Due to the physical nature of martial arts, the author and publisher assume no legal or moral responsibility for the practice and/or application of the self-defense techniques contained herein. The techniques presented in this book are solely for educational purposes, and are intended to be practiced under the direct supervision of an experienced Kempo instructor. Please consult your local and state laws regarding the use of justifiable force in self-defense situations. The author will not tolerate any misuse of the techniques or violation of laws. The reader should never use more force than necessary to stop an unprovoked attack.

By Carter R. Hargrave

Carter R. Hargrave  Copyright 1993, updated 2003. All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the written permission of the copyright holder.
# TABLE OF CONTENTS

- **ABOUT THE AUTHOR** .................................................. 1
- **BASIC INFORMATION** ............................................. 3
- **PRESSURE POINTS AND NERVE STRIKES** ......................... 8
- **PROFESSOR HARGRAVE’S RULES OF COMBAT** ....................... 10
- **KEMPO STANCES** .................................................... 13
- **KEMPO HAND-STRIKING TECHNIQUES** .......................... 17
  - **ELBOW STRIKES** .............................................. 22
  - **FLOW DRILL** .................................................. 23
- **KEMPO BLOCKS AND COUNTERS** ................................ 25
  - **BLOCKS** ..................................................... 26
  - **BLOCK AND COUNTERS** ...................................... 28
- **KICKING TECHNIQUES** ............................................. 29
  - **KICKS** ....................................................... 31
  - **LEG LOCKS** .................................................. 35
- **KEMPO JOINT LOCKS, THROWS & BREAKHOLDS** ..................... 37
  - **JOINT LOCKS** ............................................... 38
  - **JOINT LOCKS & COMBAT APPLICATIONS** ...................... 41
  - **TAKEDOWNS** ................................................ 42
  - **TAKEDOWNS & COMBAT APPLICATIONS** ....................... 46
  - **BIG THROWS** ................................................ 47
  - **BREAKHOLDS** ................................................ 48
  - **ADVANCED BREAKHOLDS** .................................... 50
- **WEAPONS BASICS & KATA** .................................... 51
  - **FUNDAMENTALS OF THE KNIFE** .............................. 52
  - **WEAPON DEFENSE** .......................................... 54
  - **KNIFE BLOCK AND COUNTERS** ................................ 55
  - **JO (STICK) FUNDAMENTALS** .................................. 56
  - **BO FUNDAMENTALS** ........................................... 58
  - **SINGLE YAWARA STICK KATA** ................................ 59
  - **JO (STICK) KATA** ............................................ 60
  - **BO KATA** ..................................................... 62
- **KATANA: SAMURAI SWORD** ..................................... 65
- **KI TRAINING** ...................................................... 69
- **GLOSSARY** ........................................................ 75
- **RANK REQUIREMENTS** ........................................... 77
Carter R. Hargrave is an Oklahoma-based self-defense and martial arts instructor, and is the current president of the World Jeet Kune Do Federation. Hargrave is the Oklahoma State Representative for Juko Kai and the International Okinawan Martial Arts Union Karate associations. Hargrave, a former security consultant, also holds instructor Black Belt rankings in Korean Tae Kwon Do, Japanese Kempo Karate, and Japanese Aiki Jutsu. Hargrave received his Jeet Kune Do instructor training and original certification from an original student of the Bruce Lee School in Oakland, California. The above training has been recognized worldwide by the prestigious martial arts organizations and grandmasters.

In May 1993, Hargrave was inducted into the World Martial Arts Hall of Fame, and was presented the Instructor of the Year Award.

Hargrave teaches exclusive self-defense classes in Oklahoma to a select group of students at his school Combat Martial Arts.
For to win one hundred victories in one hundred battles is not the highest of skill. To subdue the enemy without fighting is the highest skill.

— Sun Tzu
HOW TO TIE A BELT

1. Hold the belt in your hand.
2. Wrap the belt around your waist.
3. Cross the belt over your back.
4. Pull the ends of the belt through the loop.
5. Tighten the belt until it is secure.
6. Ensure the belt is centered and even.
BASIC INFORMATION

HOW TO FOLD A GI

1
2
3
4
5
6
7
8
9
BASIC INFORMATION

PERSONAL WEAPONS

- Elbow
- Edge of fist
- Forearm
- Heel of hand
- Knee
- Extended knuckles
- Front
- Back
- Toe
- Edge
- Ball
- Heel
- Fingers
- Edge
- Ball
- Heel
- Fist

Japanese Kempo Karate Training Manual
BASIC INFORMATION

VULNERABLE AREAS

MID-LINE

THROAT—
ADAM’S APPLE
CAROTID ARTERIES
WIND PIPE

LIVER
FLOATING RIBS

KNEES—
FRONT
INSIDE
OUTSIDE

ANKLE & FOOT

EYES
NOSE
CHIN

TEMPLES
BRIDGE OF NOSE

LIPS
HEART
SOLAR PLEXUS

GROIN

SHINS

SHOULDER

ELBOW

SPINE

THUMB

FINGERS

TAIL BONE

ACHILLES TENDONS

Japanese Kempo Karate Training Manual
# Pressure Point and Nerve Strikes

<table>
<thead>
<tr>
<th>Nerve Point</th>
<th>Recommended Strikes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Temple</td>
<td>Backhand, Elbows, Shuto, Hook Punch, Hammer Fist</td>
</tr>
<tr>
<td>2. Eyes</td>
<td>Eye Gouge, Flick, Rake, Thumb Gouge</td>
</tr>
<tr>
<td>3. Between the Eyes</td>
<td>Straight Punch, Shuto, Ridge Hand, Hammer Fist, Elbows</td>
</tr>
<tr>
<td>4. Under Nose</td>
<td>Palm Heel, Straight Punch, Shuto, Ridge Hand, Elbows</td>
</tr>
<tr>
<td>5. Jaw Points (under ears)</td>
<td>Iron Palm, Elbows, Hook Punch, Straight Punch - from side, Hammer Fist</td>
</tr>
<tr>
<td>6. Throat (Adams apple)</td>
<td>Straight Punch, Elbows, Forearm, Shuto, Ridge Hand</td>
</tr>
<tr>
<td>7. Under Chin</td>
<td>Uppercut Punch, Shuto, Vertical Elbow</td>
</tr>
<tr>
<td>8. Top of Spinal Column</td>
<td>Elbows, Shuto, Forearm, Ridge Hand, Iron Palm</td>
</tr>
<tr>
<td>10. Collarbone</td>
<td>Forearm, Elbows, Iron Palm, Hammer Fist</td>
</tr>
<tr>
<td>11. Spinal</td>
<td>Iron Palm, Punch, Rear Elbow, Kicks</td>
</tr>
<tr>
<td>12. Kidney</td>
<td>Punches, Palm, Kicks</td>
</tr>
<tr>
<td>14. Tricep</td>
<td>Uppercut Forearm</td>
</tr>
</tbody>
</table>
PRESSURE POINT AND NERVE STRIKES

15. Forearm
   Shuto, Forearm, Hammer Fist

16. Elbow
   Forearm Break

17. Wrists
   Shuto, Forearm, Hammer Fist

18. Fingers
   Finger Pushbacks, Jointlocks and Breaks

19. Ribs
   Backhand, Hammer Fist, Forearm, Elbows, Punches, Knee Strikes

20. Xyphoid Process
   Straight Punch, Elbow, Kicks, Knee Strikes

21. Coccyx (base of spine)
   Iron Palm, Kicks, Knee Strikes

22. Groin
   Kicks, Knee Strikes, Low Punch, Iron Palm

23. Thighs
   Knee Strikes, Hook Kicks, Front Snap Kicks

24. Knees
   Front Kick, Side Stomp Kick, Oblique Kick, Heel Kick

25. Shin
   Side Stomp and Rake, Flick Kick

26. Calves
   Any kick to center of calf

27. Matatarcel (Foot)
   Stomp Kick
PROFESSOR HARGRAVE’S RULES OF COMBAT

1. THE NATURAL REACTION IS USUALLY THE WRONG ONE - it is natural for us to resist any action by an attacker. If the attacker has a hold on you, your struggling will enhance the effects of the hold, thus causing you more pain and problems. If you attempt to resist a fall, the effect will be greater. You must go with the fall, and attempt to minimize the force of blows.

2. SPEED OVERCOMES SIZE AND STRENGTH - Beat the opponent to the punch and stay relaxed. A slow technique is no technique. If an attack is blocked, it is unsuccessful. Your fast, unstopped moves will take a serious toll on your opponent.

3. STAY FOCUSED - The winner of a fight is the one who did not let themselves be distracted. Concentrate on what you want to do. You must make a mental plan of several techniques, so that when your attacker hands you his head, you know what to do with it.

4. THE MOST EFFECTIVE COMBAT IS TO USE YOUR TECHNIQUES AS RESPONSES TO STIMULI - Your attacker will give you opportunities during the fight, you must train to automatically call upon a technique. The only way to achieve this instant recall is to practice repetitive skills. Make the techniques a habit, muscle memory. Know them by feel.

5. ALWAYS ASSUME YOUR OPPONENT IS A PROFESSIONAL FIGHTER - When your life, or that of your family is at stake, use all of your best techniques with blinding speed and savage intent.

6. DEVELOP HIGH-SPEED SKILLS - Beginners are taught at super slow speed to develop technical accuracy. Once the techniques are learned, it is time to practice at full speed. If you are slow all of the time in practice, you will be slow in a fight.

7. A SLOW TECHNIQUE IS NO TECHNIQUE - Slow techniques are easily blocked and countered. If your attack is blocked every time, you will lose your confidence and the fight. Fast moves are hard for the eye to see, and if your opponent’s eye can’t see it, he can’t block it.

8. FIGHT LIKE A MANIAC - Although you are to remain relaxed, the moves you execute must be explosive. When you are seriously threatened, do not stop striking your attacker until he is unable to harm you further. Do not wait to see if your technique is effective, keep fighting until the attacker ceases movement or you are absolutely sure he can no longer continue.

9. NO ONE WINS A FIGHT - Even if you walk away, you have lost because you failed to mentally overcome the opponent or situation.
10. A FIGHT NOT FOUGHT CANNOT BE LOST.

11. YOU GET INTO A FIGHT, YOU ARE GOING TO GET HIT - It doesn't matter how good you are or how many black belts you have. When you fight you will take some shots. It is impossible to block everything, so don't fall apart when those hits pop in to break your concentration. Real fights are not like the movies - the good guy gets hit!

12. FIGHT DIRTY - The saying “All is fair in love and war” is quite true. Anything it takes to go home alive is O.K. There are no rules or dishonorable acts. You have not asked to be attacked, you are a peace-loving person. Most times when attacked, you will be in public, minding your own business. Look for advantages. Do the unexpected. Take charge, take the initiative. Slam your orange julius into that guy’s face, choke them with your dog’s leash, throw salt from the restaurant’s table in his eyes, jab your ice cream cone into his eye socket... be creative.

The human mind is the most deadly weapon.

