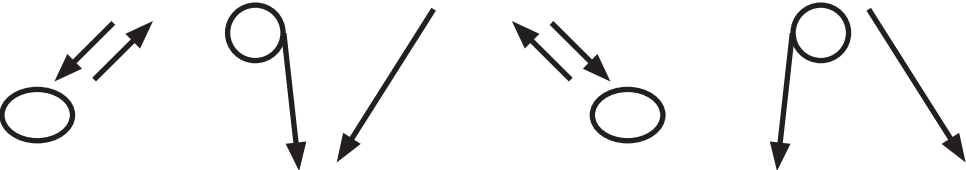


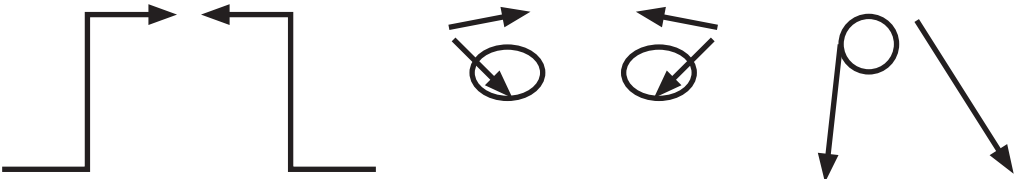
1 SECTION 1 – AMARRA

A  **1, 2**

B  **1, 2, 3, 4, 5**

C  **Abaniko, 2, 1, Redondo**

D  **De Campo**

E  **Abaniko, Doble Arco, Redondo, 2**



2 SECTION 2 – THE FEET

Male, Female (open and closed) and 'hourglass' footwork with X pattern

3 SECTION 3 – THE STRIKES

12 Basic strike patterns (Lacoste/Inosanto see worksheet)

12 Basic strike patterns (Antonio 'Tatang' Ilustrisimo see worksheet)

4 SECTION 4 – THE BLOCKS

Suitable and effective blocks against all strike patterns

5 SECTION 5 – THE HANDS

Hubud/Lubud hand (and stick)

Punyo Sumbrada (Two versions)

6 SECTION 6 – THE STICKS

8 Double stick strike patterns

I-I-I OPEN

I-I-B OPEN

I-B-B CLOSED

I-B-I CLOSED REDONDO

B-B-B CLOSED

B-B-I CLOSED REDONDO

B-I-I OPEN

B-I-B OPEN



7 SECTION 7 – THE COGNITIVE 7

Cognitive Kali Fundamental Series Single Stick X Pattern

X Pattern (Paul McCarthy)

Angle 1. High to Low – Forehand Diagonal

Angle 2. High to Low – Backhand Diagonal

Angle 3. Low to High – Forehand Diagonal

Angle 4. Low to High – Backhand Diagonal

Set 1 = Retract, Retract

Set 2 = Through, Through

Set 3 = Retract, Through

Set 4 = Through, Retract

8 SECTION 8 – THE FLOW

Carrenza for 60 seconds

Carrenza is the equivalent of shadow boxing in kali. Imagine multiple opponents attack from all directions with different tempo. A perfect chance to practice foot work with various techniques and create your own combinations

ESCRIMA SYLLABUS

THERE ARE NO LIMITS, THERE ARE ONLY PLATEAUS,
BUT YOU MUST NOT STAY THERE,
YOU MUST GO BEYOND THEM



LEVEL 2





1 SECTION 1 – DISARMS

10 Disarms of choice from any attack

2 SECTION 2 – THE MOVEMENT

25 Basic strikes (Lacoste/Inosanto) with footwork

3 SECTION 3 – THE BLADE

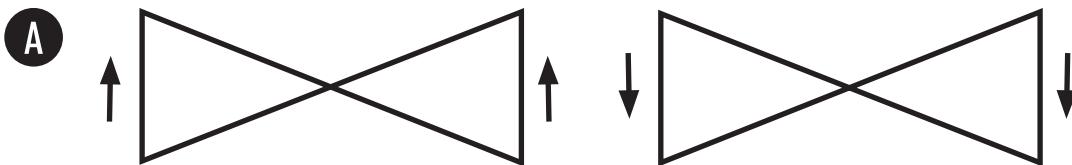
Tapi Tapi with conclusions
Palasut

4 SECTION 4 – LONG RANGE

Largomano Series all to five basic strikes:
Meet the force
Follow the force
Backhand the force

