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**Weapons - Kobudo Program**

The weapons that we teach at our school include, but are not limited to the bo (staff), sai (forked prongs), the tong fa (tool for grinding rice into flour), kama (sickle), ulesi (a Filipino weapon), proper knife procedures, lai Jutsu (the way of the sword), laido (the way of drawing the sword) and Jodo (The way of the 4 foot staff).

The major purpose of training with weapons is to teach the difference between life and death. This comes about when a person realizes just how lethal weapons are. There is a drastic difference between fighting with an empty hand and fighting with a weapon. For example, a punch to the chest stuns, while the same technique done with a sword kills. Therefore, training with weapons requires greater mental focus than empty hand training, and it helps students gain a greater appreciation for life.

In Kobudo the weapon is simply used as an extension of the body. Nearly all basic Karate-Do moves can be duplicated with a weapon in your hand, therefore, the perfection of basic moves is a necessity for weapons training.

The most useful weapons for present day self defense are either the bo or the jo, usually made from oak, or the ulesi, which is made from cane. The same moves learned with these weapons can be applied to a broom, pool cue, umbrella or a rolled up newspaper.

**RYUKYU: Okinawan Kobudo**

The Okinawan weapons are an integral part of Okinawan Budo. In 1470 all weapons in Okinawa were banned and confiscated. The political move directly led to the development of two different fighting systems: Te, practiced by the nobility, is a form of empty hand combat; and Kobudo, developed by farmers and fishermen is a form of armed combat using simple tools as weapons. In both systems, training was conducted in strict secrecy. In some circles if one does not know weapons, one is not considered well rounded in Martial Arts.

Although there are eight different weapons in Okinawan Kobudo, the most commonly used and generally viewed as the core of the art are the bo, jo, tong fa, and the sai. Each weapon has its own set of kata and techniques of use in combat.

Today's existing kata go back two to three hundred years or so; we can safely say that they are the footsteps of use in combat.

Approximately seven hundred years ago the Ryukyu islands were split up into North, South, and Middle Mountains - Clans, as we call them, and in a hundred years or so of intestemecine warfare, the Ryukyus became united as one and, the Okinawan Kobudo or Kobujitsu were firmly established proving its worth on the battlefield. Unfortunately the history of the fighting arts of the Orient depends more on an oral rather than a written history. Therefore,
interpretation and different opinions exist among the historians as to the accuracy of the different divergent viewpoints regarding the founders and their times.

Be that as it may, we can at least go back (with some degree of accuracy) to Aburaya Yamaki and Matsu Higa as the first to establish a systematized system of kata and techniques.

The oral transmission of Ryukyu Kobudo goes back to approximately 1477 and a special significance after the year 1609 when the Satsuma clan of Japan subjugated the Ryukyus. The Japanese with their propensity for accuracy recorded quite a bit of the customs of the Ryukyus including the martial arts.

Matsu Higa

If only the Okinawan Martial Arts had a bible, a document that withstood the test of time. Unfortunately most of the history of the Martial Arts of Okinawa, as we are well aware depended on oral transmission rather than a written diary like document which some scholars feel are the only truth.

For those who have made the study of the Martial Arts of Okinawa and Japan a lifelong study realizes the passing on of the katas and secrets without putting it in writing preserved the school. And the art from opponents and enemies. Since the passing down was from master to student the secret, the oku-den - innermost - part was kept from prying eyes.

We definitely know that Matsu Higa was the sensei of Takahara Peichin who taught Karate Sakugawa (1733 - 1815) who most historians agree was the fountainhead of modern Okinawan karate.

Although only five feet two inches or so and around a hundred and forty pounds, Matsu Higa had forearms like the proverbial Popeye the Sailor Man in the comics. Legend claims he could crush a coconut with his bare hands. His contribution was not only as the teacher of Takahara Peichin but also his katas which today bears his name especially the weapons of Tonfa, Sai and the Bo.

His katas greatly influenced the inhabitants of the island of Hama-Higa where the famous Tongfa and Sai katas which bear that name sprung forth.

One can safely say that if you master the Matsu Higa series the rest of the Okinawan katas unravel like on alphabet following one another.

Of all the Okinawan weapons, the one weapon that did not originate in China was the Okinawan staff or bo. Although the Okinawan masters simplified and polished the techniques that came from China making the techniques work in combat and not for show; the Bo was the one area where they developed their own style and made it formidable enough to stand up to the Japanese samurai and Japanese pirates that scourged the seas in that area. That is where Matsu Higa excelled! His Bo was not only formidable it was fundamental and efficient. There was no wasting movement. It was all for real.
fought the head-hunters of Formosa and the Japanese pirates that came swooping down from the North, and, never lost a battle. In those days there was no second place winner.

The Okinawan Tongfa was originally a weapon that the Chinese called an iron ruler - a weapon that was extensively used in Central and especially North China. On the island of Bokuto, approximately about the range of human eyesight from the island of Formosa, Matsu Higa faced a Chinese master of the iron ruler and held the iron ruler to a standstill with his Bo. This so impressed the Iron ruler master that he taught Matsu Higa his art which is now incorporated in the kata. This is of special significance because the Tongfa of all the weapons is now used officially by police organisations in California and Canada. If there is any endorsement of the efficiency of this particular weapon, the adoption by the police is mute testimony.

Anyone who has practiced the weapons must marvel at the skill of Matsu Higa.

Chatan Yara

Chatan Yara was born in the 17 hundreds in the village of Chatan, Okinawa. Even as a child Yara was as strong as a bull and so, on his uncles' advice, Yara's parents agreed that their son had the makings of a great martial artist. Thus, at the age of twelve Yara took leave of his parents and of his beloved village to study karate in Fukien, China.

Becoming a deshi (apprentice) did not come easy to Yara. He had to curb his free, nature loving spirit, learn to ignore the lure of the elements and to discipline himself to the routine of school.

So for twenty years under Wong Chung-Yoh's tutelage, Yara devoted all his energies to the bo and twin swords. With constant repetition and practice these weapons soon became extensions of his own body. Realizing the value of balance took a bit more work. Yara had trouble maintaining his equilibrium. Because he possessed great strength and size Yara had no fear of making use of either, somewhat foreshaking grace and stumbling quite a bit. Eventually with his teachers' help he achieved grace.

Once twenty years had passed when Yara left China and sailed back to Okinawa to be with his family.

Eventually Yara started work as a translator for his brother the mayor, a job which gave him little time for his martial arts training or his nature hikes.

On one rare occasion when he had some free time Yara returned to his boyhood occupation of walking along the beach, rediscovering coves and other aspects of nature. Suddenly the rhythmic sound of the waves was disturbed by piercing screams coming from a distant sand dune.

When Yara had made his way over the sand dune he was confronted by the sight of a samurai struggling with a young girl. Yara kept walking towards the startled pad and shouted
at the samurai to leave the girl alone. The samurai turned to take in the large yet unarmed Yara and told him to mind his own business. When Yara kept advancing the samurai shoved the girl to the ground and started to move towards Yara.