13. A FIGHT IS CONTINUOUS - The fight will keep going until one of you can no longer continue. Be aggressive enough to end the fight as soon as possible. Your attacker is trying his best to make you bleed at his feet. Your job is to prove him wrong, instantly if not sooner. The longer a fight goes on, the odds of your getting hurt increases dramatically. As long as movement is possible, you are not beat.
Japanese Kempo Stances

"Hold to your ethics and principles and do not for a moment consider compromising what you believe to be right. Acting with integrity is the key."

— I Ching no. 29
**NATURAL STANCE**
The natural stance is your normal way to stand in everyday life. This is with your feet side-by-side and shoulder width apart. Your hands may be resting at your sides or in a combat posture. Most of the time you are attacked it will be in this position.

**HAND COMBAT POSTURE**
Your left hand higher than your right, about sternum high, and slightly to the rear of the right hand, thus it is guarding your face. The right hand is lower, about solar plexus-high, and is extended past your left hand. Both hands intersect, guarding your centerline (vertical center of your body).

**RIGHT COMBAT STANCE**
The combat stance is a modified version of the traditional Karate Sanchin Stance. You start in a Natural Stance and move the right foot forward until the right heel is just past the left foot’s toes. Your body may face forward, squared or angled to the left. Balance of weight is 50/50, each foot.

**LEFT COMBAT STANCE**
Exact opposite of the Right Combat Stance explained above.

**HORSE STANCE**
Start in a Natural Stance and extend left foot directly to your left. Bend your knees and keep toes pointing forward. You should look as if a horse was underneath you. Keep your back straight.
KEMPO STANCES

DEEP TRADITIONAL FRONT
Start in a Right Combat Stance and move your right foot to the right about four inches and upward about fifteen inches, until your knee rests above your foot. Your rear leg is stiff and straight with both feet flat on the ground (this is not a fighting stance). For a left lead, simply repeat the process on the opposite side.

BACK STANCE
RIGHT AND LEFT
Start in a Right Combat Stance and move your left foot until it is directly under you with its toes pointing directly left. Your right heel is brought in line with the left heel. Bend knees. Most of your weight is on the rear leg. Weight distribution is 70% back 30% front.

CAT STANCE RIGHT AND LEFT
Start in a Traditional Back Stance and move your right foot rearward to the left foot. Raise the heel of the right lead foot, keeping toes on the ground. Almost all of your weight is on the rear leg.

CONCEALED STANCE
In a natural stance with your feet side-by-side and shoulder width apart. Your hands resting in a posture that appears to have your arms folded on your chest. Your strong hand will be on the outside, your thumbs tucked into arm folds instead of arms interlaced.
Japanese Kempo
Hand Strikes

“Nothing in the world, is as yielding as water; yet in attacking the firm and inflexible, nothing triumphs so well.”

— Tao Te Ching no. 78
KEMPO HAND-STRIKING TECHNIQUES

RELAXATION
+SPEED
=POWER

KEMPO SNAP PUNCH
This punch is thrown in a straight-line trajectory from a natural stance, right combat stance, or left combat stance. There is no chambering or telegraphing movement before punching. Your hands may be at your sides or in a combat posture, guarding your front. Your arms stay completely relaxed until the point of impact on your target. You tense your arm and fist a split second before contact. This relaxation allows the greatest possible speed and power. RELAXATION=SPEED=POWER. You usually strike with the last three knuckles of the hand for normal punching circumstances. For a low punch to the midsection or stomach, you use the first two knuckles.

Your hand must always be in the vertical position for all Kempo punches. This vertical angle gives the wrist the best support to avoid injury, and allows greater energy transference. As you punch, you must learn to rotate your body. For a right hand punch, you rotate your body to your left. For a left punch, you rotate your body to your right. This rotation is where you drastically increase the power of your punch. Instead of just utilizing your arm muscle power, you add your oblique torso muscles. For even greater power, step with the punch, being sure that your foot lands on the ground at the same time your fist strikes its target - never before.

You must use relaxation in all Kempo punches. This relaxation is found only by practice. The punches are thrown very fast, and your body has natural defense mechanisms to slow your movement to avoid injury. If you tense your muscles as you punch, those same muscles will decrease your velocity. With a relaxed arm, this reaction is bypassed.

KEMPO POWER PUNCH
This punch is much like the snap punch in that it is also thrown in a straight-line trajectory, but instead of snapping your hand back into the ready position, you focus through your target several inches and let the punching arm fully extend then arc naturally into a small circle, returning to the combat position or extended at your opposite hip. Your target of focus is actually a few inches past the target's surface.
KEMPO UPPERCUT PUNCH
This is a circular punch that is executed as if you are scooping up energy from the earth. Your final fist position is with your fist (palm) facing you, knuckles horizontal.

KEMPO KI PUNCH
This punch is thrown in a straight-line trajectory. Your body is square with the target at the time of impact. Your lead foot must be pointed at your target, not off to the left or right. Your eyes must be fixed on the point of impact, and you must focus on the target a few inches past the target’s actual surface. Your striking arm and wrist must be kept in a straight line to transfer your KI energy at the optimum level, and to avoid injury to your hand and wrist. This is a very powerful strike if done correctly, so please keep your arm and feet in proper alignment to avoid breaking your own hand or wrist.

PALM HEEL
This strike is executed with the heel of the hand, fingers held in a backward position.

EYE GOUGE
This strike is executed either with extended, separated fingers or with fingers together like a spear.
**KEMPO HAND-STRIKING TECHNIQUES**

**EAGLE CLAW**
This strike is executed by utilizing the hand like a vise. The target is held between the thumb and fingers (squeezing hard).

**WEB STRIKE**
This strike is executed with the web of the hand, between the thumb and fingers. Web is extended tight.

**SHUTO**
This strike is executed with the knife-edge of the hand. The famous Karate Chop. Fingers are held in a backward position to increase muscle tension on hand edge. Conditioning recommended for full effect.

**FOREARM STRIKE**
This strike is executed with the blade of either side of the forearm. A very powerful technique.
KEMPO HAND-STRIKING TECHNIQUES

▶ HAMMER FIST

▶ SPEAR HAND

▶ IRON PALM

▶ EYE GOUGE / EYE RAKE
ELBOW STRIKES

Elbow strikes are generally secondary techniques used following a strike, kick or block that brings you into close range. Below is a list of elbow strikes.

1. Horizontal
2. Vertical (uppercut)
3. 45° Downward
4. 45° Upward
5. Downward
6. Rear (can be thrown high towards the head or low to the ribs or midsection)
7. Front
SEVEN SWORD DRILL
The Seven Swords is a Chinese Kemp drill used to practice speed, memorization and break control. With practice you will be able to execute the seven strikes with one breath in less than two seconds.

Begin in a concealed stance.

1. Execute a right shuto strike to opponent's neck
2. Execute a left shuto strike to opponent's neck
3. Execute a right shuto strike to opponent's ribs
4. Execute a left shuto strike to opponent's ribs
5. Execute a right punch to opponent's solar plexus
6. Execute a left punch to opponent's solar plexus
7. Execute a right upward elbow to opponent's solar plexus
Japanese Kempo
Blocks & Counters

“Coordinate your forces so that there is a minimum conflict and maximum effect. One uses four ounces to deflect four thousand pounds.”

— I Ching no. 61
KEMPO BLOCKS

RIGHT BLOCK TO THE RIGHT (HI BLOCK)
Circle your right hand across your body with your fingers pointing straight up, hand in a Shuto, as if you are waving “Hello!”

LEFT BLOCK TO THE LEFT (HI BLOCK)
Circle your left hand across your body with your fingers pointing straight up, hand in a Shuto, as if you are waving “Hello!”

RIGHT CROSS BLOCK
With your right hand in Shuto, strike the attack with forearm across your body to the left. Use body rotation to your left.

LEFT CROSS BLOCK
With your left hand in Shuto, strike the attack with forearm across your body to the right. Use body rotation to your right.

RIGHT LOW BLOCK
Strike with the blade of your forearm in a circular sweeping motion to your outside right. Fingers pointing down, palm facing you.

LEFT LOW BLOCK
Strike with the blade of your forearm in a circular sweeping motion to your outside left. Fingers pointing down, palm facing you.
KEMPO BLOCKS

FULL ARM BLOCK
Palm strike to shoulder with same side arm as attacking punch, tilting your elbow upward to protect your face.

CAMMING BLOCKS
Execute a right or left inside high block, then elbow the punching arm to your inside so that you will be on attackers outside. You may also do a elbow up cross cam block, then grab attackers arm with blocking hand moving the arm so you will be on the outside of attacker.

X-BLOCK
KEMPO BLOCK AND COUNTERS

RIGHT SWING PUNCH ATTACK
1. Inside left KI Block, step in with right KI Punch to sternum. Follow up with right Side Stomp to knee or Front Snap to groin.

2. Inside left KI Block, right punch to nose, then left elbow to face.

3. Inside left KI Block, wrapping around into Armbar and right Iron Palm to shoulder to dislocate.

4. Inside left KI Block, right Forearm Strike to bicep, then right Forearm to neck - rear takedown.

5. Inside left KI Block, right Web Strike to throat - right Uppercut Elbow Strike.

6. Step back with left foot and execute right KI Block to arm - right Side Stomp to knee.

7. Inside left KI Block and grab wrist, right (top of forearm) Forearm Strike underneath to his tricep - your left hand brings his forearm to your right hand. Right and left hands torque down, keeping your right forearm up - throw.

RIGHT STRAIGHT PUNCH ATTACK
8. Outside right KI Block, grab wrist, left forearm breaks elbow, take into Figure Four Takedown.

9. Outside right KI Block, right Side Stomp to knee, Side kick to ribs.

10. Outside right KI Block, clothesline Forearm Strike to throat - Hanging Choke.

11. Outside right KI Block, grabbing wrist, left punch to ribs, over-the-shoulder arm-break.

LEFT SWING PUNCH ATTACK
12. Inside right KI Block, left KI Punch to nose - Fist Choke.

13. Inside KI Block, double Shuto to each side of neck, Knee Strike to groin.

14. Inside right KI Block, right Iron Palm to jaw - left Elbow Strike to face, left Forearm or Shuto to neck.

LEFT STRAIGHT PUNCH ATTACK
15. Stepping left, inside right KI Block, right Hammer Fist to nose, right Side Stomp to knee.
Japanese Kempo
Kicking Techniques

"Hold fast to the Great Image,
And all the world will come.

— Tao Te Ching no. 35"
FRONT SNAP KICK
This kick is executed with either foot by bringing the foot directly off of the ground to your target (no chambering). You strike with either the top of the foot/ankle if attacking to groin, or with the ball of the foot if attacking a vertical surface such as stomach, etc. Target areas are stomach, solar plexus, groin, etc.

45 DEGREE FRONT SNAP KICK
Executed same as standard Front Snap Kick other than you direct the kick at 45 degree angles to the left or right.

FRONT THRUST KICK
This kick is executed with either foot by bringing your knee up toward your chest (chambering) and kicking through your opponent. You strike with the ball of your foot or heel. Target areas are stomach, solar plexus, groin, etc.

SIDE KICK
The side kick is executed by positioning your body with your back turned toward your opponent. Your kicking foot comes straight from the ground to your target. Your foot strikes the target in a horizontal position. Hit with your heel.