5 SECTION 5 – THE EIGHT PATTERN

8 pattern series



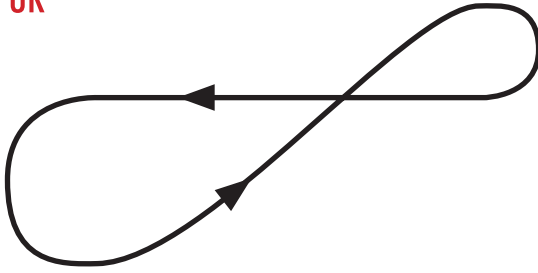
H. M. L.



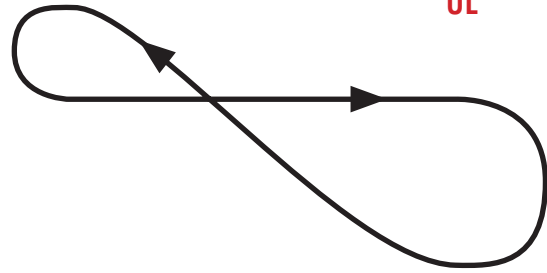
5 SECTION 5 – THE EIGHT PATTERN CONTINUED

8 pattern series

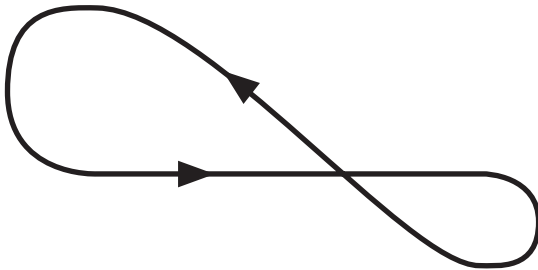
C FLAT
UR



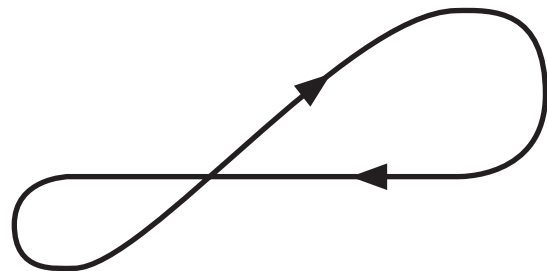
UPPER
UL



UPPER
LR



FLAT
LL





6 SECTION 6 – THE HIGHS AND LOWS

8 Double stick strike patterns

I-I-I OPEN	High High High
I-I-B OPEN	High High Low
I-B-B CLOSED	High Low Low
I-B-I CLOSED REDONDO	High Low High
B-B-B CLOSED	Low Low Low
B-B-I CLOSED REDONDO	Low Low High
B-I-I OPEN	Low High High
B-I-B OPEN	Low High Low

