



Coaches/Instructors Program for **Level 5 Phase 1**

*Kai Sai*TM
Chinese Boxing



KSCB

Kai Sai Comprehensive Combat

Instructor Manual

Level 5 - Phase 1



Overview of Level 5 Phase 1

Hand/Arm - Iron Palm (4)

Foot/Leg - Stop Kicks CBE

Defenders/Protections - Separating Palm

Traverser/Footwork - Shuffle A to Finish Footwork

Combinations - Switchblade - Pakua Hook

Chin na - Crown Eagle Part 1A

Collision/Self Defense - Self Defense -2

Unitary - Metal 1

Projection - Mook Jong Exercise 1

Conditioning - Example Workout 1

Ground - Shrimping, Elbow/Knee, Escapes, Guard

Skill Drills - PDF - End Notes PDF

Duels - Hsing-i Joint Hands #1

Fighting Theory - Efficiency - Line and Angle

Mind Training - Mind Hit Defense #1

History/Philosophy - One and the Many

KSCB - Level Five Phase One

Hand/Arm

Iron Palm

4 Hand positions

Iron Palm is a term that normally refers to the conditioning of the hand surface. Traditionally, there were 5 basic iron palm areas. Palm (slapping), Palm Heel (stamping), Knife edge (cutting), Back of Hand (throwing) and Fingers (dotting). We will focus here on the first four. Here we are not focused on the projection or toughening of each, but the patterns that can be used with each one.



Slapping Palm



Stamping Palm



Cutting Palm

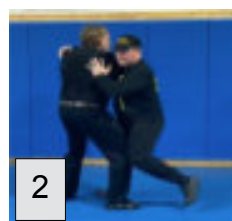
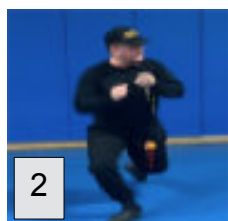
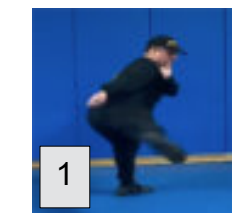
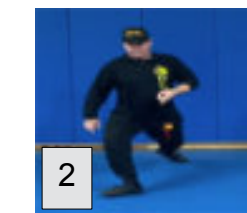
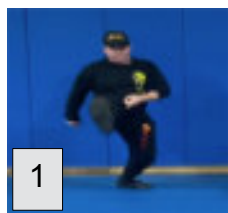
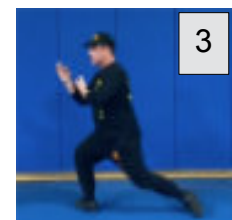
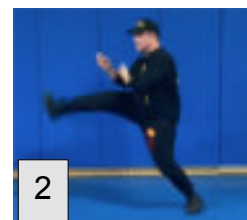
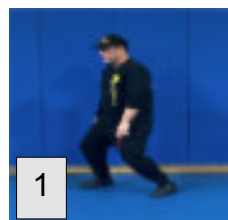


Throwing Palm

Leg/Foot

Stop Kicks - CBE

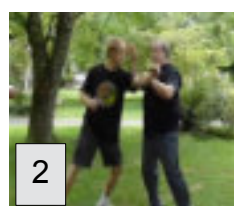
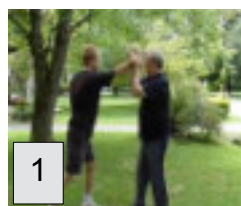
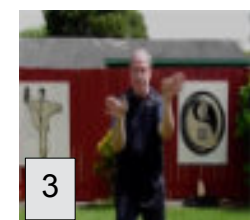
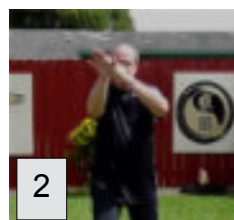
Stop Hit is one of our three main entries in the Chinese Boxing Encounter. Using a kick for the stop hit takes some good skill. Most people think they can kick someone who attacks from a position that is too close. Secondly, many people stop kick with their weight too far back. While it has to be on the rear leg, the dan tian placement can be more forward to handle the force that is being stopped.