Yara got ready for his first real life and death fight by relaxing his body and exhaling, he was calm and ready to do battle. The samurai advanced and swung his sword in a sideways cut. Yara leapt two strides backward, avoiding the sword and kept moving into the knee-deep surf. Once the angry samurai had followed him into the water Yara easily moved back onto the beach while the samurai struggled to do the same.

The freed girl in the meantime had found an oar which she threw to Yara. When the samurai made his move to slash at him, Yara instantly struck the sword at the hilt with the oar and sent it reeling towards the sky to the dismay of the samurai. Anticipating the samurai’s next move to grab for his short sword, Yara delivered a side kick to the samurai’s head and once he was down on the ground finished him by crushing his skull with the oar.

While helping him bury the still warm body the girl told Yara of the need of the villagers in these troubled times to have someone like him to teach them the martial arts. The idea took some time to germinate in Yara’s mind but eventually he did teach to a handful of followers and passed on to us the Chatan Yara bo kata and the Chatan Yara sai kata.

He spent his remaining years in calligraphy and translation.

**Sakugawa**

The greatest single influence on the history of Okinawan Karate came during the Ming Dynasty (1368-1644), for it was during this period that the art of the bo (staff) was refined and handed down to us. The Chinese terminology for the bo is kon and it is still used to describe a bo kata. For example, Sakugawa no kon means Sakugawa bo kata.

The Okinawans and Japanese used different types of oak and iron to make their bo. Some were: kashiwagi-bo or Mongolian oak, kashiki-bo or oak (red or white), kana-bo, kurogane-bo, tetsu-nobo or iron, kunugi-no-bo or silkworm oak.

Karate Sakugawa, who was born in Shuri-Akata, Okinawa, went to China and refined his art. He gave us the Sakugawa no kon. A teacher in the real tradition of the Chinese, he was secretive about his kata and did not teach them to anyone until he felt that he could trust them to someone who could be his successor.

Sakugawa’s top student in the bo was a man by the name of Ginowan Donchi. Ginowan studied his sensei’s every move from the time his sensei woke up to the time his sensei went to bed. Dogging his sensei’s footsteps, Ginowan was able to watch Sakugawa practice the bo secretly.

One day Sakugawa spied Ginowan practicing and realized that Ginowan somehow must have watched him in action. On the spot, Sakugawa decided that Ginowan would carry on his art with the bo, sai and other weapons.
In time, Ginowan developed his kata to a degree equal to, or better than, his teacher. The result was the Ginowan no kon.

Another famous master of the bo who lived several hundred years ago was a man by the name of Sueishi. He developed the Cho-Un no kon.

Sueishi did not teach many people and for long periods of time would train by himself. Sometimes the duration of his inactivity, as far as teaching was concerned, stretched into months, and all entreaties from eager, prospective students were to no avail.

Sueishi had a very faithful servant named Chinen Shichanaka. Chinen, who knew his master well, went about his duties, seemingly uninterested in the martial arts. However, Chinen kept his eyes open and whenever his master practiced with the bo, he made sure that somehow his duties found him near the practice sight.

One day, Sueishi noticed that his servant was busy doing some work while he was practicing the bo. Sueishi suddenly realized that Chinen was always working in the area when he was with his bo.

Sueishi called to Chinen, "I notice that you are around or seem to have something to do whenever I am practicing with my bo. Why?"

"Because I want to learn your bo and your art, but I am only a servant. I could not ask you to teach me so my only hope was to watch you practice."

When Sueishi realized that Chinen was serious, he taught him his art. As a result, Chinen developed a bo kata, the Chinen Shichanaka no kon, as we know it today.

Many of the Okinawan weapon kata come from islands in the Okinawan chain such as Yaeyama and Hama-Higa. For instance, the Akahachi no gyaku bo of Oyake Akahachi (who was a bo meijin and a legend in his time) came down from Yaeyama island. He was famous for reverse techniques and the mastery of his kata enabled one to subdue opponents as well as destroy them.

Some bo masters went to China as Sakugawa did, and perfected their art there. Miyazato was one of them. Unlike the others, however, Miyazato retained the Chinese influence and his bo kata, Miyazato no kon, reflects the Chinese movements. Some who have seen this bo kata will swear that it is Chinese and not Okinawan.

Tsuken Hantaka, a weapons master, studied extensively in Yaeyama and it is said that his bo art truly represents reverse techniques.

The Sueyoski no kon is still extensively used today in Okinawa but details of who Sueyoshi was and where he studied are not available.

Nakanhari, who gave us the Nakanhari no kon, lived less than a hundred years ago. As a legendary bo expert, his contribution to the art was narrow and specialized. Sometimes during festivals in Okinawa his bo kata is shown to the public, but it is not often practiced by karate enthusiasts.
Chinen of Yamane Ryu no Chinen Sensei contributed most of the popular bo kata taught today. Chinen studied under many masters and taught karate experts Oshiro Choki and Yabiku Moden. They passed on to us the following katas: Shiu-Shi no kon, Shirotaru no kon, and Yonegawa no kon.

"Sushi" Matsumura passed on the Matsumuia no kon. Not many have knowledge of this kata and, although some claim to use this kata, it is probably a bastardized version of the true form.

Toyama founded the Toyama school of Bo jutsu and developed the Toyama no kon. Unfortunately for Toyama, he did not pursue his art further than the bo, and only students of the bo would come across his style. It is comparatively unknown to the average karate practitioner. The following bo kata are the most popular today and can be seen in the dojo of Okinawa, Japan, and wherever karate is taught in other parts of the globe:

- Sakugawa no kon
- Shiu-Shi no kon
- Cho-Un no kon
- Shirotaru no kon
- Yonegawa no kon
- Chinen Shichanaka no kon
- Sesoku no kon
- Urasoe no kon
- Sueyoshi no kon
- Sueishi no kon
- Arakaki no kon
- Chatan-Yara no kon
Filipino Martial Arts

There are perhaps over 100 different styles of Escrima in the Philippines, but all of them can be classified within the divisions of: northern, eastern, and central styles. Escrima is sometimes known as Kali or Amis.

Escrima (which means to skirmish) is a Filipino Martial Art which has been traced back to the 9th century. When the Spanish first invaded the Philippines in the 16th century, their steel swords and armour proved no match for the Filipino's swift, elusive, and vicious sticks. The turbulent land saw many battles. The Filipinos learned new techniques from each invading force and developed a complex fighting system using empty hands, swords, sticks, clubs, staffs, lances, and knives. Eventually the Spanish managed to subdue the Filipinos by use of firearms, and thus conquered the land. In 1764, when Spanish control was complete, the practice of Escrima was outlawed; however, many of its movements were preserved in "folk dances". Escrima continued to be practiced by the unconquered Muslim Moros.

