



Coaches/Instructors Program for **Level 5 Phase 2**

Kai Sai™
Chinese Boxing



KSCB

Kai Sai Comprehensive Combat

Instructor Manual

Level 5 - Phase 2



Overview of Level 5 Phase 2

Hand/Arm - Short Range Punch

Foot/Leg - Shuffle A Kicks CBE

Defenders/Protections - Huan Sao

Traverser - Offense Package (focus/pre-shuffle A)

Combinations - Spade/Pak/Wing Arm

Chin na - Crown Eagle Part 1B

Collision/Self Defense - Self Defense 3

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Projection - Mook Jong 2

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Ground Fighting - Kicking, Kneeling, Checking

Skill Drills - PDF - End Notes PDF

Duels - Hsing-i Joint Hands #2

Fighting Theory - Centeredness - 6/9 Theory

Mind Training - Mind Hit Defense 2

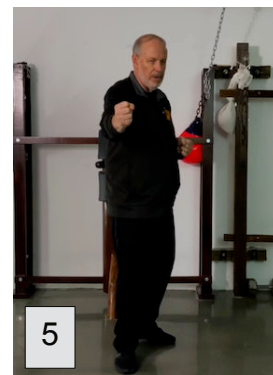
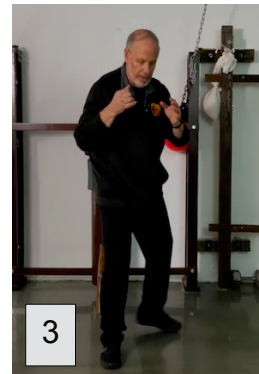
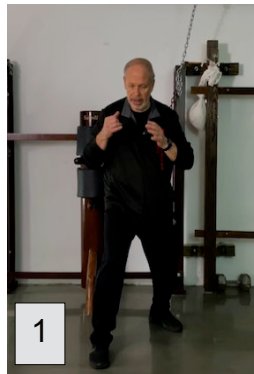
History/Philosophy - What is Kai Sai Kung Fu

KSCB - Level Five Phase Two

Hand/Arm

Short Range Punch

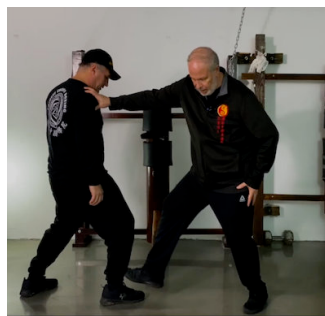
Short Range Punch is the concept that when your weapon, such as a fist, is only a short distance from the target you can still deliver a lot of force due to the fact that you use the body mechanics and energy to strike with unified powerful energy. Bruce Lee became famous for his 1 inch punch. Lazy Tying Coat teaches the idea in Tai Chi.



Leg/Foot

Shuffle A Kicks in CB Encounter

A shuffle A kick is using the lead foot to kick by pushing off the back foot. You can hit with the foot or you can get the entire body to be behind the foot on contact. The focus here is delivering one of the 3 main shuffle A kicks out of the pre-shuffle A footwork. Front low lunge, Instep reversing and shuffle A round kick are the 3 kicks.



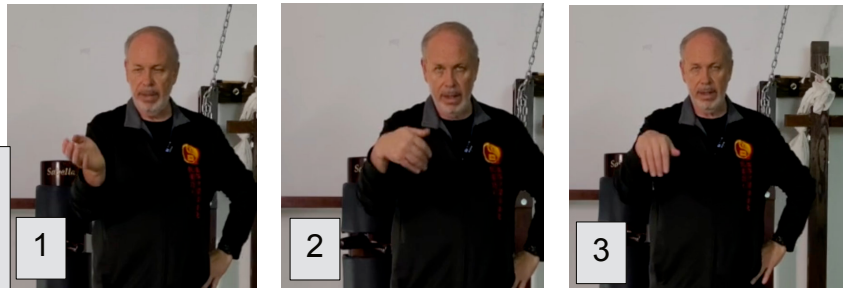
Shuffle A Round Kick

Defenders/ Protections

Huan Sao

Huan Sao is a circling action with your wrist in either direction. This is used for escapes when people have grabbed your arm near the wrist.