Defenders/Protections

Separating Palm

Separating Palm is a defender that is seen in our Pakua, Walu and White Crane arts. The White Crane shows a more distinct action. It is usually shown as two outer circles done consecutively but visually it looks like both are circling about the same time. We use this to cover the upper register when we know strikes are coming but not sure the exact location. This defender will cover the upper register and then give opportunity to counter.



Traversers/Footwork

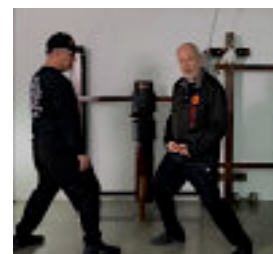
Offensive Package

Focus on Shuffle A

The Offensive package includes pre-shuffle A footwork followed by Shuffle A - Advanced step followed by ad lib finish footwork. The purpose of this phase of study is to do the first part of the package through Advanced step with the focus all on the Shuffle A. Shuffle A has to explode out of the pre-shuffle A footwork.



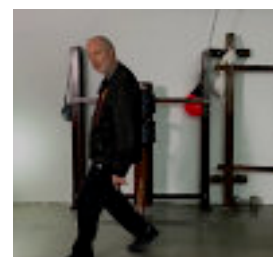
Broken rhythm helps camouflage the explosive movement before Shuffle A.



The dan tian needs to have its balance toward the front leg for explosion take off.



The Shuffle A should give you the reach close to the opponent's head or eyes.



The focus is Shuffle A, but the Advance Step should not be hindered in the next step

Combinations

Switchblade & Pakua Hook

We have two items on the combination board for this phase. First is switchblade. This is a forefist which turns into a knife hand. The forefist is deflected inward and the spade hand efficiently slides just below the opponent's arm striking the ribs. This is a very smooth combination as there should be no pulling back or loading with the spade hand. The Pakua hook rises from low and when blocked downward it hooks into the block pulling back to the body to trap. Then you are in a great position to attack with the same hand.

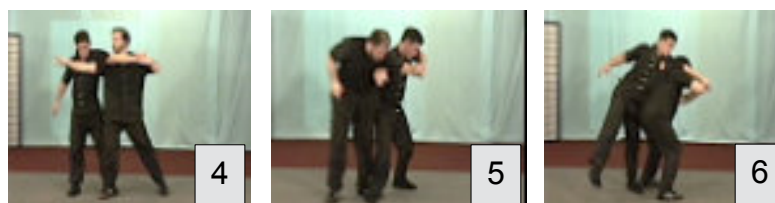
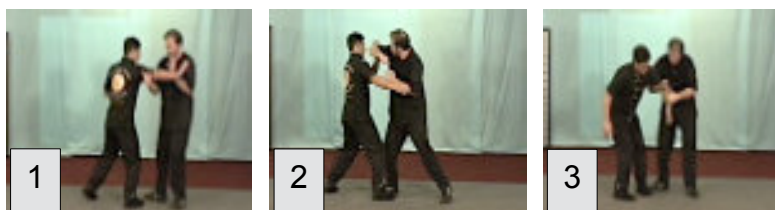


Chin na

Crown Eagle

Part 1 - A

This is the first couple of moves of the first section in the Crown Eagle Form. It focuses on locking the arm and when the response is resistance, it counters with an elbow.