In Escrima training practitioners first learn weapons before progressing to the weaponless techniques of hand and foot. The first weapon is usually the stick or the dagger. Systems include the sinawali sticks (drills using two sticks usually about 30 inches) single or double dagger methods, and espada y daga, the stick and dagger method. The empty hand aspects of Kali favour kicks with the knee, shin, and in a stomping manner, and strikes with fingers, palms, elbow, head and shoulders. Experts in Kali can strangle, choke, throw, sweep, and secure various locks with or without a weapon.

Escrima was brought to the USA and Hawaii in the early 1900's by Filipino college students, farm workers, merchant marines, and dock workers. Jack Santos, an Escrima master formally introduced the art to the USA in 1909. He was followed by numerous Escrimadores, but the art was then highly secretive and was usually only taught to Filipinos. The non-Filipinos who learned the art did so through their Filipino friends. During this early period the use of the stick and dagger was mostly taught, and the empty hand techniques were ignored.

Our Escrima comes from Dr. Lopes, Shashir Inocalla and Dan Inosanto.

History

The history of any fighting art is a reflection of the society and culture from which it was formed. The Filipino arts are no different. Consequently, in order to develop a fuller understanding of this
unique martial art, it is a good idea to take a brief look at the history of the Filipino people.

Despite decades of research and study, historians and anthropologists have failed to solve the migratory mystery of the multi-racial society that has developed over the last several thousand years. One theory postulates that the ancient Filipinos came from India and Persia and worked their way down through the Indonesian islands into the Philippines. Another theory claims that the earliest inhabitants migrated from ancient Egypt in reed boats.

One of the most interesting theories, however, contends that the beautiful and sprawling island chain was once a part of the Asian mainland. The Anthropologists from this school of thought claim an early pygmy tribe called Negritos journeyed west in search of food and game and eventually settled in the Philippines before the Pacific Ocean swallowed up the earthen umbilical cord that tied the islands to the mainland.

The next group of people who found a home in the lush mountain slopes were called the Proto Malay. Their origins are still unclear but their features were said to have tied them to the Mongol race. Their preference for mountain living would seem to add credence to that belief.

The tall, burly and sea-loving Indonesians were said to be the next group of people to settle and they are believed to be the first to arrive by boat. The forerunners of the various Polynesian tribes (people of many islands), the Indonesians, were fearless sailors who took wives and interbred with the cultures already established.

The next immigrants were also Indonesians but they were shorter and darker skinned than the Indo-Aryan group that preceded them. They too, interbred with the established cultures and relied on farming and fishing for their existence.

Around the 5th century, one of the earliest of the great Asian empires began to form. A group called the Brahins came from India to Sumatra and created the famous Hindu-Malayan empire of Sri Vishaya. They conquered and colonized many lands and their fame and influence were felt all over Asia, and the Pacific.

After colonizing Borneo, the Sri Vishaya invaded the Philippines. Superior weaponry and organization enabled them to conquer the early Filipinos and many of them fled to more distant islands. Others moved deeper into the mountains and forests to escape the invaders. Yet many stayed, made friends with their new rulers and eventually the two cultures merged.

The Sri Vishaya had a great impact on the development of the Filipino culture. Aside from being skilled warriors, farmers and seamen, they brought a more advanced civilization to the islands by introducing new laws, the calendar, a written alphabet, a new religion and the use of weights and measure. The people from Sri-Vishaya became the Visayan people of the central Philippines.

Still another great empire formed in Java around the 12th century and it was called the Madjapahit empire. Influenced by Arab missionaries who were spreading the Moslem faith and who conquered them in the latter part of the 15th century, the Madjapahit empire took over the Sri Vishayan empire and spread the Moslem religion into the Philippines. They settled most heavily in the Southern part of the islands and became
known as the Moro (Muslim) Filipinos. Fiercely independent and proud, they still exist as a distinct culture.

The Chinese also had a tremendous influence on the development of the Filipino culture. Thousands immigrated to the Philippines as peaceful traders and merchants following the Manchurian invasion in the 12th century in their homeland. The Chinese had been involved in trading with the Filipino people for over 400 years by this time and they were easily assimilated into the culture.

In the early part of the 16th century, the Spanish conquistadores invaded the Philippines. The first famous foreigner to encounter Filipino sticks was Magellan. According to Filipino history, Magellan was a pirate. He burned their homes and tried to enslave their people as part of the great Spanish conquest. It was on the small island of Mactan in what is now the province of Cebu, several hundred miles south of Manila, where he was finally stopped by the fiery chieftain Lapu Lapu and his men. Villagers in cotton cloth fought the armoured Spaniards to the beach. They battled Spain's finest steel with the pieces of rattan, homemade lances and the fire hardened sticks with points. Magellan died there and a statue of Lapu Lapu on Mactan credits the chieftan for his death.

The old Filipinos who made stick fighting an art preferred to hit the bone and preferred a stick to a blade. Instead of a clean cut, the stick left shattered bone. The business end of a stick can travel many times the speed of the empty hand. And it feels nothing, whether it hits hard bone or soft flesh.

Little wonder the vicious, swift, elusive sticks of the Filipinos were feared. Their elliptical motions, reversals, fluctuating angles and constant motion made the Filipinos very tough to deal with. It was the savage art of a savage land, cultured over a thousand years of bloodshed that continues even today.

The encounter was only the beginning of a 400-year struggle. Magellan's men sailed home without him, but the Spanish would return. The Filipinos were impressed with the Spanish sword and dagger system of fighting, imitated it and soon found the weaknesses of the Spanish style. Their new method that employed a long and short stick eventually assumed the Spanish name of "espada y daga," meaning sword and dagger.

The Filipinos were a clever people. As more invaders came, their fighting styles were studied by the islanders who developed new styles and methods to combat them. Some of the methods took names that described their tactics such as
"repetición" (repeating attacks) or "riterada" (retreating style) or "largo mano" (long hand) or "abanico," which means fan. Others took the names of their inventors such as "Toledo" or "Bergonia." Some were named after locations where they were developed. "Bohol" and "Pangasinan" were two. And some, such as "Etaliano," were named after the enemy. There are probably over 100 styles in the Filipino martial arts but they can be divided into three main groups: the Northern styles, the Southern styles and the Central style of the Philippines. A common misconception is that the Filipino martial arts are only a sword, stick or dagger art. Rather it is a complete self-defense system of empty hands, using swords, various types of sticks, clubs, staffs, lances, knives and projectile weapons. It includes the cane art, newspaper art, shoe art, chair, fan arts and various other hand weapons.

There are an uncountable number of styles in the Filipino arts, but they all have one common denominator that gives them an adaptability far surpassing most martial arts today. Their principles of combat are based on a pattern of angles that all attacks must fall into, regardless of the style, regardless of the weapon. With the angles of attack understood, all fighting styles are familiar and adjustments need only be made for peculiarities of footwork or striking characteristics. A light weapon, for instance, may change angles several times in the midst of a single strike, yet it takes very little to deflect it. A heavier weapon must complete its motion on a single angle before returning, so it needs only a single defensive motion, but that motion must generally include getting out of the way.