More commonly it is used when your arm is on one side of the opponent's arm and you want to be on the other side with your arm. It is best when the opponent is sending force into your arm and your arm yields while the circling wrist helps move it to the other side.

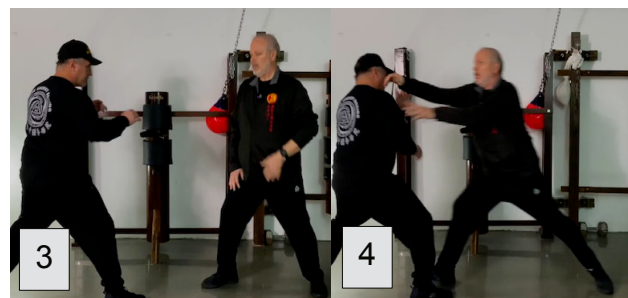


Traversers/Footwork

Offense Package Pre-Shuffle A Focus

The entry footwork is the focus here. Of course it will include the shuffle A - Advanced Step as well.

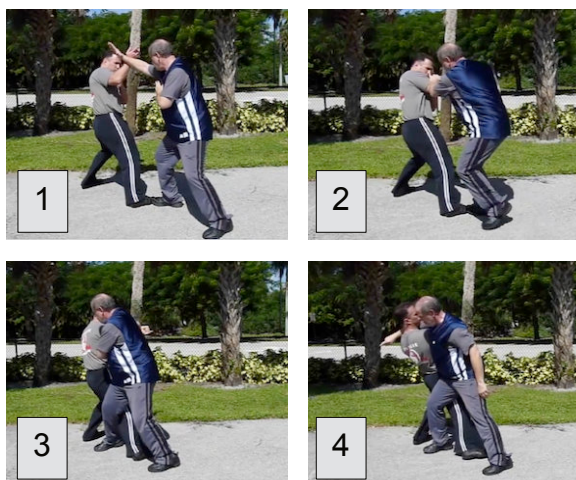
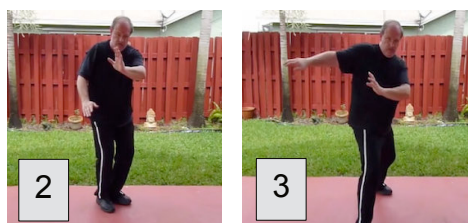
The pre-shuffle A footwork is a broken rhythm which makes the moment of attack uncertain to the opponent. In order to test it, you must do the shuffle A - Advanced step so that you know the pre-shuffle A footwork was successful.



Combinations

Spade/Pak/ Wing Arm

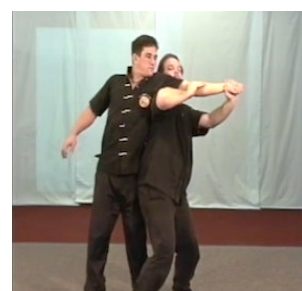
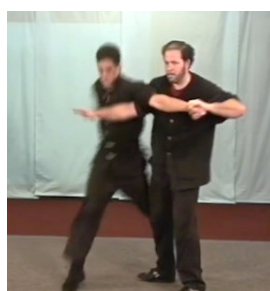
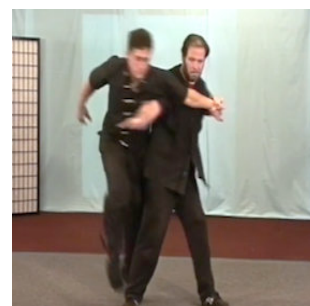
This combination stays on the same side fighting position. You are facing your opponent crossed such as right side vs right side. The spade hand must extend close to opponent's head. The Pak hits opponent's elbow to the right and the Wing Arm ideally is deep hitting at opponent's throat. This blitz is done with a right side shuffle A followed by a deep step shuffle A with your right foot behind the opponents right side and not on inside gate. The wing arm will knock opponent over your right leg from right to left.