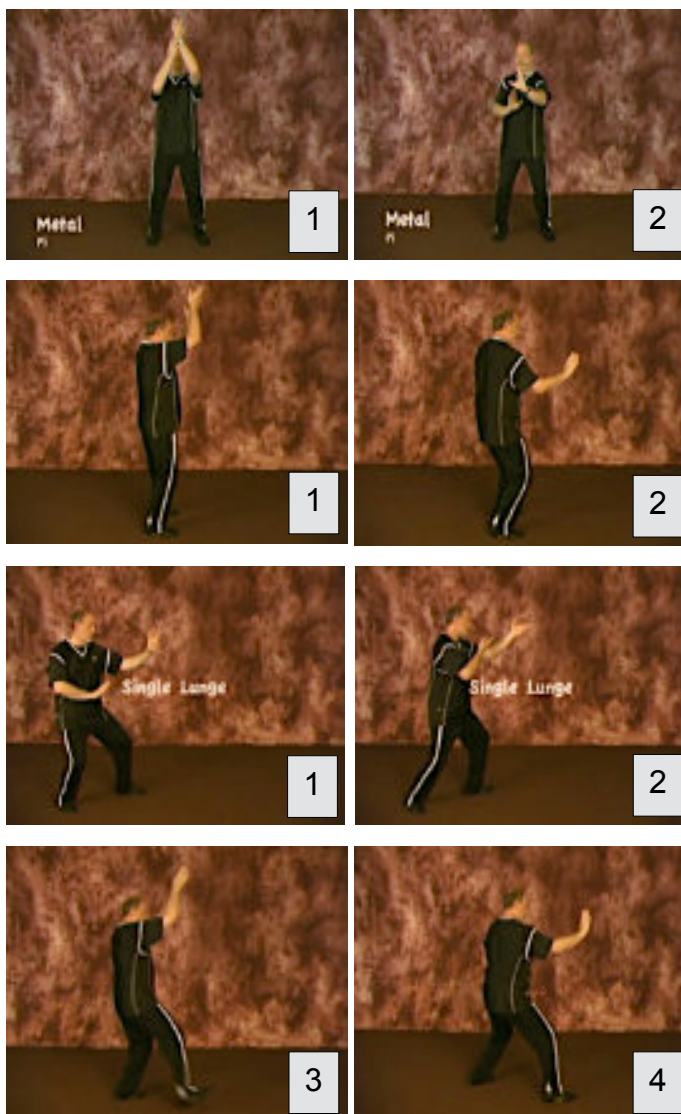
3 Entries/ Strategies

See video clips

Unitary

Metal 1

Metal 1 is coming from the art of Hsing-i Chuan. It refers to mind-intent Boxing. One of the 3 Internal arts, our Hsing-i focuses on the 5 energy vectors. Metal has two exercises so this is the first one on this phase. The general idea of Metal is Rise/Fall. The energy that rises represents the movement that sets up the powerful movement. The fall is a downward strike similar to sledging which is hitting an opponent who is in a vulnerable position. The vector in the exercise moves on a vertical plane. In application these obvious directions can be modified slightly to adhere to the particular attack.



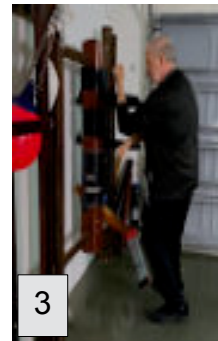
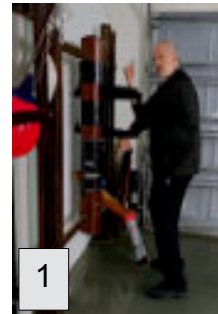
Projection

Mook Jong

Exercise 1

These exercises are usually referred to as the pounding exercises which provide conditioning for the arms. But practically used, you do not need to be pounding. So in this phase the focus is on the technical features of the crossed Taun Sao. This movement is from Wing Chun. On the Mook, when you shift to the right foot your right arm is on top and the left arm is low and visa versa. Works naturally from position #2 fighting.