7 SECTION 7 – THE ARC ANGELS

St Gabriel

St Uriel

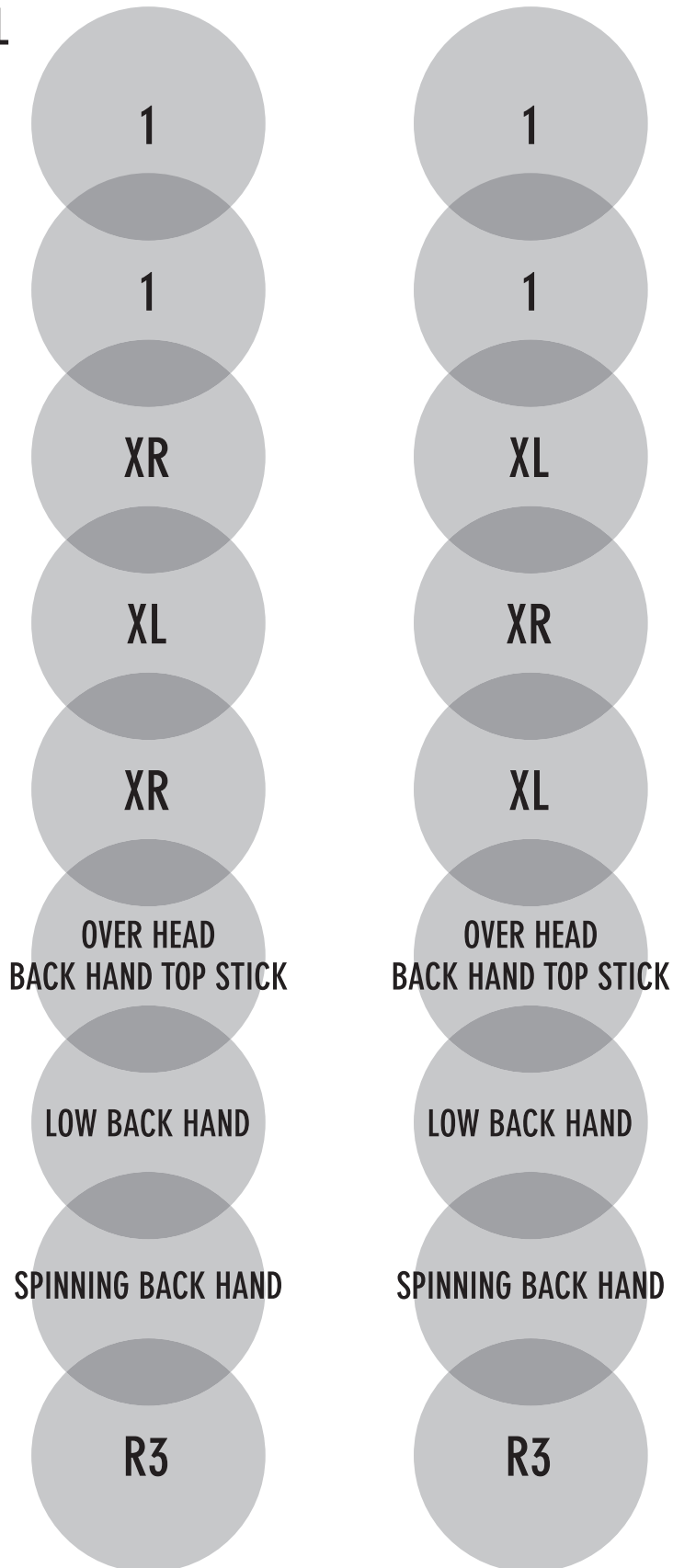
St. Miguel

St. Raphael



7 ST. GABRIEL

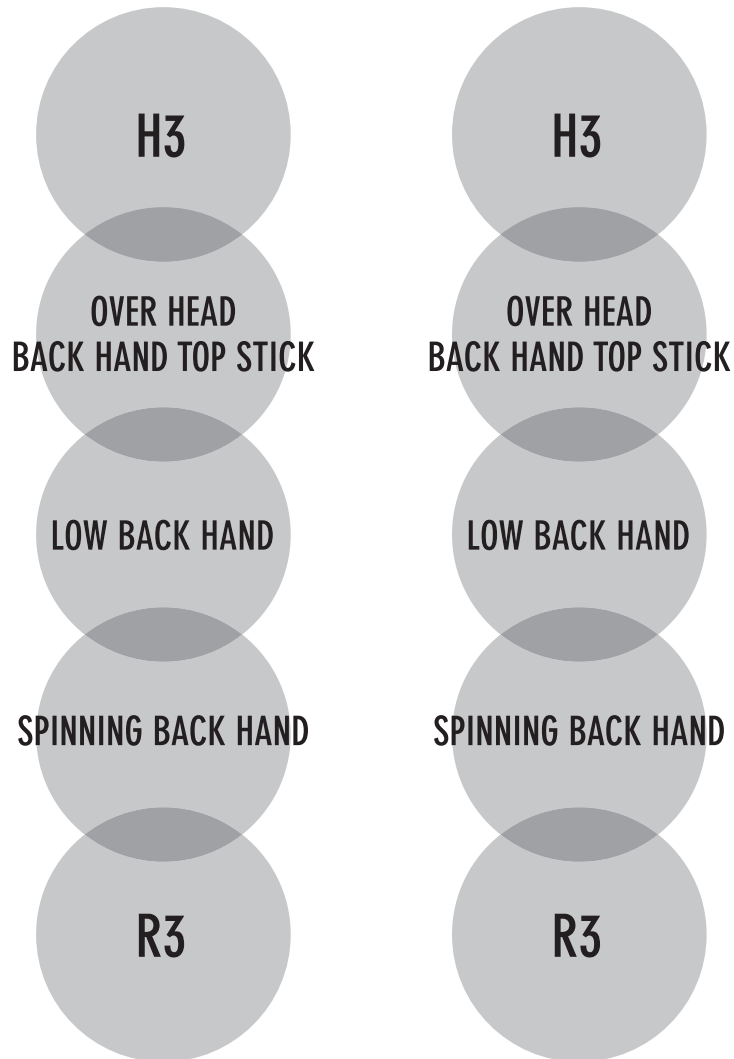