All of this from a primitive but sophisticated ancient art. With this kind of understanding, the Filipinos possessed an inbred knowledge of the Spanish fencing that they had never seen before. Little wonder they gave the Spaniards so much trouble.

When the Spaniards returned, they came with reinforcements and firearms. Though the Filipinos understood combat with empty hands and with the stick and bladed weapons, they had little chance against the Spanish guns and their practiced tactics of conquest.

The islanders themselves seldom crossed the boundaries of their own regions and often fought civil battles with neighboring regions. The large Spanish forces found this weakness and conquered each small area as individual nations. With such tactics they used the people of one region to quell uprisings in another, pitting the fighting skills of the Filipinos against each other. The Filipino people eventually conquered themselves and elements of the Spanish language, arts and religion crept into their culture.

Once Spanish rule was secured, the Filipino martial arts were outlawed. Skirmish, a translation of the Latin word escrima, was not something the Spanish wanted their conquered people practicing.

Escrima became a clandestine art, hidden from Spanish eyes. Meanwhile, the lace and steel clad Spanish nobles developed a new interest in some of the quaint island dances. In one particular dance, the performers wore decorated wristlets made of leather to accentuate their hands. This became a favourite of the Spaniards who commissioned the dancers to perform at special functions and even to entertain in Spain. They were amused by the Villagers, dancing in their island costumes, rolling their outstretched hands to the beat of native drums. The Filipinos must have been amused as well. The native dances employed many combative Kali moves. This was the way they practiced
and preserved the outlawed martial arts - right under the noses of the Spanish. The
decorative ornamental designs on their person also preserved the alphabet after the
Spanish burned all their books.

Spanish rule was followed by American domination in the early 1900s. After more civil
strife, the Filipino people subsided into a reluctant acceptance of foreign rule. They had
fought for hundreds of years against foreigners from many lands and found that every
form of resistance only left another opening. Most of the Filipinos laid down their arms
and enjoyed a short period of complacency. All except the Moros!

It should be remembered that the Spanish conquest was also a religious one, bent on
imposing the rule of the Roman Catholic Church. Apart from the main of Filipino people
who accepted the Catholic religion, the Moros of the South maintained their sovereignty
and preserved their culture and religion to the end of the Spanish regime. They were
Muslims and they opposed the Roman Catholic form of Christianity with hot, flowing
bloodshed. The raiding Muslims were pure hate, cloaked and mounted on horseback,
brandishing death dealing blades. Their hoofbeats and their fast ships terrorized
Spaniards and Filipinos alike.

With the encroachment of American rule, the Moros continued to oppose foreigners on
their native soil. Under fire from United States armaments, they became fanatic
warriors.

In religious fervent, a single Muslim would stride trancelike down the mainstreet of a
town, blade in hand, killing everything in his path. Any Christians he killed supposedly
assured him a place in heaven. Often, he wore a red headband shaved head, that
meant he would not stop killing until he too was killed - not an easy task. One historical
source describes an American captain who stood before a Muslim juramentado and
emptied the slugs of a .38 calibre pistol into him. The Muslim decapitated the Christian
before he died. According to the account, that incident prompted the American
servicemen to request a weapon with more stopping power, resulting in the design of
the .45 calibre pistol.

If a single Muslim juramentado caused terror, a handful sent into a military
encampment brought utter chaos. But it wasn't just their religious fervor that
made them so effective. The art behind
their bladed weapons was "Kali," (silat)
the oldest form of weaponry on the
islands and mother to Escrima. Older
than Escrima, Kali comes from the word
kalis, which implies a blade, and it
dates back to a time before Chinese
from the Ming Dynasty infiltrated the
islands. Kali, also a stick, empty hand
or a multi-weapnoned art, defended the
islanders for centuries before the
Spanish invasions.
Whether the Muslims were ever beaten is a matter of debate. In wars culminating with General John J. Pershing, many thousands of Muslim men, women and children were slaughtered by American guns and mortars. Except for occasional incidents, Muslim raids ceased but today the people still retain both their religion and their fierce independence.

For a time after American rule, the Philippines became a commonwealth. Then, World War II broke out. Suddenly, the Filipino people were fighting with sticks and blades and guns against the Japanese. American intervention was welcome this time and the Filipinos eagerly enlisted into the American services.

The young Filipino enlistees were soon disenchanted. In the inimitable way of military services, they were required to conform to the armed forces' methods of close-quarter combat. When they were finally given the chance to demonstrate their native arts, the order was remanded. Their demonstrations included bettering the self-defence bayonet instructors with long leafed-shaped bolo knives and sticks. Thereafter, all platoons of Filipinos were issued bolo knives and they practiced their own arts in basic training.

Filipinos were frequently used for guerilla warfare on the islands. On patrol, they maneuvered through the brush in a triangle formation with their best man walking point. The point man encountered the enemy first, disabled him (or them) and kept walking, leaving the man in the rear to finish the job.

After and during the war, the more adventurous Escrimadors and Kali men left their homes and immigrated to Hawaii and California. Alone in a strange land, they tended to group together and soon became a major source of farm laborers. In Hawaii they wielded machetes to cut sugar cane and in California they handled long shanked tools with square blades on the ends to cut asparagus. Digging potatoes, hoeing fields, the warriors of the Philippines resigned themselves to domestic labor.

Even their children knew little of their fathers' arts. The clack, clack of sticks or ring of steel near sunrise and late at night invited curious youngsters' eyes, but they were always sent away. The new generations had to live peacefully. Yet, the elders couldn't forget the arts that had helped them survive.

Finally it happened: some of the children found out. Young, strong youths bred of hot Malayan blood were captured by the excitement of flashing weapons. In ways only their fathers could understand, they demanded what was rightfully theirs. And the art began to flourish again.

Now Escrimadors say the majority of Filipinos have at least a rudimentary knowledge of Kali or Escrima. The older "masters" who have proven themselves in combat are revered and treated with the utmost respect. Escrima in the Philippines is dead, they say. The proven fighters, the adventurous ones, have all left. If what they say is true, then America is the new home of the Escrimador - or Kali - of the ancient savage and sophisticated arts of the Filipino people.

The knowledge we possess in the Filipino arts, we owe to these elderly Escrimadors and Kali men who were willing to pass their arts on to us the younger generation.
Styles

There are many styles in Escrima, Arnis and Kali and they can all be divided into northern, central and southern styles of the Philippines. But it's interesting to note that two students coming from, say, the Toledo style, descending from the same man named Santiago Toledo, can be completely different in their movement, approach and training methods.

Styles borrow from each other, expand and contract like the universe, but each student makes a style workable by individualizing it for himself.

Instructors remove and add their own elements to the style they teach and students, likewise may add things to a style that were thrown out by their instructors. So in my opinion, there are no styles. I prefer to use the terms "methods" or "systems" of training. Style is something individualized.

All systems regardless of their country's origin have their beauty with their good points as well as their bad points. All of them have the capability to let the practitioner grow physically, mentally, emotionally and spiritually using the Martial Arts as vehicle to grow by. This is in my opinion the martial art's greatest gift. The system or style or vehicle you choose to grow by matters only if you grow.