SIDE STOMP KICK
This kick is to lower areas than the standard side kick, such as the knee. Bring your knee up toward your chest (chambering), and shoot your foot through your target.

FLICK SIDE KICK
You kick with your lead leg in a pendulum movement, striking with the edge of your foot. This kick is a painful kick to the shins of your opponent. This kick may be done stationary or with displacement footwork.
KEMPO KICKS

- BACK KICK
  The only difference between the Side Kick and the Back Kick is your starting position; the end product is identical. You may kick with either leg from any stance.

- DISPLACEMENT BACK KICK
  From a combat stance, use displacement footwork rearward, lead foot where rear foot was, while kicking with rear leg.

OBLIQUE KICK
This kick is executed with the rear leg and you hit with the bottom of your foot. Like the Flick Kick, it has the pendulum movement, but in a larger, more powerful arc. This kick is for close range only, and is for knee dislocations.

- SHOOTING OBLIQUE KICK
  This kick is executed with the lead leg and you hit with the bottom of your foot. You utilize a displacement to generate power, and move closer to target.

ROUND KICK
This kick is executed with a large circular movement of your leg, striking with the lower outside of the leg and ankle area. The movement involves body rotation to achieve power, much like a whip effect.
SPINNING BACK KICK
You start in either a right lead or left lead combat stance. The Spinning Back Kick is almost always used as a secondary technique as it is rather slow and easier to block. Whichever lead, you kick with the rear leg, bringing it behind you in a circular motion. You will finish the kick facing in the opposite direction.

AXE KICK
This kick is usually seen as an attack to the opponent’s head or collarbone area while he is standing. Most Kempo practitioners reserve this kick for when the opponent is on the ground. The kicking leg is brought upward as in a leg raise exercise, then brought straight down on the target forcibly, hitting with the heel of the foot on target.

LOW FRONT SWEEP KICK
The sweep is a very low Round Kick with your lead leg to an opponent’s lower leg, ankle, or knee. You may strike with the shin, instep, or outer calf area.

LOW REAR SWEEP KICK
The sweep is a very low Round Kick with your rear leg to an opponent’s lower leg, ankle, or knee. You may strike with the shin, instep, or outer calf area.

REVERSE SWEEP
The Reverse Sweep is a rearward rotating kick, just the opposite of the Sweep Kick. Same target areas, but you strike with the heel or calf.

TRADITIONAL HOOK
Kicking with lead foot hitting groin with back of heel. Not a power kick.
**KEMPO KICKS**

**DOUBLE KIDNEY KICK**
Laying on back with attacker on top between your legs, bring heels toward you with great force alternating left and right into attackers kidneys.

**CRESCENT KICK**
This kick is different than the usual crescent in that it is a straight line kick from ground to target with no arc. You hit with the side of foot.

**HEEL TO BUTT KICK**
Bring either right or left foot up as if you were going to kick your own butt. This is mainly a groin kick to an attacker choking or grabbing you from behind.

**GROUND STOMP KICK**
Stomping with your bottom of your foot to a target very close to the ground.
LEG LOCKS

STANDING ANKLE LOCK
This is used when you block an attacker’s kick and his foot is grabbed. Place opponent’s heel in the palm of one hand (cupped) as your other hand grips the toes. Any rotation to the inside or outside will lock the entire leg and force the opponent to rotate and fall facedown. The outside lock works best.

STEP OVER
With your opponent on the ground facedown, place your right ankle in the bend of his right knee (your right knee is resting on the ground). Grab the lower part of his right foot and the toes with both hands pushing the ankle onto your leg towards his head.

FIGURE FOUR STEP OVER
Same as above, except you place his right foot snug against your left hip and add a Figure Four Lock by placing your right foot in the bend of your left knee. This will free your hands to move upward to secure and strike your opponent.

KNEE CRANK
Left arm for his left leg and right arm for his right leg. Your opponent is lying facedown, you are in a sitting position, as you wrap the appropriate arm around the outside of his lower leg (calf), forcing the thumb-side of your wrist deep into the bend of his knee. Grab your hands together and spread your legs out, creating a stable base. To apply pressure, slide your body lower to your front and away from his head. Arch your back, leaning backwards and crank his ankle down.
Softness triumphs over hardness, feebleness over strength. What is more malleable is always superior over that which is immovable. This is the principle of controlling things by going along with them, of mastery through adaptation.

— Lao Tzu
KEMPO JOINTLOCKS

ELBOW UP WRISTLOCK
Enter your opponent from the side, grab his left hand with your right, your thumb at the web. Pull opponent’s hand upward (his palm facing the ground), your left hand is holding his forearm vertically.

VERTICAL HAND PUSH-DOWN
Grab opponent’s forearm with your left hand. Hold it vertically and, with your right hand, push down on the top of his palm, facing down hand.

ONE-HANDED S-LOCK
Facing your opponent, reach around over his hand, grabbing hand with your fingers inside his palm, turn hand until his pinkie finger is on top. Place his hand on your sternum, reinforce with your left hand, and torque clockwise and down.

TWO-HANDED S-LOCK
Facing your opponent, reach over his hand, grabbing hand with your fingers inside his palm, turn hand until his pinkie finger is on top. Place his hand on your sternum, as your left hand grabs his forearm muscle group. Torque clockwise and down with your right hand, pinch muscle group with your left hand.

FRONT ARMBAR
Circle your left arm over and then under opponent’s arm. To add pain, raise your forearm into point above his elbow.

OVER-SHOULDER ARMBAR
Right hand lops opponent’s right wrist. Place your left hand under his elbow, pushing upward to add pain.
**KEMPO JOINTLOCKS**

**REAR ARMBAR**
Right hand lops opponent's right wrist. Place your left forearm behind his elbow, above the joint, pushing forward to add pain.

**COMBINATION ARMBAR WRISTLOCK**
Execute Classic Wristlock in large circle, place your left hand on opponent's elbow, pushing. Bring opponent's hand high like a poll, pushing down on the hand.

**BAR HAMMERLOCK**
Your left arm guides opponent's right arm behind his back and up. Your left hand grabs his left arm, your right hand grabs his hair or neck pressure point.

**FINGER ARMBAR**
Grab opponent's fingers, his palm up, bend fingers upward. Palm towards the sky, they go high. Palm towards the ground, they go down.
KEMPO JOINTLOCKS

- BASIC WRISTLOCK
Reach across with your right hand to your opponent’s right and grab on top of his hand below the knuckle line, placing your thumb in the web of his hand. To add pain, torque in a circular, clockwise motion to your right (attackers inside) turning opponent over into a crouch position.

CLASSIC WRISTLOCK
With your right hand, grab your opponent’s left with your fingers in his palm and your thumb on the back of his hand. To add pain, torque opponent’s hand to the left (to attackers outside) in a circular motion. Can also be done with two hands (recommended) with both thumbs below knuckle line.

- FRONT WRISTLOCK
From the side of your opponent, grab his right hand with your right, your thumb in his palm. Your left hand grabs his arm at the elbow and pulls it to your center. Reinforce your right hand, grab with your left hand. To add pain, pull down on his hand.

REAR WRISTLOCK
Enter into lock, facing opponent. Come arm to arm (your right to his right), with your palm facing forward. Scoop his hand up with your thumb in his palm and place arm behind his back. Tuck opponent’s elbow into your right armpit. To add pain, pull towards you with your right hand.

- ELBOW LOCK
Crossing your arms over the top of your opponent’s extended arm, trap it against your shoulder. Make sure to trap his arm with his palm up. With your wrists crossed above his elbow, apply pressure to the outside of his elbow to cause pain.
KEMPO JOINTLOCKS & COMBAT APPLICATIONS

1. COMBINATION ARMBAR WRISTLOCK: OPPONENT RIGHT PUNCH
Execute a right inside Ki Block Forearm Strike to his wrist. Grab wrist as you kick opponent in the groin with a Front Snap Kick. Follow up by turning opponent over with your basic wristlock, move locked arm vertically (like a flagpole) as you force him straight downward into the ground. Your left hand is on his elbow, applying more pressure.

2. FRONT ARMBAR: OPPONENT RIGHT PUNCH
Execute a left inside Ki Block/Strike while circling your left arm around his punching arm, followed with a right Iron Palm to this shoulder, locking your left hand over your right forearm, applying pressure.

3. OVER-THE-SHOULDER ARMBAR: OPPONENT RIGHT PUNCH
Stepping left, execute a right outside Ki Block/Strike and grab wrist, followed by a left punch to ribs. Your left hand reinforces grab as you step through into Horse Stance, breaking arm on your right shoulder.

4. S-LOCK: OPPONENT LAPEL GRAB
Trap opponent’s hand with your left hand and execute a right inside Forearm Strike to opponent’s bicep, your right hand grabs his hand, placing it on your sternum and turning his hand vertically (your thumb on the bottom with your fingers in his palm). Place your left hand on his forearm muscle group - now torque down.

5. VERTICAL WRIST PUSH-DOWN: OPPONENT RIGHT PUNCH
Step left, right outside Ki Forearm Block/Strike, left Iron Palm to head, right hand grabs his wrist, left hand holds his forearm vertically - push down with right hand.

6. ONE-HANDED S-LOCK: OPPONENT RIGHT PUNCH
right inside Ki Forearm Block/Strike, right hand grabs wrist as you right Leg Hook Kick to thigh, left hand over right and torque down, keeping arm on your chest for proper angle.

6. ONE-HANDED S-LOCK: OPPONENT RIGHT PUNCH
Stepping left, right outside Ki Forearm Block/Strike, grab wrist, left punch to ribs, your left hand bends and brings elbow in to your armpit - left hand over right and torque down, keeping arm vertical at your center.

8. FINGER PUSHBACK: OPPONENT LAPEL GRAB
You trap / grab hand with your left hand as you execute a right Ki Forearm Strike to arm, right hand grabs wrist and push back fingers with your left hand.
KEMPO TAKEDOWNS

REAR TAKEDOWN
You stand facing opponent at his side. Your leg cocks up and then shoots rearward through his leg, as your right hand pushes on his shoulder. Basically you do a kempo back kick through his leg.

FRONT TAKEDOWN
You face the same direction and with your right leg, swing it up like a pendulum and down through your opponent's leg.

FRONT SWEEP
Low round kick to the side, or to the back of opponent's leg. Never kick to the shin of attacker.

REAR SWEEP
Facing the same direction as your opponent, kick through the right leg of your opponent from behind as you pull down on his shoulder with your right hand.

TWO-FINGER TAKEDOWN
Pulling down on opponent's shoulders from behind. Two fingers on either side of opponent head on shoulder pressure points, digging in and pulling backward and down.
ARMBAR THROW
Execute a right hand grab on opponent’s wrist as your left hand pushes upward on his elbow joint, drop your body into a low stance and throw with your hands moving clockwise.

WRIST TORQUE TAKEDOWN
Place your fingers in the palm of your opponent, with your thumb under his knuckle-line on the back of hand. Torque opponent’s hand counterclockwise as you step to your left.