Chin na

Crown Eagle Section 1-B

This is Section 1 movements 3 through the four corners movement.



3 Entries/ Strategies

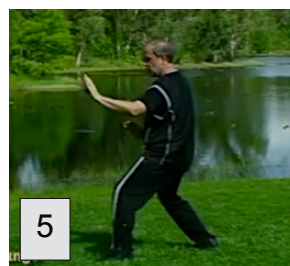
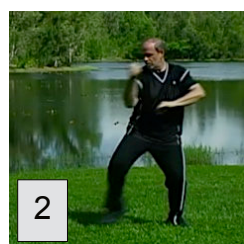
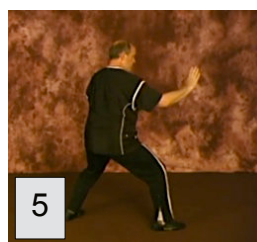
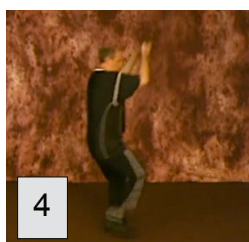
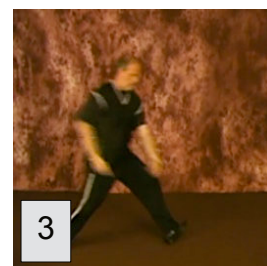
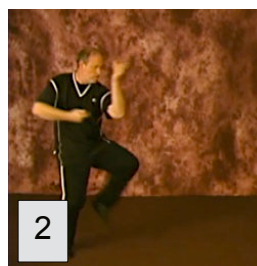
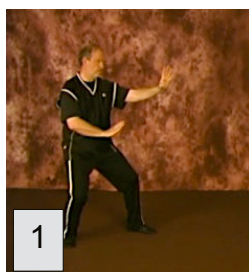
See video clips

Unitary

Metal 2

In our Hsing-i Metal 2 we will still have the major theme of rise fall but will do it in a Yield and Counter method rather than the offensive method we did in Metal 1. We begin in the Sun Ti and the opponent attacks us. We lift are lead knee up as a protection while are lead arm does and inward protection like roll back.

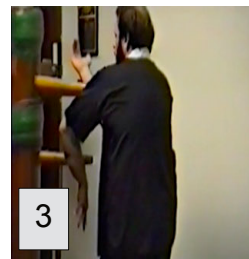
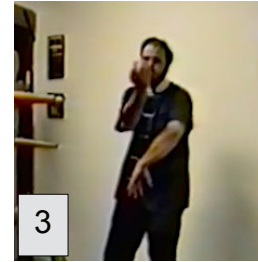
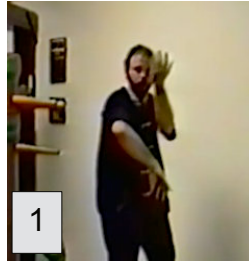
Then our two arms go down and circle back up to the top. As this circle is happening, the lead foot steps back down and you step forward with your rear foot to a Sun ti stance dropping both arms down similar to the way you did it in Metal 1.



Projection

Mook Jong Exercise 2

Mook Jong exercise 2 is a Crossed Guam Sao. The lower arm is a low bong sao and the upper arm is a taun sao. Both arms move as a unit from one side to the other. So to begin, shift right to right foot when starting facing the Mook square. The right arm strikes right to left into the lower Mook arm with a right bong sao while the upper arm strikes with the radial side of the arm right to left into the left arm of the Mook in the middle of the two upper arms. You will draw both arms in reversing their position to the opposite and shifting to the left, you will strike left to right with the unified arms.