Bruce Lee, my instructor in Jeet Kune Do, influenced me to appreciate all styles without being bound to it and to appreciate all methods regardless of their country’s origin. Style like food, is according to your personal taste; when you try to impose your taste on others, it may or may not be the "taste" for them. Arguing whether the Chinese styles are better than the Japanese styles is futile. It is like saying Chinese food is always better than the Japanese food. Each person has his personal taste for food and he alone knows if it tastes good for him. A good martial artists like a true connoisseur of food can appreciate all the foods of different countries and still have his dislikes and likes in each category. A true martial artist like a true connoisseur of food does not label him as a Greek food eater, or a Mexican food eater, or Italian food eater for he knows that labeling himself, can only limit his horizon in "taste".

I believe in the premise that no style or system or race or nationality can have a monopoly on all that is functional and worthy in the martial arts. If this premise is true than the Filipino Martial Arts has more than its share to offer the Martial Arts World.

Floro Villabrille

In all of the Filipino martial arts, one name keeps surfacing with great reverence and awe. That name is Floro Villabrille. He is the undefeated champion in countless Escrima and Kali matches in the Philippines and in Hawaii. Escrima stick fighting matches were full-contact bouts without the aid of armor, which resulted in death or permanent injury to the participants. They usually used the stick in the right hand and punched with the left hand. The use of the elbow, knee and head were common at close range combat. Combat grappling like techniques (standing or on the ground) were applied.
These included throws, trips, sweeps, take-downs, chokes, strangulation, dislocations and locks on the fingers, wrists, elbows, shoulders, ankles and knees. The feet were used for kicking at the low level. It was a brutal art and only the swiftest, the strongest and the most courageous survived or remained in practice. The rounds were two minutes with one minute rests in between.

One instructor said, "I am very good, but Floro Villabrille is way out of my class; but then again he is way out of everyone's class. Floro can beat you with his brain and guts."

In December of 1977 my Publisher visited Mr. Villabrille at his home on Kauai, Hawaii where he spoke of his special training. "Before a fight I go to mountains alone. I pretend my enemy is there. I imagine being attacked and in my imagination I fight for real. I keep this up until my mind is ready for the kill. I can't lose. When I enter the ring nobody can beat me already. I already know that man is beaten. In 1948 my wife was at the fight. I tell her 'no worry, I can't lose.' Anything you do, even go to school or find a job ... in the morning you make a prayer. I want to do this. I got to do it. I got to do it. Walk around and work on your mind. And you will do it." Some people feel his life is charmed and that he has the power of Anting-Anting - a magical charm that gives a person super natural strength.

Floro Villabrille started his training at the age of 14. He traveled the length and width of the Philippines researching the art of Kali and studied under many different instructors. His favorite instructor was a female; a blind princess named Josepohana. To reach this blind princess, he had to travel many inaccessible trails, finally reaching a village called Gundari on the island of Samar. He stayed in the village for a long time not learning any Kali but just doing menial tasks as cleaning up. Finally he was allowed to practice the art. He states that he doesn't know how the princess saw the blows, but he contends that she was one of his best instructors. After training there for some time, he comes down from the village and competes. While competing in a match and winning, he is approached by a man who asks him where he learned that style. Villabrille tells him that he learned it in the village of Gundari on the Island of Samar. The man tells him that is impossible for the village is inaccessible to travel and that he couldn't possibly have reached the village because he was from there. When Villabrille tells him about the blind princess, he realizes that he is telling the truth and starts to cry and embraces him.

At the age of 18 Villabrille was working on a ship when his training partner, Dison, telegraphed him to fight a young Moro stick fighter. Dison was a great stick fighter in his own right, but had previously lost to the Moro stick fighter. When Villabrille arrived in the Philippines he was met by his friends. They told him that the Moro fighter was just too fast and too good and that he should cancel out. Villabrille stubbornly refused to back out of the match. According to Villabrille, the Moro was much faster than he was and probably the fastest man he ever met. On sheer guts and determination, Villabrille trades blow for blow and finally wins the match in the fifth round. For several weeks after the match, Villabrille couldn't raise his arms above his head because of the blows he had received while trying to block. Villabrille now feels that if the combat had been with swords, the Moro fighter would have probably won. He competed in 1933, 34, 35, 36 and then the matches were stopped until 1948 when his last match took place.
Villabrille pooled all the knowledge from all the sources he came across and developed his own system of combat. That is the Villabrille System of Kali which is a composite of all the styles of the Islands.

Villabrille has an award, a certificate and diploma signed by General Frank Murphy, then Governor of the Philippines. The certificate states that he had won the Grand Championship of the Philippines, thus making him the Grandmaster of that country. In the Cebu municipal Museum they have a giant picture of Lapu-Lapu, the man who killed Magellan. Next in size is the certificate and a picture of Grandmaster Floro Villabrille.

_A weapon is just an extension of your arm._
Belt Tying Procedures

Make sure that your jacket ties have been properly secured first (1,2,3).

After you have folded the belt in half to determine the center (4), place the centerpoint at your naval (5).

Cross each end around the back of your body (6) then continue to the front (7), placing the end in your right hand over the one in your left.

From there draw the overlapping ends of the belt up between the jacket and the belt (8) and complete the square knot as shown; left over right (9,10).

It is considered a matter of pride for the ends of the belt to be of equal length after the knot is neatly tied (11,12).
The Care and Use Of The Kobudo Uniform

THE PRACTICE UNIFORM
Outfits for lai have no particular purpose except to allow the practice of laido. For this reason they are not highly decorative or made out of special materials. Colours are not particularly symbolic either, black belts are usually worn with black outfits and white with white. Good quality cotton or cotton synthetic mixes are used for the hakama. Synthetics tend to shed dirt and keep their folds a bit better than does cotton. The uwagi is usually of cotton. Tops may be black, white or blue with the hakama also being of the same colours. Any combination of colours is acceptable. A black top with a white under-top is also a possibility for the uwagi.

PUTTING ON THE UNIFORM
The uniform should always be clean and dry at the start of a class. Dirty, damp clothes are not ideal for creating the proper frame of mind needed for practice. It is not pleasant for your fellow students who must sit beside you either.

In order for the hakama to retain its pleats neatly, it should be folded properly after each use. Failing this it should be hung to drape naturally. Under no circumstances should it be wadded up and stuffed into a gym bag. If you do not have time to fold and care for your equipment you are misusing your time.

By making sure that you are prepared for the next class with a clean body and uniform you are also preparing your mind. The discipline of the class starts long before your appearance at the dojo.

Before dressing check your finger and toenails and trim them if needed. Put on a clean pair of underpants and then the uwagi. A proper laido or Kendo uwagi has a split in the back and solid sides. The sides come down the legs so that a pair of long pants are not needed to cover the skin at the sides where the hakama is open. If you do not have this type of uwagi then use gi pants as well as underpants. Make sure that the pants cannot be seen below the hakama, they should be just long enough to cover the side space.