28 count





7 ST. MIGUEL

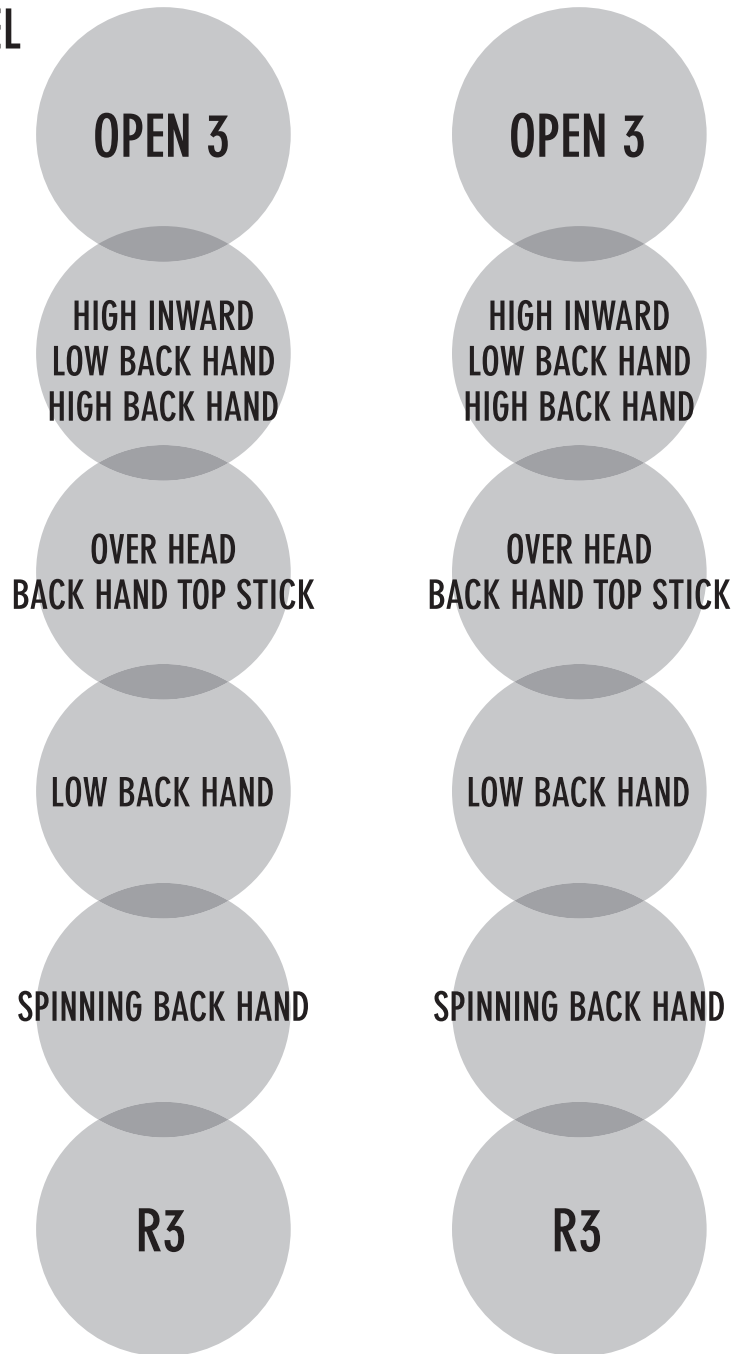
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7 ST. RAPHAEL