HANDSHAKE THROW
Grab opponent’s hand in the standard handshake position. Reinforce with your left hand and step through with your left foot under the handshake. Step back with your right foot, followed by your left.
**KEMPO TAKEDOWNS**

**UNDERARM TAKEDOWN**
Grab opponent's wrist with your left hand. Bring his wrist backward to your right hand that is under his tricep. Your right hand pulls downward as you raise your elbow to add pressure.

**FIGURE FOUR TAKEDOWN**
Grab opponent's wrist with your right hand. Bend his arm backward. Snake your left hand under his arm, and grab your right wrist with your left hand, force opponent down while stepping.

**IRON PALM TAKEDOWN**
Circular Iron Palm strike to side of opponent's head, following him and directing him to the ground.

**FOREHEAD TAKEDOWN**
Palm to the forehead of opponent, pushing head backwards until he loses balance, follow down to ground.
ONE FINGER TAKEDOWN
Place finger on pressure point below opponents nose. (same movement as in forehead takedown).

NECK TWIST TAKEDOWN
Place your right hand on opponents right side of chin, your left hand around the back of his head. Twist opponent in a counter clockwise circular motion as you guide him down to the ground.

UNDERARM THROW

INSIDE LEG OR REAR TAKEDOWN
KEMPO TAKEDOWNS & COMBAT APPLICATIONS

1. WRIST TORQUE: OPPONENT RIGHT STRAIGHT PUNCH
Execute a left KI block, grab wrist, left Hook Kick to his right lead leg - torque his wrist to the left. Kick ribs while on ground.

2. UNDERARM LOCK: OPPONENT RIGHT STRAIGHT PUNCH
Execute a left KI Block and grab his hand, right punch to opponent’s ribs, right Forearm Strike under his bicep, bringing your left hand to your right hand - takedown.

3. HANDSHAKE TAKEDOWN: OPPONENT RIGHT MID PUNCH
Execute a right KI Block and grab hand (like handshake), left Round Kick to thigh or punch to ribs, step through (three steps), left right left takedown.

4. FIGURE FOUR TAKEDOWN: OPPONENT RIGHT OVERHEAD HAMMER STRIKE
Execute a right KI Block, grab wrist - takedown. Left right left footwork.

5. REAR TAKEDOWN: OPPONENT RIGHT PUNCH TO FACE
Execute a left Forearm KI Block and grab wrist, right Iron Palm to his left shoulder as your right moves foot behind his leg and shoots rearward.

6. REAR SWEEP: OPPONENT RIGHT PUNCH TO FACE
Execute a right KI Block, grab his wrist, place your left hand on his shoulder, as your left leg kicks through his calf.

7. FRONT TAKEDOWN: OPPONENT RIGHT PUNCH
Execute a right KI Block, grabbing wrist, place your left hand on his shoulder, your left leg comes in front of your opponent and you shoot back or pendulum and torque him down with your left hand.

8. FRONT SWEEP: OPPONENT RIGHT PUNCH
Execute a right KI Block, move in with right Iron Palm to face, grab his shoulder and torque to your rear as your right leg kicks through his shin to your front. You may also do a trap and take opponent’s leg out to your left.

9. TWO-FINGER: OPPONENT RIGHT PUNCH
Execute a right KI Block and move behind your opponent. Execute a double Shuto to his neck or shoulders, now with two fingers, push downward on nerve points on neck as you move to your left, allowing opponent to fall.

10. FOREHEAD: OPPONENT RIGHT PUNCH
Execute a right KI Block followed by your right palm on opponent’s forehead, pushing him back and downward. Your left hand is on the small of his back, pushing in the opposite direction, breaking him over.
**KEMPO BIG THROWS**

**SUSPENDING SLEEVE HIP THROW (SODE-TSURIKOMI-GOSHI)**
Face opponent in Natural Stance. Your left hand grabs his right arm and brings it in, securing. Your right hand grabs his left arm, taking it high. Step in with your right foot, placing it in front of his right foot. Bend your knees and place your butt against his right thigh. Extend knees and pull opponent over with your right high hand. This works well for opponent attacking with overhead weapons as well. Can be easily reversed for opponent’s right hand high.

**BODY DROP (TAI-OTOSHI)**
Grab opponent’s right hand with your left hand. Place your right hand on his lapel or collar (head or chin?). Step in with your right foot as you pull opponent to your left, putting most of his weight on his right foot. Quickly place your left foot in front of his left foot. Step across with your right foot and place the bend of your knee AGAINST his shin (assume a low stance). Keep pulling opponent off-balance, then straighten your right leg and continue to pull opponent downward.

**STOMACH THROW (TOMOE-NAGE)**
In Natural Stance, grab opponent's right hand with your left hand. Grab opponent's high lapel with your right. As opponent pushes you away, step in with your left foot between his feet, place your right foot on his stomach and sit straight down, bending both knees, pulling opponent downward with your arms. Extend your right leg as you feel his weight increase, and continue to pull.

**HIP THROW (OGOSHI)**
Face opponent in Natural Stance. Enter with your right foot and place it directly in front of his right foot. You grab his right arm, step backward with your left foot as your right arm reaches around his waist. Your feet make an X pattern. Place your right hip to his groin and bend your knees. Your upper torso is leaning towards the front. Lower your head and torque your body to the left while pulling with your left arm, the knees are extended for the lift. Your right arm around his waist, assist in the pull (bend over until your head is about your knee-height).

**TWO-ARM SHOULDER THROW (MOROTE SEOINAGE)**
Face opponent in Natural Stance. Enter with your right foot as in OGOSHI, place your butt against opponent’s right thigh, bend knees deeply. Left hand on his right arm, and right hand on his upper right arm or lapel (left is better). You lean forward and pull with your arms, taking the opponent off-balance. Extend knees to elevate opponent. Torque your body to your left counterclockwise, pulling downward with your arms (bend over until your head is about your knee-height). Happy landings!

**ONE-ARM SHOULDER THROW (IPPON SEOINAGE)**
Same footwork as MOROTE SEOINAGE. Place your right arm underneath opponent’s right arm. His armpit should rest on your bicep with your hand held high to prevent escape. Your knees are bent and your butt is against his right thigh. As you pull his right arm with your left hand, extend your knees as your right hand imitates a breaking ocean wave (bend over until your head is about knee-height).
KEMPO BREAKHOLDS

FRONT CHOKE
1. Double Shuto to arms at bend, trapping arms, double Iron Palm to face, Knee Strikes to midsection/groin.

TWO-HANDED NECK CHOKE FROM BEHIND
2. If opponent is close, throw right Rear Elbow Strike to midsection/solar plexus followed up by right Shuto to groin.

3. AIKI JITSU - step forward at a 45 degree angle with right foot, simultaneous left arm circular sweep, right punch or Iron Palm to ribs.

RIGHT-HANDED LAPEL GRAB
4. Left hand grabs and pins his right hand as you right Forearm Strike to his bicep, then apply S-lock.

REAR BEARHUG (ARMS PINNED)
5. Step right over left and right Shuto to groin, right Rear Elbow, Back Kick.

REAR BEARHUG (ARMS NOT BOUND)
6. Foreknuckle Strike to the back of his hand (metacarpals), grab his right hand and turn into him with a wrist torque or S-lock.

FRONT BEARHUG
7. Knee to groin followed up with Fist Choke.

MUGGER’S GRIP CHOKE (FROM BEHIND)
8. Grab opponent’s right elbow at the bend and turn your throat into bend for air, throw left Shuto to attackers groin followed by Stomach Choke.

9. Instead of choke, end with Back Kick followed by displacement Side Kick.

HEADLOCK
10. Iron Palm to groin, take into front Wristlock.

11. Grab opponent’s leg (closest to you) and pull upward (you stand up) as your other hand pushes to the rear, taking opponent down.
KEMPO BREAKHOLDS

WRIST GRAB
12. Circle your wrist (if opponent grabs with his right hand torque clockwise, if left counter) and flow into Wrist Torque Takedown.

13. Turn your palm upward, and circle your hand into opponent’s groin, striking opponent with his own hand.

FRONT BEARHUG (ARMS PINNED)
14. Apply Groin Grab or strike opponent’s nose with a head strike (striking with your forehead). Follow up with knee to groin and Front Thrust Kick.

15. (Arms not pinned) Double thumb eye gouge. Double Iron Palm to ears. Follow up with groin attack.
ADVANCED KEMPO JOINT LOCKS & BREAKHOLDS

JOINT LOCK SERIES OF DEATH
1. One Hand S-Lock
2. Two Hand S-Lock
3. Finger Push Back
4. Vertical Push Down
5. Front Wristlock
6. Rear Wristlock
7. Classic Wristlock
8. Basic Wristlock
9. Rear Armbar
10. Combination Armbar Wristlock
11. Figure Four

OVER SCISSORS
This is a wrestling hold that is common. The opponent (as I have personally witnessed) jumps on your back, wraps his legs around you (locking his feet), and arches his back, taking you to the ground. A good basic breakhold is to leap rearward, falling to the ground where the opponent strikes the ground, breaking your fall. If he persists and keeps the hold - if his left foot is crossed on top of his right foot, hook your left leg over his left toe and cross your right leg over your left foot. Sharply extend both of your legs as you arch your back toward your opponent. You are both in a seated position on the ground, his feet at your groin. This will break the hold and his ankle.

FRONT THROW
If your attacker has you in a rear choke or mugger’s grip, maneuver your body so it is snug against his. Grab high on his arm, clothes, or hair, as high as possible. Your center of gravity must be lower than your opponent's for this to work. You want your opponent to be leaning on you as you explosively bend over, pulling on his arm downward. You want your head to go to your knee level. Keep pulling down on his arms to make his head hit harder on the ground.

SLAM
Against a side headlock. Grab opponent’s head, hair, eyes with your left hand as your right reaches behind his right knee and grabs. Pull down on head as you lift his knee by raising your head up. When he is at his peak in height, drop to your knees and he will slam to the ground.
Weapon Basics & Kata

“Fulfill your purpose without violence. Bravado when strong hastens decay; This is contrary to the Tao. What is contrary to the Tao comes to an early end.”

— Tao Te Ching no. 30
The knife as a weapon has been common to most cultures since the beginning of recorded history. The goal of this section is to familiarize the martial artist on its basic techniques for combat utilization. These techniques should only be demonstrated by an experienced martial arts instructor. NEVER USE A LIVE BLADE FOR PRACTICE. When practicing, use a wooden (tanto) or rubber knife or facsimile.

**ADVANTAGES OF THE KNIFE**
1. Easy to find. A knife can be found or purchased anywhere.
2. Easily concealed for carry.
3. Silent in combat. Unlike firearms, the knife is used in complete silence, yet is still lethal.
4. Intimidates your opponents. The knife is actually more intimidating than a gun, due to the fact everyone has been cut, and we all know the pain of a knife wound. We all cannot relate to a gunshot wound.

**TYPES OF WOUNDS**
1. Stab - point of the blade is used to attack vital area of the body such as throat, kidneys, stomach, groin, etc.
2. Slash - the edge of the blade is used in a continuous motion to slice any area the opponent offers to you.

**SHOCK**
Shock is the knife fighter’s best friend. There are many deaths attributed to knife wounds. When in all actuality, it is not the wound itself which is fatal, it is the shock.