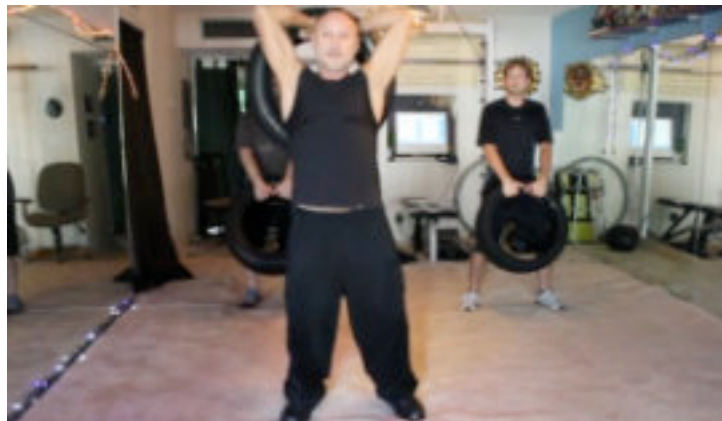
When the right arm is up the weight is in the right foot and when the left arm is up the weight is in the left foot.



Conditioning

Workout Solo 1

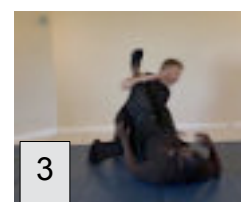
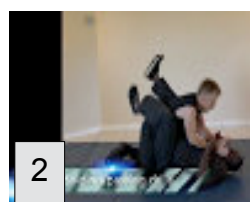
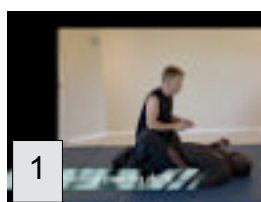
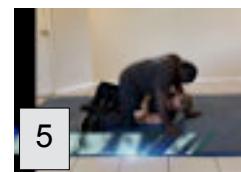
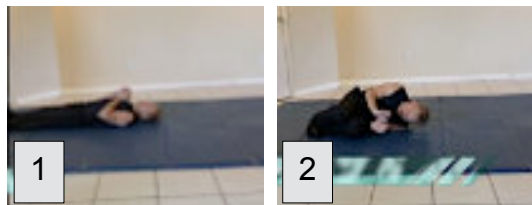
On the videos, Ray Hager the Conditioning Instructor gives a sample workout for you to follow.



Ground Board

Shrimping, Elbow/Knee, Escapes, Guard

These are primary basics for ground fighting.



Skill Drills

See document on skill drills at the end of this Manuel.

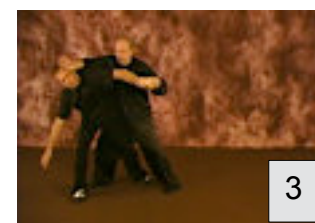
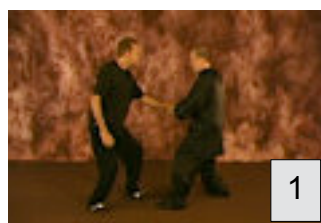
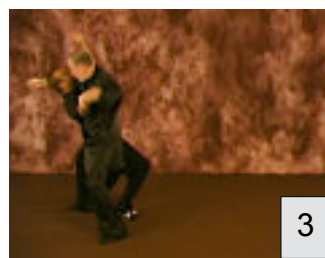
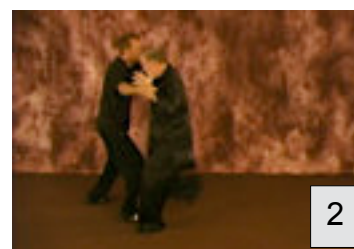
Duels

Hsing-i

Joint Hands 1

Joint Hands in Hsing-i Chuan is not the safest exercise because full commitment is required, so speed also leads to danger. But we start with understanding how each energy application works. So the rise/fall in Metal is used starting from a number #2 fighting position. When it works the attacker gets a jump and goes deep into the position of the opponent for the downward slam.

Inside Gate



Outside Gate

Theory/Principles

Line and Angle - efficiency

The study of line and angle in Chinese boxing is the study of absolute efficiency in movement, both defensive and offensive. Indeed, we sometimes refer to the line and angle principle as the principle of maximum efficiency.