Wrap the uwagi so that the right front flap is inside the left, this is for both men and women. The left flap goes on the outside because the sword is worn on the left side and there should be no loose clothing edges to bind it.

It is important that the uwagi not open up in the front to show your chest. It should be large enough or have ties or velcro closures to prevent this. Women should try to wear an undershirt that does not show under the uwagi and men should not wear anything underneath. The sleeves should not come more than halfway down the forearms or they
will become a problem, hooking the tsuka.

**Folding the Hakama**
Tying the Obi

The obi for laido is long enough to go around the body three times before tying. It should be 2 to 3 inches wide depending on your size, a too wide or too stiff belt will cause the sword to stick up in the air, one too narrow and too soft will not support the saya properly. This is a matter of trial and error.

A proper obi has stitching on one side and none on the other, and may be stiffened with interfacing. The unstitched side goes toward your body. Start on the left hand side and wrap the belt clockwise around your hips 3 times. Place it so that the top of the belt is exactly even with the top of your hip bones. I have been told that women's hips are a different shape than men's and that the belt will immediately slide up onto the waist. I suspect the size of men's stomachs has more to do with this phenomenon. Regardless, adjust the tightness of the belt to take account of this factor.

There are many ways of tying the obi, and the difference in knots is largely due to a desire for either a flat or a bulky knot. A flat knot looks more neat at the back but allows the hakama to slip down over the obi. A bulky knot helps to keep the back of the hakama up on the small of the back. Two knots are presented here.

Bulky knot (see the illustration). After wrapping the obi three times take the loose outermost end and tuck it up under the obi so that it sticks up form the inside (2). Now roll it down in flat squares (3) about the width of the belt until it lies against the wrapped part. Pull the inside end of the obi down so that it is lined up with this folded piece. Wrap the inside end up and down and the inside of the belt (4) about three times so that only a short end is left hanging down on the inside. This binds the ends and the obi leaving a square bulky knot.

Flat knot. With the outside end of the belt fold it so that the loose end returns back to the left hip thus shortening the length left over after wrapping. Pull the inside end up from the inside so that a loop is created to tuck the outside end up through. The inside end is still below the belt wrappings. Now tuck the folded end down inside of the obi wrapping so that both ends are now showing below the folds.

After making the knot, slide the belt clockwise around so that the knot is centred in the middle of the back (5). The belt wrapping and the slide of the knot around to the back all agree with the fold of the uwagi so that the material does not bunch up.

Straighten the top so that it lies flat, with no bunching at the small of the back and no creases. It should sit so that the back of the collar is touching the back of the neck.
Tying the Hakama

Step into the hakama holding the front. Place the front so that the himo straps are just above the obi (1) and take the front straps around to the back just above the belt and over the knot (2). Now make the straps come down to the lower edge of the belt where they return to the front again. They cross once more at the front below the obi and on top of the front of the hakama, then pass to the back once more (3) where they are tied in a bow (4). Keep these straps as flat as possible.

The koshi ate is now placed into the small of the back so that its bottom edge is resting on the top of the knot (5). The back himo are brought down at an angle over the obi to the front just under the obi and in front of the seika tanden. A square knot is tied so that it catches the front himo straps already there tying the whole into one knot (6). For regular practice it is permissible to leave the ends of this strap dangling but for formal practice and demonstrations the ends are folded and tied into a bow. There are several ways of making these bows and only one will be given here. Fold one end down until you can place it directly over the knot with an equal length of the folds on either side. Take the other end and bring it up, over and then down behind the knot to loop around the folds binding them to the straps (8). If you have enough strap left over after three loops tuck the loose end up the inside to make a third bow on top of the two horizontal ones now created. Don't leave much more than an inch or so of strap hanging down from this knot unless you are in mourning.

The hakama should now hang so that the lower edge is exactly at the height of your anklebones. The back edge should be higher than the front. Two loops of the front himo should be just lower than the obi on the sides with one above it and the back
himo moving diagonally down toward the front.

With the clothing arranged in this way the Katana can be inserted into the front of the obi with two loops of the belt outside and one inside of it. This means that the saya can slide in the obi instead of between the obi and uwagi. If the sword is placed next to the uwagi the cloth will become soiled and the saya will stick as you begin to sweat. To further secure the sword, the saya is worn so that it passes over one or both of the himo straps that pass below the belt. This helps keep the tsuka down to the front instead of flopping upright.

Note that three loops of obi are needed if you want to wear a daisho or katana and wakazashi. The blades are inserted into the obi so that the scabbards are not actually touching each other but are separated by the middle loop of cloth.

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Know the enemy
and know yourself
and in one hundred battles you will never be in peril.

When you are ignorant of the enemy,
but know yourself,
your chances of winning or losing are good.

If ignorant of both your enemy
and of yourself,
you are certain to be in peril in every battle.

Sun Tzu
Reading Requirements

WHITE BELT
The Student Manual

YELLOW BELT
Weaponless Warriors O'Sensei Richard Kim

ORANGE BELT
Classical Bujitsu D. F. Draeger

GREEN BELT
The Kobudo Manual D. F. Draeger
Classical Budo
47 Rhonin
The Zen Way to the Martial Arts Tiesen Deshamaru

BLUE BELT
The Book of 5 Rings M. Musashi
Code of the Samurai A.L. Sadler
Modern Bujitsu & Budo Don F. Draeger
The Little Book of Jodo Kim Taylor

BROWN BELT
The Kobudo Manual
Zen and the art of Archery Herrigel
The Fighting Spirit of Japan Harrison
Kobudo 3 O'Sensei Richard Kim
Kim's Big Book: Setei lai Kim Taylor

SHODAN
Kim's Big Book: Omori Ryu Kim Taylor
The Book of Five Rings Miyamoto Musashi
The Art of War Sun Tzu
Secrets of the Samurai
### Books Studied

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*Not being dumb is more important than being smart*

*O'Sensei Richard Kim*
Kobudo Grading Requirements

Tests at back of book

Our grading examinations consist of five main areas for each belt or kyu:

1. the technical part – or your performance at the grading
2. the written exam (which has to be 100% correct)
3. the oral examination
4. your classroom performance day in and day out
5. your personal development in the philosophical and psychological aspects of Budo.

The technical aspects consist of kihon, kata, kumite, and self defense.

The written examination along with the grading fee must be handed in at least one hour prior to the grading to the person collecting the grading fee and doing the registration. The examination board will have at least two members on it, one of which shall be a head instructor and at least one other black belt.

Other parts of training are also taken into consideration, such as time spent at the belt level, the participant’s age, physical disabilities, and - most important - the attitude of the student towards his or her training, the Dojo, and other students and instructors.

Bring all your weapons to your grading.

In the last section are all the written tests, each of which you will have to complete and hand in at the corresponding grading. (Adults and students over 14 years old).

It is also very important that your gi is clean and that all your crests have been sewn on in their respective spots and that you bring the mandatory safety equipment.