Conditioning

Workout Solo 2

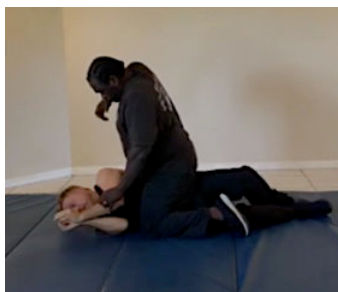
This is a conditioning workout let by CBII Conditioning Coach Ray Hager. In this workout he is using a tire apparatus with the conditioning principles.



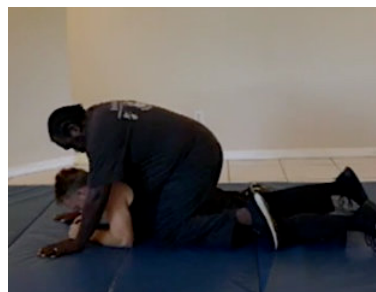
Ground Board

Mount & Hold Down Position

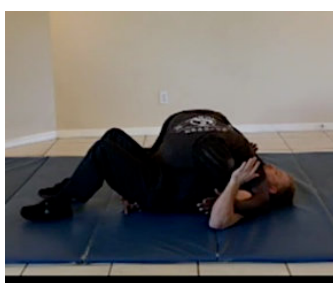
This area starts with the mount position. First how to ride when the person is rolling sideways underneath you. Then some mount hold down positions are shown using scarf hold and another drill where you partner is trying to get out from under you and you adapt in side position to hold him down.



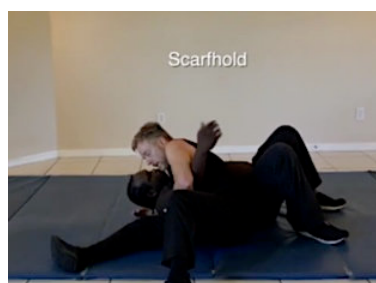
Mount Hold



Mount Hold



Scarfhold



Side Hold

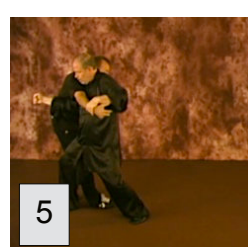
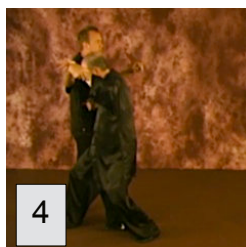
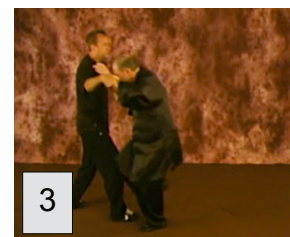
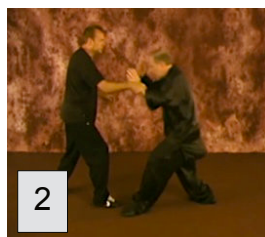
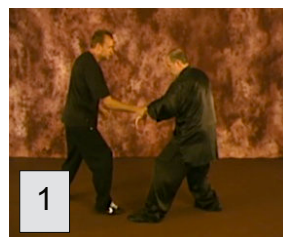
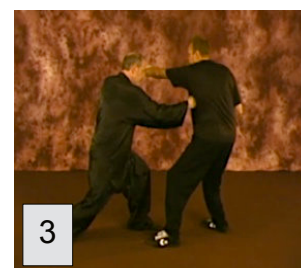
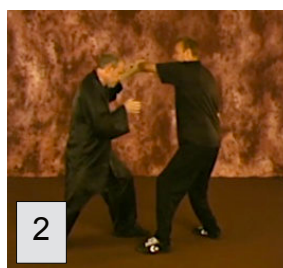
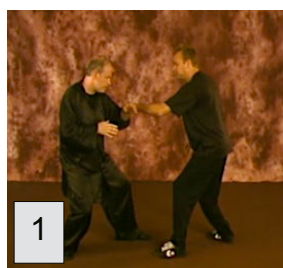
Skill Drills

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

Duels

Hsing-i Joint Hands 2

Hsing-i Joint Hands 2 is studying the Wood Element. The outside gate is simply pulling the bridge out of the way with your lead hand on opponents lead hand. You pull down or out with a lop and then shuffling in with your lead leg you throw the Wood punch with the rear hand.