**TYPES OF SHOCK**

**PHYSIOLOGICAL SHOCK**
Refers to the actual condition of the body during trauma. When a knife wound occurs, the body reacts by sending large volumes of liquids and blood to the injured area. This reaction causes an immediate loss of blood to other vital areas such as the brain, etc. This loss causes fainting, weakness, loss of motor skills, unconsciousness, etc.

**PSYCHOLOGICAL SHOCK**
Refers to the perceived threat or damage of the body (has nothing to do with reality). At the first sign of a cut most people will freak out, even though the injury is minor, they fixate on that cut instead of the business at hand. They lose sight of the situation, and end up dying from a minor wound. “Paper-cut kills Idiot, film at 11:00.”

**TYPES OF GRIPS**
1. Hatchet or Hammer - blade extending away from thumb.
2. Icepick - blade extending away from the pinkie (Psycho Grip).
3. Concealed - icepick with blade pointing upward, hidden behind your wrist and forearm.
STANCE
Use a Natural Stance for the concealed grip, and a combat stance for the others. The concealed grip is also used in combat stances, but it is best as a surprise from Natural Stance. Make your attacker come through your knife to get to you. Keep it strategically extended in front of you during combat. Protect your fingers. They are the only ones you have.

BASIC KNIFE MANEUVERS
HATCHET
(a) Straight-in stab
(b) Cross slashes - continuous right to left, left to right
(c) Hacking and chopping
(d) Uppercuts to neck, chin, groin, etc.

CONCEALED
(a) Cross slashing as above
(b) Cross stab
(c) Downward thrust or pull
Depends on if you have a double-edged knife. They work best for concealed grip as you can cut coming and going.

TERMINATION TECHNIQUES
FROM BEHIND OPPONENT
(a) Kidney stab
(b) Throat slash
(c) Neck slash
(d) Subclavian stab
(e) Groin slash
(f) Anus stab or slash

FROM FRONT OF OPPONENT
(a) Eye stab
(b) Temple stab
(c) Ear stab
(d) Throat stab
(e) Throat slash
(f) Solar plexus stab
(g) Groin cut
(h) Stomach slash or stab (very messy and noisy)
WEAPON DEFENSE

KNIFE ATTACK

STRAIGHT-IN ATTACK
1. Stepping left, right low sweep block, grabbing wrist, break elbow with left Forearm Strike, Wrist Torque Takedown.

2. Step right and left KI Block to wrist, grab wrist with both hands and step right and break his arm on your body, circle right and execute Wrist Torque Takedown.

CROSS SLASH ATTACK (LEFT TO RIGHT)
3. Step left and right KI Block - grab wrist, left Hook Kick to thigh, step through (Horse Stance), over-shoulder armbreak.

4. Double block, stepping to the left (dissipating), Forearm Elbow Break, take into Wrist Torque Takedown or Figure Four.

CROSS SLASH ATTACK (RIGHT TO LEFT) LEFT HAND
5. Step right and jam him up with left Forearm Block and grab wrist as you also right backhand to ribs, Front Takedown.

SIDE ATTACK
6. Wedge block, right hand grabs wrist, kick to groin or knee, combination Armbar Wristlock.

OVERHEAD ATTACK
7. Step left and right block and grab wrist, continuing momentum and force into opponent's leg or groin.

STICK ATTACK

OVERHEAD ATTACK
8. Step into your opponent with right foot as you jam his attack with right forearm, take into Figure Four.

CROSS SLASH ATTACK (LEFT TO RIGHT)
9. Step left and right KI Block, grab wrist, forearm break to elbow, Rear Sweep.

SIDE ATTACK
10. Step right and left KI Block, right Iron Palm to jaw.
**KNIFE BLOCK AND COUNTERS**

**STRAIGHT ATTACK**
Step right, slash wrist, slash neck, stab to solar plexus.

**OVERHEAD ATTACK**
Step left, slash wrist, slash bicep, slash neck, stab to throat.

**CROSS SLASH ATTACK**
Step left, slash wrist, slash bicep, slash back of neck.

**CONCEALED SLASH ATTACK**
Step right, slash wrist, slash throat, stab groin or solar plexus.

**UPPERCUT ATTACK**
Step right, concealed slash to wrist, slash eyes, slash throat or neck.

*These knife block & counters are suggestions to get you going.*
JO (STICK) FUNDAMENTALS

The Jo, or short staff, is traditionally a stick of bamboo or other hardwood measuring 20 - 36 inches in length and approximately 1 inch in diameter. Choose the length based on what feels most comfortable to you. In an unexpected combat situation, you can often find a suitable stand in from a broken pool cue or broom stick to any suitable stick laying around.

STANDARD GRIP
Grasp in hand at one end, leaving 4 or 5 inches extending from your closed fist grip, away from your pinkie finger.

STRIKES
High snap
Low snap
Thrust
Jab (short end of staff)

BLOCKS
Blocks are performed as empty hand blocks
Snaps
Parries (to sides)

CONCEALED GRIP
The hand position is the opposite of standard grip. 4 or 5 inches extend away from your thumb and index finger. Staff is held close to the body, behind arm. Staff is vertical.

STRIKES
High Flick
Low Flick
Vertical Flick
Cross Flicks

BLOCKS
Blocks are performed as empty hand blocks
High Flick
Low Flick
Vertical blocks (as punches)
**JO (STICK) FUNDAMENTALS**

**TWO HAND GRIP**
Staff held in both hands, palms facing down, two inches of stick protruding from each side's grip.

**STRIKES**
- Front Thrust
- Side Thrusts (any height)
- Rear Thrusts
- Uppercut (chin, groin)
- Collarbone Down Strikes (right and left)
- Circular Thrust Strikes
- Two-hand Collarbone or Face Strike (close grip at one end)
- Horizontal Shaft Strike (to face)

**BLOCKS**
- High (Jodan)
- Low (Gedan)
- Right and Left Shaft Parries to sides
The Bo, or long staff, is traditionally a stick of Kuba (Chinese Palm Tree) or other hardwood of varying lengths approximately 1 - 2 inches in diameter. The Bo was originally an Okinawan farm implement used for carrying loads and was easily adapted for use in combat. A Bo can range from 3 to 13 feet in length, however, for the techniques covered in this manual, assume a Bo of 4.5 - 5 feet in length. Choose the length based on what feels most comfortable to you. In an unexpected combat situation, you can often find a suitable stand in from a pool cue or broom stick to any suitable stick laying around.

**STANDARD GRIP**
Left hand with the palm facing down. Right hand with the palm facing upward.

**STRIKES**
- Down Slash (collarbone and head)
- Horizontal Head
- Leg Strikes
- Shin Strikes
- Uppercut (chin, groin)
- Thrust (front, side, rear)
- Circular Thrust (off either right or left sides)
- Shaft Strike (face)
- Overhead Rib Strike
- Extended Strikes (staff glides through fist)

**BLOCKS**
- High (Jodan)
- Low (Gedan)
- Vertical (side blocks)
- Parries (flicks to the sides with either end of staff)
SINGLE YAWARA STICK KATA

1. Begin in Attention Stance. Yawara in right fist.
2. Bring right foot up into right lead combat stance.
3. Execute strike to face with yell. Your left hand guards face.
4. Execute rib strike to his right side.
5. Stabbing displacement to opponent’s bicep as your left hand grabs his right wrist.
6. Execute a right back strike to face.
7. Execute a right stab to groin.
8. Execute a right back strike to face again.
9. Step with left foot, cock right knee and prepare for rear circular takedown.
10. Strike opponent to the left side of his face from a flowing underneath motion from the last strike. As you take him to the ground, you sweep with your right leg from behind his right (you follow him down).
11. You are now on top of opponent, still grasping his right hand which you keep to your left side.
12. Execute a double icepick strike to his face, finishing with a yell.
13. Stand up and assume Attention Stance and bow.
JAPANESE KEMPO KATA JO (STICK)

1. Attention Stance
2. Bow in
3. Right foot steps back into left Front Stance.
4. Two hand high horizontal shaft block.
5. Two hand low horizontal shaft block.
6. Two hand high shaft parry block to the left.
7. Two hand high shaft parry block to the right.
8. Two hand horizontal shaft strike to the front (head-high).
9. Right end thrust to the rear.
10. Left end thrust to the left.
11. Right foot steps forward into Natural Stance.
12. Right end thrust to the right.
13. Right foot steps forward into Front Stance.
14. Right end collarbone strike.
15. Left foot steps forward into Front Stance.
16. Left end collarbone strike.
17. Right foot steps forward into Front Stance.
18. Right end uppercut strike to chin.
19. Circular right end strike to midsection.
20. Displacement footwork to the left and rearward 45 degrees.
21. Right high snap strike to head.
22. Right low snap strike to leg.
23. Right overhead snap to opposite side of head.
24. Right low strike to opposite leg.
25. Right step forward.
26. Right forward thrust to midsection.
27. Spin stick into concealed grip.
28. Right high block along forearm.
29. High vertical block to the left (as if punching).
30. Return staff to body (as if retracting punch).
31. High vertical block to the right.
32. Return.
33. Low vertical block to the left.
34. Return.
35. Low vertical block to the right.
36. Return.
37. Left foot steps to the rear.
38. Forward vertical low block.
39. Left foot steps 45 degrees to the right into Natural Stance.
40. Concealed high snap to head (off your left side).
41. Concealed low snap.
42. Concealed high snap to head (off your right side).
43. Concealed low snap.
44. Concealed low snap to groin.
45. Right foot steps forward.
46. Right short end thrust strike to midsection.
47. Left hand grips short end of staff.
48. Right two-hand collarbone strike.
49. Right hand slides down staff (hand in same position as right).
50. Right end circular strike to midsection (off your right side).
51. Right foot steps rearward to left foot into Attention Stance.
52. Bow out.
JAPANESE KEMPO KATA BO