One point - don’t jump the gun white belts! The next class you attend after your grading should still be the white belt class - not the yellow belt class. Do not ask if you have passed! Wait to be awarded your belt.

Any other questions you may have will be happily answered by your Sensei, Sempai or the office staff. GOOD LUCK!
Adult Kobudo Requirements: White to Yellow

Escrima
- Left and Right
- 12 Strikes & Blocks Long Range
- Combinations:
  - 231 (8)
  - 671 (8)
  - 256
  - 541 (8)
- #1 Drill: Show the wrist, right hand flicks, left hand deflects
- #2 Takeaways
- Takeaways:
  - Pinch
  - Pry
  - Poke
  - Jab and Scrape
  - Snake Spin
- Arnis Kata Isa #1: Right and Left Side
- High Wing Deflection Drill with Strikes and a Partner - whoever blocks hits figure 8
- Olisi Sinawali Isa:
  - Downward 8 (show the wrist)
  - Retick
  - Upwards 8 (show the wrist)
  - Eggbeater
  - Bada Bing
  - Eggbeater

Bo
- Bo Drill #1: Up, Down, Left, Right; step back to block and last strike
- Bo Drill #2: sweep, step sweep, step kosa gyaku gedan, step gedan
- Ten U No Kon
Adult Kobudo Requirements: Yellow to Orange

**Escrima**

- 12 Strikes & Blocks Intermediate Range (live hand to hand, cross on even numbers)
- #3 Takeaways: hit high, hit low, round the head, vine
- Outside Deflection: 4, 5, deflect low wing (turn the body all the way), vine
- Inside Deflection: 2 meets 2
- Manipulations: front to front, punyo to punyo, punyo to front, front to punyo
- Hot Tin Roof: strike #3 and follow through
- Punyo Drill: block, hit punyo, hit top, you're cleared, you hit
- Vertical Gunting: #3 Gunting and come around the head and strike. On the hit the blocker releases the wrist so elbow rises like an empei then comes down and strike punyo then strike #3, then around the head to strike #3 for partner to block (drill begins again).
- Kali Sinawali Dalawa: 2
  - Downward 8
  - Quick Eggbeater
  - 3 Quick Retick
  - Quick Eggbeater
  - 3 Quick Retick,
  - Quick Eggbeater
  - Upward 8
  - Quick Eggbeater
  - 3 Quick Retick
  - Quick Eggbeater
  - 3 Quick Retick
  - 1st Eggbeater (hands alternating on top)
  - Bada Bing
  - 2"a Eggbeater (right hands remain on top)
  - Heaven and Earth
  - Either Eggbeater (whichever is fastest)
  - Heaven and Earth (back, forward, left, right, down, up)
- Sekuin No Tam Bo

**Bo**

- Bo Yakku Sokku Kumite #3 (1 2 2 1) don't step when you change direction from 2 to 2 but you do step when you change from 1 to 1. Cross the leg in front when you step forward and behind when you step back. They Gyaku strike goes to the foot you are stepping towards or if stepping backwards then whence the foot came.
- Bo Yakku Sokku Kumite #4
- Bo Yakku Sokku Kumite #5
- Suishi No Kon
Adult Kobudo Requirements: Orange to Green

**Escrima**
- 12 Strikes & Blocks Intermediate Range (live hand to hand, cross on even numbers)
- Kali Sinawali Tatlo
  - Retandos x 6
  - House and punyo pokes x 4
  - Punyo drill with grab and clear x4
  - Back stick deflections x 6
  - Drop stick deflections x 6 (3 types each)
  - Hook and poke x 4
- Escrima Kumite

**Tongfa**
- Kihon:
  - Gedan Barai, Uchi Uke, Soto Uke, Jodan Uke, Shiko Dachi, Single and Double Hariaotoshi, Double Gedan Barai, Tongfa Clash, Figure 8, Uppercut, Slap In, Slap Out, Harai Uke, Joge Uke, Oi Zuki, Gyaku Zuki, Heiko Zuki
- Matsu Higa No Tongfa
- Tong Fa & Bo Yakku Soku Kumite:
  1. Bo Chudan No Kamae (A) Thrust 8, (B) Overhead hit 3 with backhand, (C) Step back hit again with front, (D) Shift back block low
     Tongfa Niko No Kamae (A) Shift back figure 8, (B) Block oi uchi, (C) Step Sanchin Dachi oi soto, (D) Shift forward gyaku upper cut
  2. Bo Chudan No Kamae (A) Thrust 8, (B) Block 3, (C) Strike 2, (D) Step back & Uppercut
     Tongfa Niko No Kamae (A) Step right Zenkutsu Dachi Harai Uke, (B) Shift LF forward strike 2, (C) Block 3, (D) Back foot to front and shift forward Kossa uke
  3. Bo Chudan No Kamae (A) Strike 1, (B) Block right LH up, (C) strike 4, (D) strike 5, (E) step and shift forward zenkutsu dachi overhead gyaku strike 6
     Tongfa Niko No Kamae (A) Block 1, (B) Shift forward, Gyaku Tongfa slap, (C) shift back Han Zenkutsu dachi Soto Uke, (D) Step back Shiko Dachi morote soto uke, (E) Shift back into Tsuru ashi Dachi slap down

**Bo**
- Matsu Higa No Kon
Adult Kobudo Requirements: Green to Blue

**Escrima**
- Olise Daga Kata Isa (I)
- Daga Sinawali Apat

**Bo**
- Aragaki No Kon
- Aragaki No Kon Futari
- Bo Yakko Sokku Kumite VI, VII

**Techu**
- Techu No Kata

**Iai Jitsu**
- Tachi Uchi No Kurai I, II, III, IV, V

**Iaido**
- Seite Rei Ho
- Bokken Happo Undo 1 & 2
- Happo No Kamae
- Happo Giri
Adult Kobudo Requirements: Blue to Brown

Escrima
- Olisi Kumite
- Espada Daga Sinawali Lima (V)

Tongfa
- Matsu Higa No Tonfa Dai

Tachi Uchi
- Taichi Uchi No Kurai VI, VII, VIII, IX, X

Sai
- Sai Kihon single and double
  - Gedan Barai, Jodn Uke, Uchi Uke, Soto Uke, Haraiotoshi, Morote
    Haraiotoshi, Morote Uchi Uke, Oi Zuke, Gyaku Zuki, Heiko Zuki, Joge
    Uke, Kokutsu Kamai and Thrust
  - Sai Flip, Sai Thrust, Sai Throw
- Gekisai No Sai

Zen Ken Ren Jodo
- Jo Kihon I – XII: Basics of Shindo Musco Ryu Jodo
- Kihon Sotai Partner Practice
- Seitei, Jodo Gata
- Hisage, Sakan, Kasumi
- Nibiryu Ryu No Jo
- Jo - Tsuke Zoe, Suigetsu, Monomi