When I was younger, I thought more meant more and less meant less. However, as I have grown in martial art skill over the years, I have come to realize that less is more and more is less. This may sound like babbling, but it is the simple that is profound. It has been said that the simple is hard to know because one tends to stumble over it. When asked what the greatest technique was, my teacher would answer by lifting his index finger in a pendulum fashion as high as the eye. He was making several points in this response, but one was that simple techniques are best.

Were it not for guidance, I would still be extremely weak in this study of line and angle. One rarely stops to analyze the exact pathways in which his movements run. When one does so, inevitably one finds great waste and much telegraphing. Line has to do with several things.

It means the exact path the technique travels. It refers to the alignment of the body in relation to the opponent's body. Angle refers to relationships between the weapon and the opponent's central line. It also refers to the angle of the body as it faces the opposing central line.

There are good energy boxers who are not sensitive to the line and angle truths and therefore get hit many times more than necessary. Some depend on their yielding skills or absorbing skills. While yielding to a hit may bring one closer to control, it is never wise to leave lines and angles unprotected and vulnerable to vital point attack. (When one attacks by drawing, one leaves a line open but not "unprotected.")

In a duel, the rotation itself takes time to learn because it is teaching not only how to protect the central line of the body, but how to do so efficiently. If one overprotects, he becomes vulnerable at the other side of the balance.

In combat, the placement of your hands and the placement of the opponent's hands are very important. If, for example, the opponent places both hands on the central line, you can place your lead hand on the central line to put a direct obstacle in his path. He can hit your hand, but you have caused him to take a longer path if he wants to hit you. You have blocked his line of entry. Of course, he can move his hands, but then you can move yours as well. If you want to block his straight lines, you can do so fairly easily. Some boxers (especially those in the Fukien White Crane tradition) prefer to give a straight line to the center in order to work off of that particular projection. The only word of caution is that you must be sure your opponent is not too fast or this tactic will not work. Often the angle of the body opens or closes the lines related to the kicking techniques that approach you. For example, if one leads with his shoulder in a

right versus right situation, then he will encourage a round kick, while discouraging a front kick. All of this determines and illuminates what can and will be thrown in the encounter.

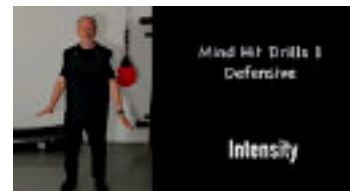
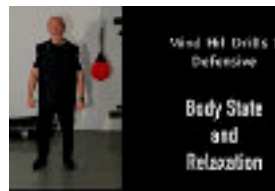
The position in which one holds his hands also determines the type of technique that can be thrown without telegraph. Suppose, for example, you are standing right side forward with the lead hand low and the rear hand high. You could place your right hand to the right of your right thigh. This would set up a hook or a wing arm. If you place your hand directly in front of your right thigh, this would set up a straight forefist. If you place your right hand to the left of your right thigh, then you are prepared for a backhand or blade hand technique. You can throw any of these from any position, but not without telegraphing.

Line and angle may also have reference to the exact line on which one is projecting his force, but we will save this subject for our discussion of the principle called projection.

There are the so-called most common angles of attack that are seen in most fighting. If one can develop some techniques that attack on unusual angles and learn to launch these without telegraphing, it is of great advantage.

Mind Training

Mind Hit Defense 1



Mind Hit Defense 1 covers two areas. One is relaxation and body state. In order to defend against mind hit your body state needs to be developed. It is relaxed but open and in a two way stretch. This give you more ability to absorb force, therefore there is less chance the hits will take your mind. This quality actually applies both to defense and offense.

The second topic is intensity. Intensity can be one of the major reasons you lose a fight. If one person is at a high intensity and the other person at a low intensity that can be the deciding factor. We have seen this in individual and team sports. Even the lesser athlete defeats the other when there is a significant gap in the intensity.

When surprised in a self defense encounter one must train the ability to raise the intensity to the top almost immediately or the fight can be loss. The thief knows when he is entering the house and the person in the house could be very relaxed but not ready to fight at full intensity. That is why there needs to be training in raising the intensity very fast. Intensity should not create stillness and hardness.