Centeredness - 6/9 Theory

Centeredness is a general term referring to various areas of Chinese boxing. Depending on the specific style, different theories and breakdowns for study are attempted in the learning process. When all is learned, one must return to the “one thought” or centeredness for success. Otherwise he is split in focus and detached, unable to use his technique successfully.

One of the greatest enemies of the boxer is distraction. Centeredness is the opposite of distraction. It is very difficult to be centered while learning an art, as there are numerous details one must concentrate on before being able to relax the mind to a point where one can be centered.

The study of centeredness begins with the notion of the center line, an imaginary line of symmetry running down the body. Next, the concept of a moving center is taught. The center is then referred to as the central line. It is not a fixed line but changes constantly as the two combatants move about. It is defined based on the two combatants' positions relative to each other. This may be in constant flux.

Because of this roving central line, it becomes important that the arm not only have a balance, but that it work in coordination with the other arm and with the entire body's center, which is even more important. From the little finger to the entire body mass and even to the mind, there is a center and a hierarchy or chain of command which must work together in order to follow a central control element, which we refer to as the principle of centeredness.

When one truly understands centeredness, he has a template in place which can help one teach himself. Centeredness is affected by other principles such as six-nine, rooting, and yielding.

When one roots, his true center does not have to be a straight line any more, but a point. This requires, in turn, yielding and greater suppleness of the body.

Where one keeps his physical center, or dan dian, it is crucial to have effective footwork. Most people never stop to analyze where they keep their dan dian during their steps across the floor. If the placement of the dan dian is so that the rear bracing leg has approximately a 45 degree angle or more of bracing power, one can push off of that foot creating a direct, forward, instant force of movement. If the dan dian is placed too much over the top of the rear leg or with less than 45 degrees between it and the pushing leg, then the push-off will cause the body to rise more than move forward. This causes a critical loss of combat time if the purpose of the step is maximum explosion.

To maintain centeredness means keeping one's dan dian in a position where it can be moved by one's legs and footwork with maximum efficiency. These thoughts are closely related to the six-nine theory of balanced changeableness.

So far we have made reference to the centeredness of oneself and the various tiers and organization of this centeredness. In boxing, one must conquer or control the center of the opponent. This is sometimes done by having more centeredness or balance than the opponent. It is sometimes done with mind-hit, which can destroy the opponent's mental centeredness. All efforts to conquer center must be done with six-nine balance so that one does not make himself vulnerable.

Ultimately, centeredness depends on enough principles and skills being mastered so that one can relax and be centered. Relaxation is required to learn the principles. Once learned, a new dimension of relaxation is discovered which allows one to be truly centered. To have a center in the midst of whirling violence is a characteristic of Chinese boxing. As a hurricane has its eye, the boxer must have his quietude beneath the surface.

Six-nine theory is a conservative, high-percentage method of combat. It is summed up by the word "changeableness." Every strike, every kick, every block, every step should be done in a way that allows one to change one's technique instantly.

A boxer is said to be in "six-nine mode" when he maintains a state that is ever-loaded, never needing to reload. The idea here is that a technique should not have to go somewhere before it goes somewhere. In other words, one should not have to bring his arm or leg to a "get ready" position in order to deliver a technique. Eliminating such extra movement aids in efficiency, cutting down the time it takes to deliver a technique.

Being ever-loaded also means that one is able to project force at all times. The key here is consistent body state—in particular, being able to emit force while remaining relaxed. One who relies on the segmented method of contracting the muscles on impact must oscillate between being tense and relaxed. Once his muscles contract, they must relax before they can contract again. The discharge of force is inherently discrete. Unitary theory, in contrast, allows a continuous projection, like water gushing from a high-pressure hose. The segmented technique is like the bursts from a squirt gun: One must release the trigger before one can squeeze again.