1. Begin in Attention Stance. Heels together, feet at 45 degree angle. Weapon on ground in right hand.
2. Bow in.
3. Bring weapon vertical, left end pointing up.
4. Step rearward with left foot into right Front Stance.
5. Vertical block to the front with KI breath.
6. Right downward strike to head/collarbone.
7. Step into Horse Stance - moving left foot alongside the right, then moving outward to the left.
8. Right circular stomach thrust.
9. Look to the left and bend the left knee.
10. Left ankle block - right end over right shoulder.
11. Turn to the left, bending right knee.
12. Right uppercut groin strike.
13. Turn 180 degrees to the right.
14. Left horizontal head strike.
15. Right downward head/collarbone strike.
16. Turn left 90 degrees as left foot moves into left Front Stance.
17. Left head thrust strike.
18. Left foot retreats into a left Cat Stance.
19. Right foot extends into right Front Stance.
20. Right downward head/collarbone strike.
21. Right foot retreats into right Cat Stance.
22. Left vertical block with KI breath.
23. Right foot steps forward into right Front Stance.
24. Left circular stomach thrust.
25. Left rising chin strike.
26. Right downward head/collarbone strike.
27. Turn right 90 degrees into Horse Stance.
28. Right straight thrust off of right side.
29. Right foot steps back 90 degrees into Horse Stance.
30. Left horizontal head strike.
31. Right horizontal head strike.
32. Turn right 90 degrees into right Cat Stance.
33. Left rising chin strike.
34. Right foot steps forward into Front Stance.
35. Right ankle strike.
36. Left horizontal head strike.
37. Right horizontal head strike.
38. Left downward collarbone strike.
39. Right downward collarbone strike.
40. Left circular stomach thrust.
41. Right foot retreats into Cat Stance.
42. Left uppercut chin strike.
43. (Opponent on ground) Aim left end of staff at groin. Slide right hand to the end of weapon and thrust downward with KI, letting staff glide through the closed left hand.
44. Right foot steps behind the left 45 degrees.
45. Pivot 90 degrees into right Front Stance.
46. Left strike to ankle.
47. Left horizontal head strike.
48. Right horizontal head strike.
49. Left downward collarbone strike.
50. Right downward collarbone strike.
51. Left circular stomach thrust.
52. Right foot retreats into Cat Stance.
53. Left uppercut chin strike.
54. (Opponent on ground) Aim left end of staff at groin. Slide right hand to the end of weapon and thrust downward with KI, letting staff glide through the closed left hand.
55. Left foot moves rearward into Horse Stance 90 degrees to the left.
56. Jodan (up block).
57. Gedan (down block).
58. Right foot steps forward into right Front Stance.
59. Right head/collarbone strike.
60. Right foot retreats into right Cat Stance.
61. Vertical KI block.
62. Right foot steps forward into right Front Stance.
63. Right downward head/collarbone strike.
64. Left side horizontal head strike.
65. Right downward head/collarbone strike.
66. Circular (overhead) rib strike.
67. Right circular uppercut chin strike.
68. Right foot leaps forward into Low Horse Stance.
69. Right circular groin strike.
70. Lead right foot displaces rear foot as you move the Horse Stance rearward.
71. Left side vertical KI block.
72. Left circular stomach thrust.
73. Left foot steps up into a left Cat Stance.
74. Left uppercut chin strike.
75. Right uppercut groin strike (left end over left shoulder).
76. Right foot steps forward into right Front Stance.
77. Right downward head/collarbone strike.
78. Right foot retreats into right Cat Stance.
79. Right vertical KI block.
80. Right foot steps forward into right Front Stance.
81. Right downward head/collarbone strike.
82. Left circular stomach thrust.
83. Right foot steps back to the formal stance, heels together, feet at 45 degree angle.
84. Circle left end of staff high overhead.
85. Circle right end of staff high overhead.
86. Place end of staff on right side, resting on ground.
87. Bow out.
Japanese Kempo Katana

Samurai Sword

“Hold fast to the Great Image,
And all the world will come.
— Tao TeChing no. 35”
JAPANESE KEMPO KATANA THE SAMURAI SWORD

KEMPO - hard fist or law of fist
KATANA TERMINOLOGY

KATANA - Samurai sword
DAITO - long Samurai sword (over 24 inches)
WAKIZASHI - medium sword (between 12-24 inches)
TANTO - short sword (under 12 inches)
SAYA - scabbard
TSUBA - hand guard
TSUKA - sword handle
SEPPA - spacers for guard
FUCHI - pommel on bottom of handle
KASHIRA - pommel at the base of handle
MENUKI - ornament on sword handle
MEKUGI - wooden pin holding handle on sword
MEKUGI-ANA - hole for wooden pin
HABAKI - fitting between blade and sword
SAGEO - Saya string
KURIGATA - Saya string loop (where string connects)
BATTO - drawing sword
CHIBURI - flicking blood from blade
NOTO - returning sword to scabbard
BUSHIDO - way of the warrior
BUSHI - Samurai warrior
OBI - Karate belt
HAKAMA - split formal training pants
JAPANESE KEMPO KATANA THE SAMURAI SWORD

天正構の呼称
NAMES OF TENSHOGOSHIRAE

天正構の特徴
NAMES OF SWORD BLADE WITH RIDGES ON SIDES
JAPANESE KEMPO KATANA THE SAMURAI SWORD

PARTS OF THE BLADE
(SHINOZU-ZUKURI TYPE)

- POINT
- YOKOTE
- RIDGE LINE
- UPPER SURFACE
- SURFACE
- TEMPERED LINE
- BACK
- RIVET HOLE
- TANG

POINTS CLASSIFIED BY SHAPE

- STRAIGHT-EDGE (FUKURA-KARERU)
- CURVED-EDGE (FUKURA-TSUKA)
- POINTS CLASSIFIED BY SIZE AND SHAPE
- LONG CURVED (IKARI-O-KISSAKI)
- LONG (O-KISSAKI)
- MEDIUM (CHU-KISSAKI)
- SMALL (KO-KISSAKI)

POINTS CLASSIFIED BY TEMPERED LINES

- LARGE CIRCLE (O-MARU)
- FLAME (KAEN)
- SMALL CIRCLE (KO-MARU)
- SOLID TEMPER (ICHI-MAI)
- HEAD SHAPED (JIZO)
- STRAIGHT TURN-BACK (KAERI-TSUYOUSHI)
- NO TURN-BACK (YAKI-ZUME)
- LONG TURN-BACK (KAERI-FUKASHI)
- WAIVY (MIDARE-KOMI)
- SHORT TURN-BACK (KAERI-ASASHI)
The mind of a perfect man is like a mirror. It grasps nothing. It expects nothing. It reflects but does not hold. Therefore, the perfect man can act without effort.

— Chang Tzu
“What is KI, and what does it have to do with Kempo Karate?”  KI is your internal life-force, and all of the great masters of martial arts use KI in their art.

It would be nearly impossible to include all of the information available on the subject of KI, so I will cover the basic principles and some training exercises. You can find more in-depth books on the subject, but it is easy to get lost in theory and mysticism and lose track of the simple principles I offer here.

It is my opinion that if you study anything you must first learn some basic history. Most of the keys to the future can be found in the past. KI training dates back to its origin in India, where all martial arts began. The Chinese were intrigued by their findings and made KI training their own, and referred to it as Chi. The Indians’ term for KI is Prana.

Just because you meditate does not mean you are practicing some bizarre and foreign religion. With meditation you gain focus and centering. Without focus you will not be proficient in the martial arts, or anything else for that matter. To be stress-free and peaceful you must be able to focus. Peace is the ultimate goal of the martial arts. Peace of mind (confidence in knowing you can repel attacks) and peace of body (good health through physical training and proper lifestyle).

“Moderation in all good things” is a Chinese motto we can all learn from.

KI, as known in Japan or Korea, or Chi, as it is known in China, is an energy field that cannot be seen, although it can be felt by the individual. This energy field is present in all humans, but it takes a conscious, concentrated desire or intent to project it in the martial arts, as well as in various other aspects non-related to the martial arts field.

It is impossible to get really proficient in the martial arts without this ability to use Ki or Chi. With this ability, it is possible to increase the striking power of the martial arts practitioner by 50-100%. To achieve this increase, it is imperative to have the proper state of mind to allow the cultivation of KI. What is meant by cultivation is that no one is able to bring forth this internal energy on command without the proper KI training and practice.

There are two main factors in the process of KI training that must be attained in order to gain control of this energy field, and you must believe in this energy and in the power which it embodies. Factor one is that you must have a positive state of mind. Everything you do, and everything you are, is based on your state of mind. If you think that you are a good person and a successful individual that exudes confidence, you will become this person.

On the other hand, if you are a negative or pessimistic thinker, the thoughts and bad or negative images in your mind will transport your life to that situation. No matter which way you think about yourself and your life, either way you are correct.

The majority of persons who stop training the martial arts are of the negative or loser mindset. They do not visualize themselves as a successful practitioner and are only going through the motions until an obstacle stands in their path that they say to themselves, “I cannot conquer this obstacle, so it would be easier to just give up.” Their lack of self-confidence, self-esteem, and their negative “I will fail” attitude sabotages their success.

Everything in life starts with you. If you say to yourself, “I am a loser, I always finish last or not at all,” then you will begin taking on the physical characteristics of the loser.
KI TRAINING

These traits or images as others see you are a lack of eye contact when you meet and interact socially, you slouch and have poor posture, you walk unsure of your steps with your eyes fixed upon the ground before you.

With these traits, you are telling the world, “I am a loser and a failure” without even saying one word. In turn, everyone around you will believe your projection and treat you as this loser who deserves no respect.

Now, when you think in your mind, “I am a winner, I have a positive outlook on life, and I will succeed,” you project a totally different image. You do not have a problem with eye contact when meeting others (which in itself leads people to trust you), you walk with confidence and vigor, looking straight ahead into the bright future which you command.

You use the eye contact, good posture, command presence and positive “I will succeed” state of mind for your projected image to the world. People will instantly believe this image to be a fact. Also, the amount of money you have has nothing to do with success. There are plenty of wealthy losers in the world who project the loser image.

In the martial arts, as well as in any endeavor, you cannot finish your desired task or your training without confidence. This positive state of mind tells you and the world you will finish the task or training with a successful outcome. To a winner, life’s obstacles are only challenges. Overcome the challenges one by one, using the small goal theory. You must look into the eyes of the Dragon (fear) and kick him in the nuts. The loser sees every obstacle as a potential failure. Use your martial arts training in the world to develop character and presence.

You use your martial arts training every day. Bushido (the way of the warrior) gives you your fighting mind and the ability to cope with stress and conflict.

In life, you use the Bushido every day. If you are a negative person, you won’t be able to fight off life’s conflicts and obstacles, not to mention your immune system will be less likely to fight off sickness and disease.

The positive fighter will look his opponent in the eye and let him know without saying a word that he will take him out. In your own mind, you don’t think about what an opponent might do to you (negative), you think about what you will do to him (positive). Whenever you produce KI, you must believe it will happen or it will not come forth. It is a leap of faith.

The second factor in the development of KI skills is the proper breathing technique. Your blood is the transport vehicle for oxygen throughout the body. Proper breathing is essential to enable enough oxygen to circulate to various parts of the body when there is an increase in demand by physical needs or by the brain’s demand during conflict. Yes, that’s right - your brain needs more oxygen during the fight.

Without this ability through proper breathing to increase the volume of oxygen in the bloodstream, you would not only be physically unable to deal with a fighting situation, but your brain would be unable to offer fighting options, as your body’s needs will have overburdened the supply of ready oxygen, thus starving the brain and diminishing its capacity to deal rationally with the conflict that you are engaged in.

Most of the people walking the planet do not breathe properly. We live in a country where it is considered macho to have a big chest, so most of us do the manly thing and breathe, filling the tops of our lungs to expand the chest cavity.
The proper or natural way of breathing may be relearned by watching the actions of infants. If you have ever witnessed the instinctive breathing of a newborn child, you will instantly notice that its breaths expand not the chest area, but the abdominal or diaphragm region. This is the proper breathing to achieve control of KI.

In other cultures such as in Japan, it is considered macho for a man to have an expanded stomach, just the opposite as in the US. This is a sign of a man who knows the proper breathing technique and it is also a sign of prestige (Sumo wrestlers, Buddha). When you do diaphragmatic breathing, the average capacity of your lungs is ten quarts of air.