Bo
- Bo Kumite
Adult Kobudo Requirements: Brown to Shodan

Review all Kata & Drills up to this Point

Olise
- 2 3 1, 6 7 8 – reply 2 5 6, 5 4 1
- 2 3 1 – reply 6 7 8
- 2 5 6 – reply 5 4 1
- Espada Daga Sinawali Anim

Sai
- Tokumini No Sai
- Saifa No Sai
- Sai Bokkuto Kumi Tachi 1, 2, 3, 4

Bo
- Chatan Yara No Kon
- Naha No Kon

Tongfa
- Hama Higa No Tongfa
- Tong Fa Bokuto Kumi Tachi 1, 2, 3

Zen Ken Ren Jo
- Seite Jodo – Hisage, Shamen, Sakan

Iaido
- Seita iai
- Ippon Ma Mae
- Uke Nagashi
- Tsuka ate
- Kessa Geri
- Morote Tsuke
- Shi Hogiri
Kumite

- Boken Kumite
- Bo Kumite
- Jo Kumite
- Olisi Kumite
Adult Kobudo Requirements: Shodan to Nidan

Sai
- Chatan Yara No Sai
- Saka Gawa No Sai

Bo
- Saka Gawa No Kon
- Shoritaru No Kon

Tong Fa
- Chatan Yara No Tong Fa

Eku
- Eku No Kata

Zen Ken Ren Jodo
- Sakan
- Shamen
- Monomi Kasumi
- Raiuchi
- Tachi Otoshi
- Seigan
- Midaridome

Zen Ken Ren Iaido
- Ushiro
- Kesa Giri
- Sampo Giri
- Soete Zuki
- Shiho Giri
- So Giri
- Nuki Uchi
- Daito Ryu Kumitachi I, II, III, IV
Tai Chi Jion

- Sword Set I
- Dragon 24 Set

Kumite

- Sai Kumite
- Tong Fa Kumite
Kobudo - Yellow Belt Exam

1. The reason we train with weapons is:

2. Arnis and Kali are from which country? Describe their evolution.

3. What is the Traditional garment of a Dan rank (Black Belt) in Kobudo?

4. What does Escrima mean?

5. How many striking points are there in Escrima? Describe them.

6. Many of the Okinawan weapons were derived from:

7. What does Ten U No Kon mean?

8. Kobudo is from which countries? Describe its evolution.

9. Double stick training in Escrima is called ________________________.

10. The stick used in Escrima is called ________________________.
Kobudo - Orange Belt Exam

1. Why was Okinawan Kobudo developed?
2. What is the most important thing to remember during Kobudo Training?
3. The Chinese / Okinawan word for Bo is______________________.
4. Fill in the blanks. Sagukawa was taught by____________ who was, in turn, taught by______________________.
5. What does Suishi No Kon mean?
6. What is a Tam Bo?
7. What is a Naginata?
Kobudo - Green Belt Exam

1. The word Samurai can be translated as
2. Who or what was Matsu Higa?
3. Who is Japan's most famous swordsman? Describe the key points of his life and contribution to the art.
4. For what were the Tong Fa originally used?
5. Why didn't the Okinawans use swords?
7. What are the important dimensions of a pair of Tong Fa and why?
Kobudo - Blue Belt Exam

1. What is bokken, or bukoto, where does it come from, and why was it developed?


3. The Japanese spear is called a ____________________________.

4. What is the difference between Ken Jutsu, Kendo, lai Jutsu & laido?

5. What is the difference between Budo and Bujitsu?

6. What are the 5 rings and what do they signify?

7. Name the major parts of the Japanese Sword.
Kobudo – Brown Belt Exam

1. The only man ever credited with defeating Miyamoto Musashi is _______.
   Expand.

2. What does Nibiryu Ryu No Jo mean?

3. Translate and explain the significance of "Bun Bu Ryo Do".

4. is the code of the Samurai.

5. Why are the 47 Rhonin famous in Japan even to this day?

6. What are the first 6 Kihon of Jodo and what is the purpose of each one?

7. Why was the Shinai developed and how does it differ from the Bokken?
Kobudo - Black Belt Exam

1. In ancient Japan, how were the Samurai easily distinguished from other classes?
2. King ____________ banned all metal weapons in Okinawa in the year __.
3. How does one determine the proper length of a sai. Why?
4. Master ____________ taught Sensei Kim the art of the spear.
5. List Mushashi’s nine ways of strategy. Which means the most to you?
6. What is your favourite weapon and why?
7. What is the most important thing that training in Kobudo has taught you?
8. How and why are Zen and Kobudo intertwined?
9. What are the #’s 7-12 Kihon of Jodo. What is the purpose of each?

See Sensei for a package
with the full list of requirements.
Kobudo - Nidan Exam

Essay: Describe the history of Okinawan and Japanese Kobudo.

See Sensei for a package
with the full list of requirements.
# Grading Record

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*By the time you grade for your Shodan you should have attended at least 3 seminars.*

*To know and not to do is not to know.*

*Confucius*
Glossary of Terms

STANCES (DACHI)

Bensoku Dachi ................................................................. female horse stance heel down
Fudo Dachi ........................................................................................ free stance, immovable stance
Neoashi Dachi ............................................................. leaning to the back but looking to the front
Han Zenkutsu Dachi ................................................................. half of a forward leaning stance
Heiko Dachi Shizentai ................................................................ natural stance
Heisoku Dachi ................................................................ attention stance
Kiba Dachi .................................................................................. straddle stance
Kokutsu Dachi ................................................................................... back stance
Koshi Dachi .................................................................................... squatting ball of foot position
Kossa Dachi ........................................................................................ cross leg stance heel up
Musubi Dachi ........................................................................................ cat stance
Neko Ashi Dachi ................................................................................ heron stance
Sagi Ashi Dachi ................................................................................ hour glass stance
Sanchin Dachi .................................................................................... sumo stance
Suri Ashi .......................................................................................... sliding step (backwards)
"T" Ji Dachi ........................................................................................ "T" stance
Tsuru Ashi Dachi ............................................................................... crane resting stance
Zenkutsu Dachi ................................................................................ forward leaning stance

BLOCKS (UKE)

Chudan Soto Uke .......................................................... outside middle area forearm block
Chudan Uchi Uke .......................................................... inside forearm block
Gedan Barai .................................................................................. downward sweeping block
Harai Uke ........................................................................................ archers block
Haraiotoshi ........................................................................................ three point block
Jodan Age Uke .................................................................................. upper rising block
Joge Uke ........................................................................................ middle and lower block

PUNCHES (ZUKI)

Gyaku Zuki ................................................................................ reverse punch
Kizame Zuki ........................................................................................ lead hand jab
Heiko Morote Zuki ........................................................................... parallel double fist punch
Oi Zuki ........................................................................................ lunge punch

KICKS (GERI)

Ashi Barai ........................................................................................ foot sweep
Fumikomi Geri ................................................................................... stamping kick
Hiza Geri ........................................................................................ knee kick
Kansetsu Geri ................................................................................... knee joint kick
Mae Geri ........................................................................................ front kick