The unitary body state is also conducive to changeableness by virtue of its suppleness. A rigid body is less able to adapt instantly to changing conditions. Six-nine theory manifests itself in every facet of boxing. In striking, it is knowing the correct power range, extension, and the balance of the arm. In kicking, it is the balance of the lower body, it is knowing the proper extension of the leg, and it is the ability to press forward without delay following impact. In blocking, it is the skill of not leaning on the incoming technique, but maintaining independent projection. In stepping, it is the total control of weight shifting so that the weight does not flood the foot, but instead reserves the option of vanishing instantly.

Six-nine movement is truly wisdom in motion.

One general characteristic of eastern thought is the mystical approach to many issues. While western thought specialized in cognitive limits, the east emphasized the mystical. My own teacher felt a blend of the two was in order. At any rate, one of the classic Chinese writings, the I Ching, is distantly a source for the six-nine theory.

In earlier centuries, the I Ching was primarily used as a fortune telling book. Today, there are some who use it this way, but it has many other uses as a source of knowledge on a variety of topics. Many simply accept it as a book of wisdom.

Some ask the book questions, going to a particular kua or section to seek advice. Those who use it in a "chance type fashion" have often drawn straws or thrown coins to come to the appropriate chapter or portion of the book. This synchronistic method of arriving at solutions is sometimes used as a symbol of the coming together of many variables in a unique way, which is what happens when Chinese boxing works.

When coins were thrown to arrive at a portion of the I Ching, three would be used. Heads were assigned a numerical value of three, while tails were assigned the value two. One could thus get a sum of six, seven, eight, or nine. Six and nine came to be known as the numbers of change, while seven and eight came to be known as static numbers. Hence, six-nine theory gets its name.

The theory itself has more to do with the idea of yin-yang, which is taught in the I Ching as well. It is believed that all things reveal themselves in this dichotomy. All energy is seen as mingling and flowing within these two poles. Six-nine refers to the proper balance and flow of these two major forces. Six- nine means the avoidance of extreme conditions.

In terms of our boxing, it refers to several things. When one uses his limbs in combat, there should be a proper bend in the joints at all times. This includes before, during, and after all strikes, blocks, and movement in general. When one maintains the proper bend in the joints, he can change to other techniques without reloading the body for action. Also, proper bending provides options for movement when an opponent tries to vise a joint. Exponents of this theory believe it is possible to obtain maximum power within six-nine extension. Six- nine also refers to how one moves across the floor. Keeping a vertical spine and rooting help keep one from stepping in a way that gets the upper body too far in front of the lower body.

Stances and projection lines are affected by the six-nine theory. One should always strive for positions and lines that allow for immediate change. While this approach could be considered conservative, it provides the highest percentage of success.

Six-nine refers not only to a lack of overextension, but also to proper defense. Retreat or evasion should be effected only to the extent needed to avoid force. One wants to remain close enough to take over the energy of the opponent. This is a fine line, demanding much practice and skill. It is no wonder that these skills have been called the "divine boxing."

Six-nine footwork uses a smooth rolling of the feet. Rolling of the feet within a proper area on each foot gives one the equilibrium needed for changeability in combat. The six-nine principle must pervade every movement during practice if it is to be perfected.

Mind Training

Mind Hit Defense 2

Mind Hit Defense 2 talks about the tools needed in defending against mind hit. Deceptiveness and explosion helps you avoid mind hit tactics so we refer to that as a defense against mind hit and not only offensive mind hit techniques.

After the tools needed we talk about the instincts needed. When one is receiving a kick, one should develop the instinct for yielding away from the kick and not toward it. When at close range, techniques such as hooks and punches are flying, the body should know how to move in a way that avoids the head on collisions.