This increased efficiency and capacity is essential for KI practice. When you take a standard chest breath, you take in only about one quart which is very inefficient and will not enable you to practice KI exercises. You need this increased oxygen intake to activate the KI fuel. The proper method for breathing is to breathe in through your nose, filling the bottom half of your lungs first, and when you exhale empty the top half first.

The KI breathing will increase your stamina, and in stressful situations, in and out of the martial arts, will serve to calm you down and enable to weigh your options and think clearly. If you shut down your breathing, you shut down your brain's ability to function. Also, with controlled KI breathing, you are more relaxed and as you know in combat, the relaxed person has quicker reflexes and much greater power than the tensed individual.

Kempo KI Training

M.I.T. performed studies on KI in martial arts breaking demonstrations by photographing a martial arts master while breaking bricks. The master was photographed in this study using a process called Kirlian Photography, which captures the changes in body temperature and records the readings in variations of color intensity. Remember “Predator” with Arnold Schwarzenegger? Predator Vision.

As the master began his KI breathing, the colors in his chest area became deeper than before, indicating increased heat and blood flow. The master continued breathing and the color intensity in his limbs began to change to a dark hue, as his midsection did previously, indicating increased head and blood flow. These photographs clearly proved that the KI breathing techniques scientifically increased blood and oxygen circulation throughout the body, thus increased flow of internal energy.

The stop-action photography (also used in this study) showed that the bricks that the master was breaking with his hands were actually breaking before they were physically touched by the master's hand. The KI energy force was breaking the bricks without any contact from the martial arts master's hand. The master's hands were only required as a conduit for the energy, not for physical contact.

Positive thinking is an essential ingredient in life as well as in KI training. Another scientific study was undertaken to gauge the capability of Olympic tryout hopefuls. The test was conducted in the manner of a written questionnaire with several hundred questions. The object of the test was to determine the state of mind of the participant, whether negative or positive.

After the tests were administered and scored, the tests were separated into two stacks: the positive thinkers and the negative thinkers. It was the Olympic team.
manager's position that the negative thinkers would fail in the physical event tryout and that the positive state of mind thinkers would pass the physical tryout and therefore make the Olympic team. This, in fact, proved to be correct in each and every test case, with all of the positive or those who were able to visualize success, making the US Olympic team.

Everyone has this KI energy field within themselves, although some persons may never be able to harness the energy. Through mental development and mind control, you enable your brain to release this energy on command with astonishing results.

In the martial arts, the individual uses the KI energy in striking techniques. In other cultures, the KI energy is used in non-martial arts applications such as Kiatsu healing techniques and fire-walking.

In physical conflicts, you must mentally visualize the defeat of an opponent or obstacle before the encounter occurs. Olympian competitors have already won their event when they step up to perform before the spectators.

When you visualize victory, you destroy the negative thoughts of failure, and you have already achieved your goal. You must devise a system of short-term and long-term goals in order to achieve success, much like a ranking system in the martial arts. If you do not have a goal system or master plan, you are destined to flounder and drift through life.

One of the best ways to visualize the KI energy field (which you must do for success in KI training), is to imagine a part of your body such as a hand as a high-pressure fire hose with your fingers as focusing nozzles to concentrate the energy. You concentrate on the imaginary water streaming from your fingertips, doing damage to an object such as removing paint from a house or whatever object you desire.

Any exercise where you can visualize and focus the KI energy will do, and remember - the more practice you do, the stronger this command energy will be. Do not expect to do everything overnight.
Japanese **Kempo Karate** Training Manual

---

**GLOSSARY**

The following is a list of Japanese terms and a guide to pronunciation.

<table>
<thead>
<tr>
<th>English Vowels</th>
<th>Japanese Pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Ah</td>
</tr>
<tr>
<td>E</td>
<td>A (as in say)</td>
</tr>
<tr>
<td>I</td>
<td>E (as in see)</td>
</tr>
<tr>
<td>O</td>
<td>the same as English</td>
</tr>
<tr>
<td>U</td>
<td>oo (as in shoe)</td>
</tr>
</tbody>
</table>

---

ASHI..............................foot or ankle
ASHI BARAI....................foot sweep
ATEMI..............................strike
ATEMIWAZA.......striking techniques
BO..............................stick or fighting staff
BUSHIDO...........way of the warrior
CHUDAN..............middle chest area
DAITO..............long sword
DAN....................black belt ranking
DANSHI.....................man
DACHI.....................stance
DO............................"way of"
DOJO.....................school
EMPI....................elbow
EMPI UCHI....................elbow strike
ERI............................collar or lapel
FUMIKOMI................side stomp kick
GEDAN LOWER...........groin area
GEDAN UKE..............low block
GOSHI.....................hip
GYAKU.....................to reverse (as a joint)
GYAKUZUKI...........freeze-in position
HIATTO...............surrender
HACHIJJI DACHI.......informal stance
HAISHU UKE............palm heel of block
HAJIME....................."to begin"
HANE.....................loin
HARA..........................stomach
HARI ..............sweep
HAISHO UCHI...........backhand strike
HIATO UCHI............ridge-hand strike
HIDARI.....................left side
HIZU.....................knee
Iaida.....................way of the sword
IPPONKEN...........one-knuckle fist
JODAN.....................upper-hand area
JODAN UKE..............high block
JOSHI.....................woman
JU.............................gentle
JUDO.....................sport Ju-Jitsu
JUJI UKE.....................x-block
JU-JITSUKAI.......an association of Ju-jitsu practitioners
KA.............................a practitioner of Ka
KAI.............................federation
KAKUTO UCHI...........bent-wrist strike
KANSETSU..................armlock
KARATE.....................empty-hand fighting
KATA.....................preearranged formal exercise
Katana.....................Samurai sword
KIAI.....................yell or respiratory exercise
KIBA DACHI...........low Horse Stance
HIRAKEN..............fore-knuckle fist
KO.............................minor
KOSHIWAZA......hip techniques
KOTE .....................wrist
KEMPO ..............hard fist - hard technique
KIME.....................focus
KUMITE.....................sparring
KIHON KUMITE........fundamental sparring
YAKUSOKU KUMITE...........prearranged sparring
JIY KUMITE...........free-style sparring
KUZUSHI..................breaking an opponent’s balance
KYU..................colored belt ranking - lower grade
MAI-TTA...............surrender
MAIKOMI................winding techniques
MAKIWARA...........striking post
MAWASHI UKE............circular block
MIGI.....................right side
MOROTE...................two-arm
NUKITE UCHI...........spear-hand strike
MUNE.....................chest
MUSUBI DACHI.......Attention Stance
NAGE.....................throw
NEKO ASHI DACHI......Cat Stance
NEWAZA..................grappling technique
O.....................major
OBI.....................belt
OMEN.....................top of the head
RITSU REI................standing bow
RHY.....................system or style
SANCHIN DACHI...........dynamic tension stance
SENSEI.....................teacher
SHIHAN .....................master
SHIKO DACHI...........Side Stance
SHOTO.....................short sword
SHUTO.....................knife-hand strike
SONOMAMA............freeze-in position
SUHI UKE...........scooping block
TAISABAKI...........body movement in balance
TAMESHIWARI......breaking techniques
TATAMI..............mat
TE.....................hand
TEISHO UCHI...........palm strike
TETTSUI...............hammer fist
TEWAZA..............hand technique
TOKETA....................broken
TORI.....................thrower
TSUGI.....................repeat
TSUKI.....................thrust
TSUKI UKE...........thrust block
TSUGIASHI...........flowing foot movements
UCHI.....................strike
UCHIKOMI...............without throwing
UDE.....................arm
UKETE.....................defender
USHIRO.....................back
UWAGI...................gi top, jacket
YAMAE.....................stop
YOKO.....................side
YOSHI.....................continue
YUBI.....................finger
ZAREI.....................kneeling bow
ZENKUTSU DACHI.......Front Stance
ZUBAN.....................pants
ZUKI.....................punch
Japanese Kempo

Rank

Requirements
RANK REQUIREMENTS

9 KYU YELLOW BELT

BASIC FORMAL TERMINOLOGY AND CONDUCT

WARM-UP EXERCISES

UKEMI - LOW POSITION
Front Fall
Back Fall
Right Side Fall
Left Side Fall
Right Turn Fall
Left Turn Fall
Front Roll into sitting position
Back Roll

STANCES
Natural
Right Combat
Left Combat
Horse
Right Back
Left Back
Right Cat
Left Cat
Traditional Deep Right Front
Traditional Deep Left Front
Concealed

HAND TECHNIQUES - ON FOCUS PAD
Ki Straight Punch
Power Punch
Back Fist
Shuto

PUNCHING DRILL

KICKS - ON KICKING SHIELD
Front Snap
Side
Side Stomp
Back

KICKING DRILL

BLOCKS
Right Hand Block - high and low
Left Hand Block - high and low
Right Cross Block
Left Cross Block

GENERAL KNOWLEDGE
Know the Japanese terms for the belt you are testing for and the knot.
Know the three components of Kempo.
RANK REQUIREMENTS

8 KYU YELLOW BELT 1 STRIPE

WARM-UP EXERCISES

UKEMI - STANDING POSITION
Front Fall
Back Fall
Right Side Fall
Left Side Fall
Right Turn Fall
Left Turn Fall
Front Roll into combat position
Back Roll

STANCES WITH ATTACK MANEUVER
Natural
Right Combat
Left Combat
Horse
Right Back
Left Back
Right Cat
Left Cat
Concealed

HAND TECHNIQUES - ON FOCUS PAD
Hammer Fist
Spear Hand
Palm Heel
Iron Palm

PUNCHING DRILL

KICKS - ON KICKING SHIELD
Front Thrust
Low Sweep
Spinning Back
Shooting Oblique
Hook - traditional
Crescent

KICKING DRILL

KEMPO KNEE STRIKES - ON KICKING SHIELD

BLOCKS - AGAINST ATTACKS
Right Hand Block - high and low
Left Hand Block - high and low
Right Cross Block
Left Cross Block
Full Arm - right and left
Camming - right and left
Low X-Block
High X- Block
RANK REQUIREMENTS CONTINUED

7 KYU ORANGE BELT

WARM-UP EXERCISES

UKEMI - STANDING POSITION
Front Fall
Back Fall
Right Side Fall
Left Side Fall
Right Turn Fall
Left Turn Fall
Front Roll into combat position
Back Roll

ALL HAND TECHNIQUES - ON FOCUS PAD
Ki Straight Punch
Snap Punch
Power Punch
Back Fist
Web Strike
Shuto
Hammer Fist
Circular Hammer Fist
Spear Hand
Palm Heel
Iron Palm
Forearm

DOUBLE FOCUS PAD CROSS PUNCHING DRILL

ELBOW STRIKES - 5 ANGLES OF ATTACK

KICKS - ON KICKING SHIELD
Front Snap
Side
Side Stomp
Flick Side
Back
Displacement Back Kick With Left Leg
Round Kick
Ax
Ground Stomp
Front Thrust
Low Front Sweep
Low Rear Sweep
Spinning Back

Oblique
Shooting Oblique
Hook - traditional
Crescent
Heel up to Butt Kick
Double Kidney Kick (on ground)