So there are many factors to determine the outcome of the fact, but your intensity is one that you have a certain amount of control over and it should not be left out of training.

One and the Many

The “one and the many” is a philosophical concept that is helpful in developing balance and your priorities in training.

The “one” can represent the principles and in particular the concept that looks for efficiency and simplicity in training.

The “many” can refer to the complexity and depth that exist in our study. To know the one is more valuable as the many stretches on to eternity.

There is a forest and there are trees that make up the forest. When one focuses on the trees sometimes he forgets about the size of the one forest. You can't see the forest because of the trees.

In Chinese Boxing we pursue ideas such as the development of high percentage and high probability techniques rather than just looking for our favorite techniques. This is the right focus to accomplish the goal in life or death fighting. Life and death encounter means one mistake could end your life. So the understanding of the philosophy of the Encounter is necessary to give you the high percentage method that stands the best chance of not making a mistake when so much is at stake.

Unity and diversity should come to a solid conclusion using the right understanding of the biggest picture and questions of life. The term University is a word that is connected with education because one was supposed to get educated by putting the two factors of unity and diversity into an understanding of reality.

The problem with most university education now is that students graduate with no earthly idea of what they believe. They have been diversified into so many pieces that nothing has been put together in the search for truth. In fact many don't believe there is such a thing as truth.

The way we try and avoid this problem in martial art is by a method that is unified and not contradictory. There are many sayings in martial art that are empty because the puzzle of smart fighting has never been critically analyzed. Chinese Boxing potentially can be that art with the balance that the One and the Many suggest.

Skill Drills List - See Video Archive & Camp Clips.

Iron Palm

Use the pattern of forefist, spade hand, Pendulum Palm, reverse punch, bolo and Wing arm
With the appropriate Iron Palm hand forms.

CBE Stop Kicks

Timing/Distance Exercises

Air/Apparatus

Separating Palm

Application with partner: Use Separating Palm against 1 punch and against 2 punches
Both pre-arranged and not.

Offensive footwork package focusing on Shuffle A

Partner looks side view and evaluates take off.

Switchblade

Train sliding the arm on opponent's arm after the forefist.

Do the same thing with follow up with punch or power move toward finish.

Put the combination in a CBE action.

Pakua Hook

Practice being blocked downward. Practice hitting the target and changing the follow up in
The CB Encounter.

Skill Drills - Continued

Crown Eagle Part 1A

Practice form reaction with partner and then another reaction other than the one in the sequence.

Metal 1

Do the Hsing-i exercise focusing on landing in the rear leg.

Practice the grinding toe out and step through.

Practice sledging on the falling palm.

Practice turning body while dropping the palm.

Mook Jong Exercise 1

Practice the transition between hits.

Practice the straight and inward pattern.

Hsing-i Joint Hands 1

With Head start outside gate capture and deep drop. Practice where to land the foot on the drop.

Practice inside gate path and go deep. Check where is best to land the right foot.

Practice not getting a head start and having to change to the opponent's reaction.

KSCB - Test for Level Five - Phase One



KSCB - Test for Level Five Phase One

- ☐ Meaning of "Iron Palm" and demo of 4 hand strikes with Patterns
- ☐ Demo the timing of stop hits with partner moving in. Teach the stop Kick of your choice.
- ☐ Demo the separating palm in the air and with opponent throwing one and 2 punches
- ☐ Demo the shuffle A take off from pre-shuffle A footwork
- ☐ Demo Switchblade and Pakua Hook in air and with partner.
- ☐ Demo the first two moves of Crown Eagle Part 1
- ☐ Demo the Metal 1 -Teach Metal 1
- ☐ Demo the first Mook Exercise in air and on Mook & teach!
- ☐ Demo two actions for the Hsing-i Joint hands training.
- ☐ Explain Line and Angle in our Theory
- ☐ Explain the two areas in Mind Hit Defense 1

KSCB - Test for Level Five - Phase One



Explain the meaning of the “one and the many”.