If one learns and puts these instincts into the body one will avoid hits that would serve as a mind hit in combat.

History/Philosophy

What is Kai Sai Kung Fu

A priori is being which is unconditional and has always been present within you. So Kai Sai Kung Fu is coming to realize this being and the ability to access it on demand. Casey uses the idea of a child learning to walk. It depends on objects for help until the day he just walks. He then forgets the objects and only walks.

Before walking is like external kung fu which has a dependency on things which are not natural and a part of something within you called balance. When walking is compared to internal boxing which you does do and one feels things happen by themselves.

Discovering this original *A priori* state is what Kai Sai Kung Fu is doing. It may be argued that one develops these unconditional characteristics by training and certainly there is a training that encourages it and a training that discourages it.

In the end, if it cannot be automatic by intention and access to the unconditional is not achievable, it cannot enter the space time area that allows one to respond to a situation instinctively by becoming a part of the attack and the fulfillment of the energy interaction.

So obviously the focus of Kai Sai Kung Fu is on the mental aspect development of Mind Hit and not the external techniques and processes of learning what to do.

Casey would say when one turns on the light, the light is forgotten and the focus is on the object that was in the dark but now can be seen.

While this is all very esoteric and seemingly a stumbling block to the student, it can be an enlightenment to ultimate progress in learning this particular art.

I have said that even though the internal forms are long such as Chen Tai Chi Xinjia Yilu, they are not near long enough or could be to represent unconditional movement in every direction. In fact the short form could condition one to move in only certain directions discouraging the Kai Sai Kung Fu instinctive response system. This freedom from certain actions to all actions must be developed through the training of Kai Sai Kung Fu.

Skill Drills List - *See Video Clips*

Short Range Punch

Use Apparatus in order to understand the stepping and unitary power you have.

Practicing depth in hitting apparatus with partner protected.

1 inch Punch - 3 Patterns

Focus on Pre-Shuffle A footwork in CBE

Broken rhythm with shuffle A to test Partners reaction time giving you an idea if you are getting a head start or not. Partner holds a focus mitt at head level. Make sure you make adjustments to the distance this all starts. One should be close enough so you could reach the surface of the head on the explosive take-off.

Huan Sao

With Partner arm rolling up and down using partners arm which is held stiff.

Practice chi sao pressure against arm for escaping.

In should be done in static and in motion such as in chi sao.

Shuffle A Kicks in CBE

Entry to Shuffle A front kick...stepping down in continuation.

Entry to test instep reverse kick

Shuffle A round round Kick and follow through with zone and footwork.

Spade/Pak/Wing Arm

Entry footwork to get close enough.

Test pak projecting forward creating outward deflection.

Practice Deep Step and focus energy toward rear foot.

Skill Drills - Continued

Crown Eagle Part 1-B

Work each major move toward a finish.

Metal 2

Test for weight back on lift. Step with good toe out to zone on finish.

Do Metal going Backward

Mook Jong Exercise 2

Yield and Counter with partner using crossed Guan Sao

Steps Forward and Backward with Crossed Guam Sao

Hsing-i Joint Hands Wood 2

From wrestling position, use Wood 2 to throw down.

Mind Hit Defense 2

Practice yielding and absorbing all kinds of kicks. Start on knees to develop

Upper body yielding and stand to use yielding with upper body and leg work.

KSCB - Test for Level Five - Phase Two



KSCB - Test for Level Five Phase 2

☐

Demo and teaching the short range punch

☐

Demo 3 Shuffle A kicks and explain their practical use.

☐

Demo what is Huan Sao good for?

☐

Demo Spade, Pak, Wing arm and explain timing

☐

Demo Crown Eagle Part 1 - B

☐

Demo Metal 2

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Demo Mook Jong Exercise 2

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Demo Kicking, Kneeling and Checking

☐

Demo Hsing-i Joint Hands 2 and teach it

☐

Explain the 6/9 Theory

☐

Explain Casey's idea of Kai Sai Kung Fu