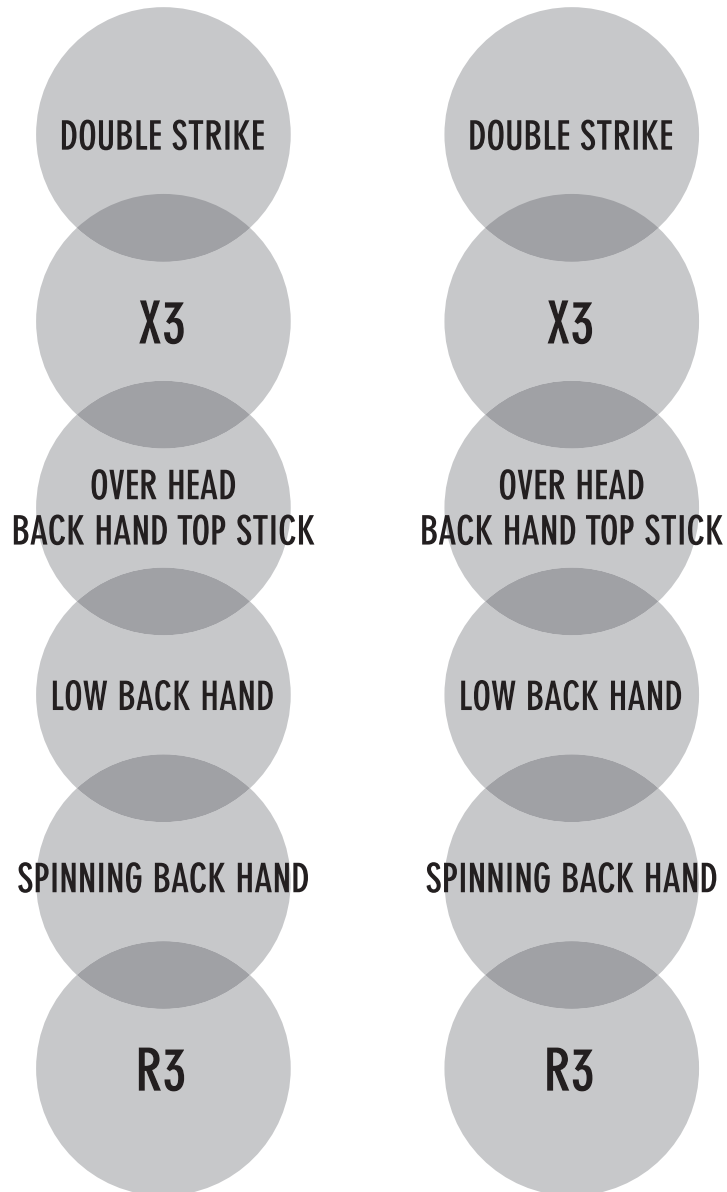
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