A KICKING DRILL (COMBINATIONS)

A KEMPO BLOCK AND COUNTER

BLOCKS - AGAINST ATTACK
Right Hand Block - high and low
Left Hand Block - high and low
Right Cross Block
Left Cross Block
Full Arm - right and left

EXPLAIN FUNDAMENTALS OF THE YAWARA STICK AND WEAPON KATA
RANK REQUIREMENTS CONTINUED

6 KYU ORANGE BELT 1 STRIPE

UKEMI - STANDING POSITION
Front Fall
Back Fall
Right Side Fall
Left Side Fall
Right Turn Fall
Left Turn Fall
Front Roll into combat position
Back Roll

ALL HAND TECHNIQUES -
ON FOCUS PAD USING COMBINATIONS
Ki Straight Punch
Snap Punch
Power Punch
Back Fist
Web Strike
Shuto
Hammer Fist
Circular Hammer Fist
Spear Hand
Palm Heel
Iron Palm
Forearm

PUNCHING DRILL

ELBOW STRIKES - 5 ANGLES OF ATTACK

ALL KICKS - ON KICKING SHIELD OR AIR
USING COMBINATIONS
Front Snap
Side
Side Stomp
Flick Side
Back
Displacement Back Kick With Left Leg
Round Kick
Ax
Ground Stomp
Front Thrust
Low Front Sweep
Low Rear Sweep
Spinning Back
Oblique
Shooting Oblique

Hook - traditional
Crescent
Heel up to Butt Kick
Double Kidney Kick (on ground)

KICK DRILL

BLOCKS - AGAINST COMBINATION ATTACK
Right Hand Block - high and low
Left Hand Block - high and low
Right & Left Cross Block
Full Arm - right and left
Camming Block
X-block High and Low

KEMPO BLOCK AND COUNTERS

1 BREAKHOLD

1 JOINTLOCK

1 TAKEDOWN

FUNDAMENTALS OF JO STICK AND WEAPON KATA PART 1
RANK REQUIREMENTS CONTINUED

5 KYU GREEN BELT

UKEMI - STANDING POSITION
Front Fall
Back Fall
Right Side Fall
Left Side Fall
Right Turn Fall
Left Turn Fall
Front Roll into combat position
Back Roll

ALL HAND TECHNIQUES -
ON FOCUS PAD USING COMBINATIONS - MOVING TARGET
Ki Straight Punch
Snap Punch
Power Punch
Back Fist
Web Strike
Shuto
Hammer Fist
Circular Hammer Fist
Spear Hand
Palm Heel
Iron Palm
Forearm

PUNCHING DRILL

ALL KICKS - ON KICKING SHIELD USING YOUR CHOICE OF
COMBAT TRIPLE COMBINATIONS - MUST FLOW
Front Snap
Side
Side Stomp
Flick Side
Back
Displacement Back Kick With Left Leg
Round Kick
Ax
Ground Stomp
Front Thrust
Low Front Sweep
Low Rear Sweep
Spinning Back
Oblique
Shooting Oblique

Hook - traditional
Crescent
Heel up to Butt Kick
Double Kidney Kick (on ground)

A KICK DRILL

BLOCKS - AGAINST TRIPLE COMBINATION ATTACK
Right Hand Block - high and low
Left Hand Block - high and low
Right & Left Cross Block
Full Arm - right and left
Camming Block
X-block High and Low

1 BREAKHOLD

1 JOINTLOCK

1 TAKEDOWN

FUNDAMENTALS OF JO STICK AND WEAPON KATA PARTS 1-3

COMBAT SPARRING
RANK REQUIREMENTS CONTINUED

4 KYU GREEN BELT 1 STRIPE

UKEMI - STANDING POSITION
Front Fall
Back Fall
Right Side Fall
Left Side Fall
Right Turn Fall
Left Turn Fall
Front Roll into combat position
Back Roll

ALL HAND TECHNIQUES -
ON FOCUS PAD USING COMBINATIONS - MOVING TARGET
Ki Straight Punch
Snap Punch
Power Punch
Back Fist
Web Strike
Shuto
Hammer Fist
Circular Hammer Fist
Spear Hand
Palm Heel
Iron Palm
Forearm

ELBOW STRIKES - 5 ANGLES OF ATTACK
WITH COMBAT APPLICATIONS

ALL KICKS - ON KICKING SHIELD USING YOUR CHOICE OF
COMBAT TRIPLE COMBINATIONS - MUST FLOW
Front Snap
Side
Side Stomp
Flick Side
Back
Displacement Back Kick With Left Leg
Round Kick
Ax
Ground Stomp
Front Thrust
Low Front Sweep
Low Rear Sweep
Spinning Back
Oblique
Shooting Oblique
Hook - traditional

Crescent
Heel up to Butt Kick
Double Kidney Kick (on ground)

KICK DRILL
All Blocks - against triple combination attack
Right Hand Block - high and low
Left Hand Block - high and low
Right Cross Block
Left Cross Block
Full Arm - right and left
Camming Block and Elbow Up Cross Camming Block
X-block High and Low

1 BREAKHOLD

1 JOINTLOCK

1 TAKEDOWN

KEMPO BLOCK AND COUNTERS

YAWARA STICK WEAPON KATA

COMBAT SPARRING
3 KYU BROWN BELT

UKEMI - STANDING POSITION WITH MOVEMENT
Front Fall
Back Fall
Right Side Fall
Left Side Fall
Right Turn Fall
Left Turn Fall
Front Roll into combat position
Back Roll

ALL HAND TECHNIQUES - ON FOCUS PAD USING COMBINATIONS - MOVING TARGET
Ki Straight Punch
Power Punch
Back Fist
Shuto
Hammer Fist
Spear Hand
Palm Heel
Iron Palm

PUNCHING DRILL

ELBOW STRIKES - 5 ANGLES OF ATTACK WITH COMBAT APPLICATIONS

ALL KICKS - ON KICKING SHIELD USING YOUR CHOICE OF COMBAT MULTIPLE COMBINATIONS - MUST FLOW
Front Snap
Side
Side Stomp
Flick Side
Back
Displacement Back Kick With Left Leg
Round Kick
Ax
Ground Stomp
Front Thrust
Low Front Sweep
Low Rear Sweep
Spinning Back
Oblique
Shooting Oblique
Hook - traditional
Crescent

Heel up to Butt Kick
Double Kidney Kick (on ground)

KICK DRILL

BLOCKS - RANDOM COMBINATION ATTACK
Right Hand Block - high and low
Left Hand Block - high and low
Right Cross Block
Left Cross Block
Full Arm - right and left
Camming Block and Elbow Up Cross Camming Block
X-block High and Low

1 BREAKHOLD
1 JOINTLOCK
1 TAKEDOWN

KEMPO BLOCK AND COUNTERS

FUNDAMENTALS OF KNIFE

COMBAT SPARRING
2 KYU BROWN BELT 1 STRIPE

UKEMI - STANDING POSITION WITH MOVEMENT
Front Fall
Back Fall
Right Side Fall
Left Side Fall
Right Turn Fall
Left Turn Fall
Front Roll into combat position
Back Roll

ALL HAND TECHNIQUES - ON FOCUS PAD USING COMBINATIONS - MOVING TARGET
Ki Straight Punch
Power Punch
Back Fist
Shuto
Hammer Fist
Spear Hand
Palm Heel
Iron Palm

PUNCHING DRILL

ELBOW STRIKES - 5 ANGLES OF ATTACK WITH COMBAT APPLICATIONS

ALL PREVIOUS KICKS - ON KICKING SHIELD USING YOUR CHOICE OF COMBAT TRIPLE COMBINATIONS - MUST FLOW
Front Snap
Side
Side Stomp
Flick Side
Back
Displacement Back Kick With Left Leg
Round Kick
Ax
Ground Stomp
Front Thrust
Low Front Sweep
Low Rear Sweep
Spinning Back
Oblique
Shooting Oblique
Hook - traditional
Crescent

Heel up to Butt Kick
Double Kidney Kick (on ground)

KICK DRILL

BLOCKS - RANDOM COMBINATION ATTACK
Right Hand Block - high and low
Left Hand Block - high and low
Right Cross Block
Left Cross Block
Full Arm - right and left
Camming Block and Elbow Up Cross Camming Block
X-block High and Low

1 BREAKHOLD

1 JOINTLOCK

1 TAKEDOWN

KEMPO BLOCK AND COUNTERS

BO STICK WEAPON KATA #1

COMBAT SPARRING
RANK REQUIREMENTS CONTINUED

1 KYU BROWN BELT 2 STRIPES
CANDIDATE MUST HAVE IN-CLASS TEACHING EXPERIENCE

UKEMI - STANDING POSITION WITH MOVEMENT
Front Fall
Back Fall
Right Side Fall
Left Side Fall
Right Turn Fall
Left Turn Fall
Front Roll into combat position
Back Roll

ALL HAND TECHNIQUES - ON FOCUS PAD USING
COMBINATIONS - MOVING TARGET
Ki Straight Punch
Power Punch
Back Fist
Shuto
Hammer Fist
Spear Hand
Palm Heel
Iron Palm
Forearm Strikes

PUNCHING DRILL

ALL KICKS - ON KICKING SHIELD USING YOUR CHOICE OF
COMBAT MULTIPLE COMBINATIONS - MUST FLOW
Front Snap
Side
Side Stomp
Flick Side
Back
Displacement Back Kick With Left Leg
Round Kick
Ax
Ground Stomp
Front Thrust
Low Front Sweep
Low Rear Sweep
Spinning Back
Oblique
Shooting Oblique
Hook - traditional
Crescent
Heel up to Butt Kick
Double Kidney Kick (on ground)

KICK DRILL

BLOCKS - AGAINST MULTIPLE RANDOM COMBINATION ATTACK
Right Hand Block - high and low
Left Hand Block - high and low
Right Cross Block
Left Cross Block
Full Arm - right and left
Camming Block and Elbow Up Cross Camming Block
X-block High and Low

5 BREAKHOLD

5 JOINTLOCK

1 TAKEDOWN

KEMPO BLOCK AND COUNTERS

8 KEMPO BLOCK AND COUNTERS

BO STICK WEAPON KATA #1-2

COMBAT SPARRING
1ST DAN BLACK BELT
CANDIDATE MUST HAVE 40 HOURS TEACHING EXPERIENCE.

QUESTION AND ANSWER SESSION

WARM UP EXERCISES

BREAK FALLS

YAWARA KATA

JO KATA

BO KATA

EIGHT TAKEDOWNS & COMBAT APPLICATIONS

EIGHT JOINTLOCKS & COMBAT APPLICATIONS

TEN WEAPON DEFENSES

TEN BREAKHOLDS

FIFTEEN KEMPO BLOCK AND COUNTERS

FIVE BLOCK AND COUNTERS WITH THE SHORT STAFF

FUNDAMENTALS OF THE KNIFE

FUNDAMENTALS OF THE KATANA

FIVE BLOCK AND COUNTERS WITH THE KNIFE

ANY OTHER MATERIAL FROM PREVIOUS TESTS UPON REQUEST

COMBAT SPARRING