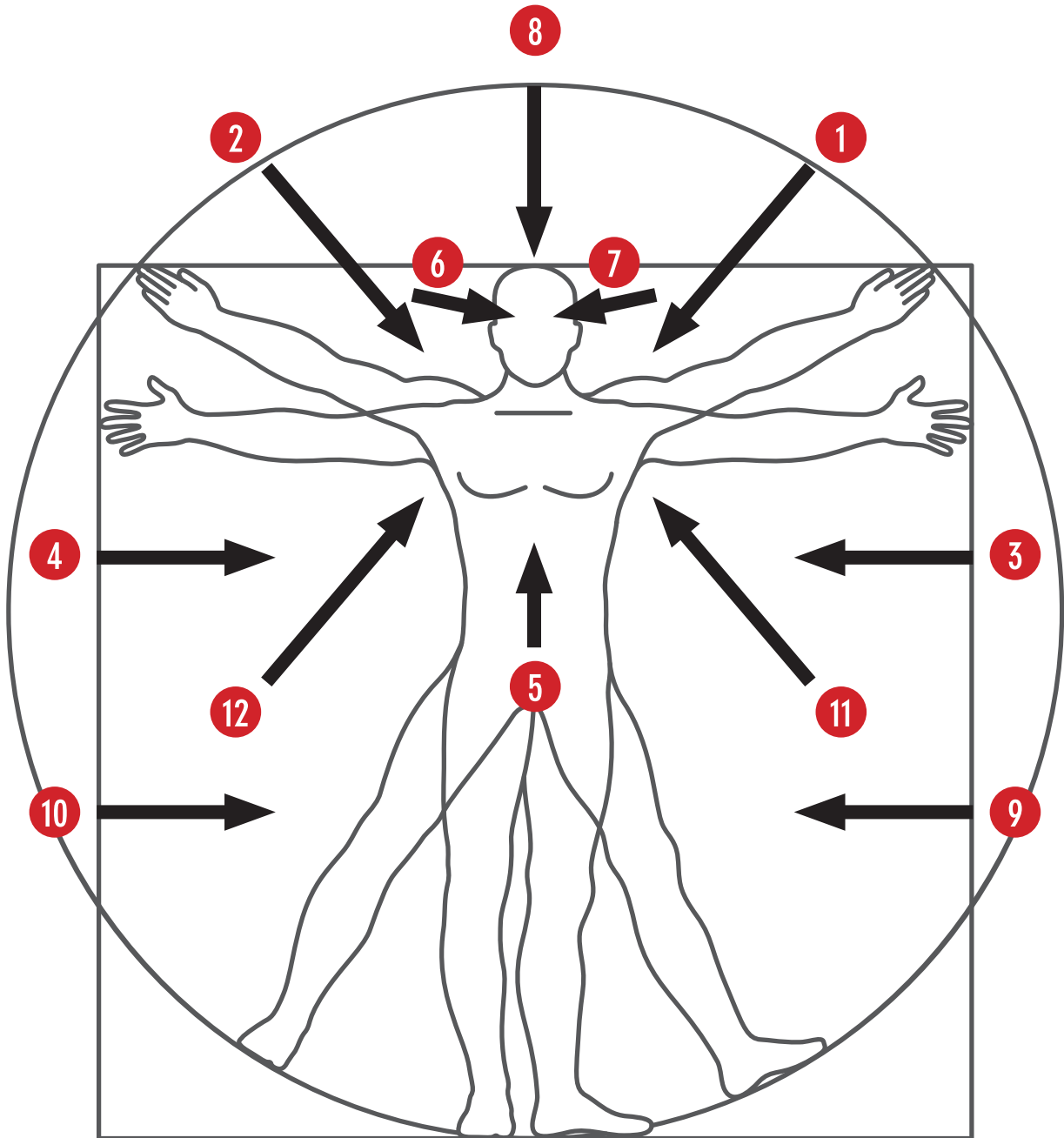




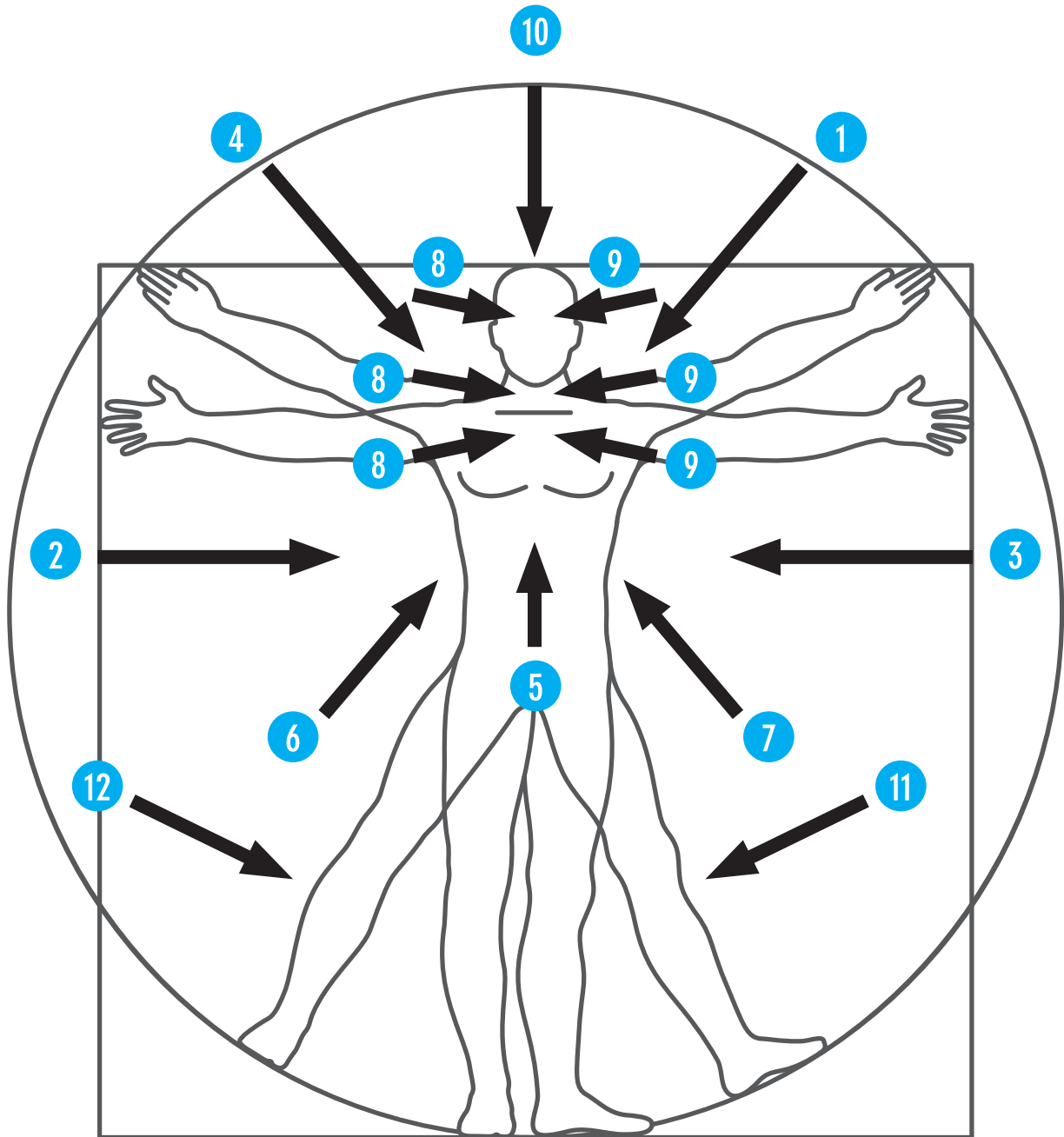
7 ST. URIEL

18 count

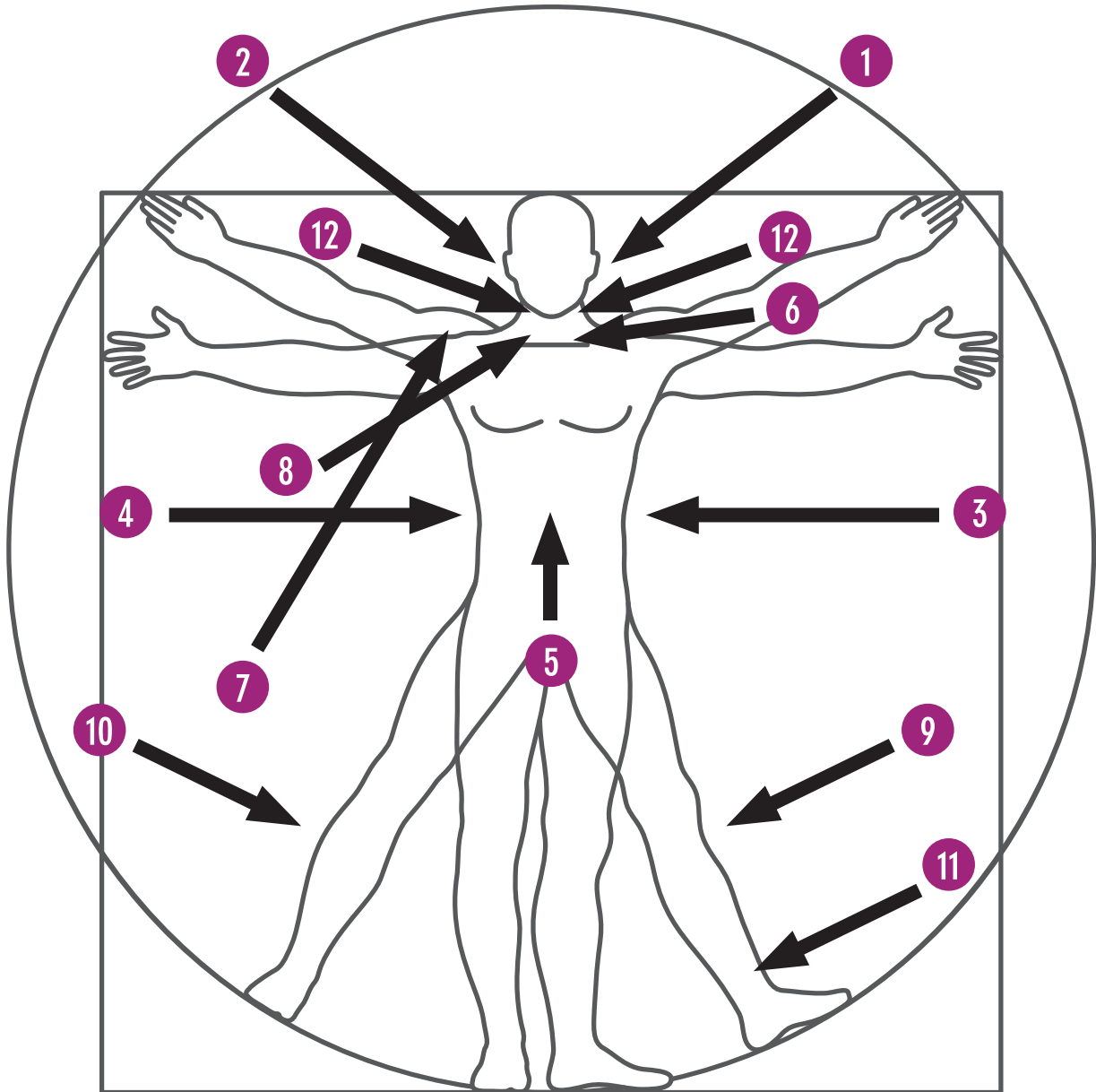




LACOSTE/INOSANTO 12



ILUSTRISIMO 12



VILLABRILLE 12

You must be shapeless, formless, like water. When you pour water in a cup, it becomes the cup. When you pour water in a bottle, it becomes the bottle. When you pour water in a teapot, it becomes the teapot. Water can drip and it can crash.

Become like water my friend.

BRUCE LEE



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