



**The Dan Anderson Encyclopedia of
MODERN ARNIS
Volume 1: A - J**

Remy A. Presas, Founder of Modern Arnis

Prof. Dan Anderson

Disclaimer

Please note that the author and publisher ARE NOT responsible, in any manner whatsoever, for any injury that may result from practicing the techniques and/or following the instructions given within. Since the physical activities described herein may be too strenuous in nature for some readers to engage in safely, it is essential that a physician be consulted prior to training.

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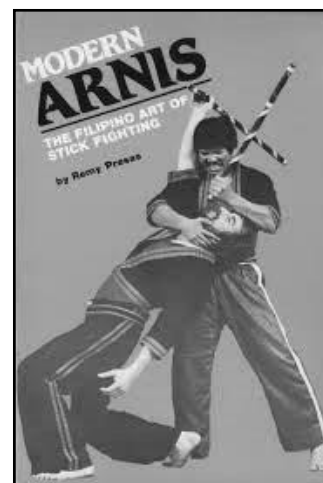
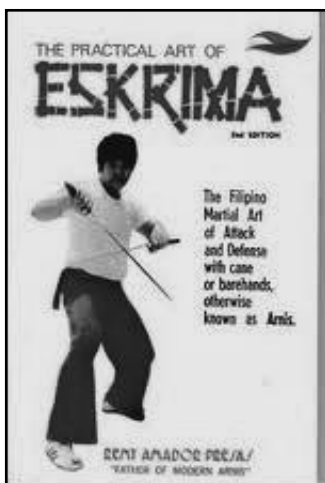
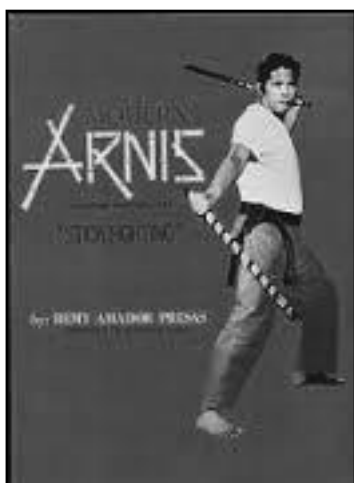
Introduction

It's been over 20 years ago since I first got a letter from Bram Frank. I was living in Portland, Oregon and he was in Miami Beach, Florida. Aside from introducing himself he fancied this interesting idea. He was asking what I thought about getting together the senior students of Grand Master Remy Presas (me being one of them) to pool our knowledge to come up with a sort of technical encyclopedia of Modern Arnis. He hadn't met me as a Modern Arnis practitioner yet but knew me from my karate competition days when I was a US point-fighting champion.

The reason was this. The manner in which GM Remy taught us was a bit frustrating. He taught in the old school Filipino way. Whatever drill or technique he wanted to teach on any day, he taught. Westerners are used to a step-by-step progression. This is not quite what we got. There were a number of the senior students who formulated progression based curriculums yet none were adopted by GM Remy. There were even students who wished to set up a centralized main school for him. GM Remy never went for this idea. As progressive as he was, he remained very old school in this way. This encyclopedia, to Bram, was a start of some sort.

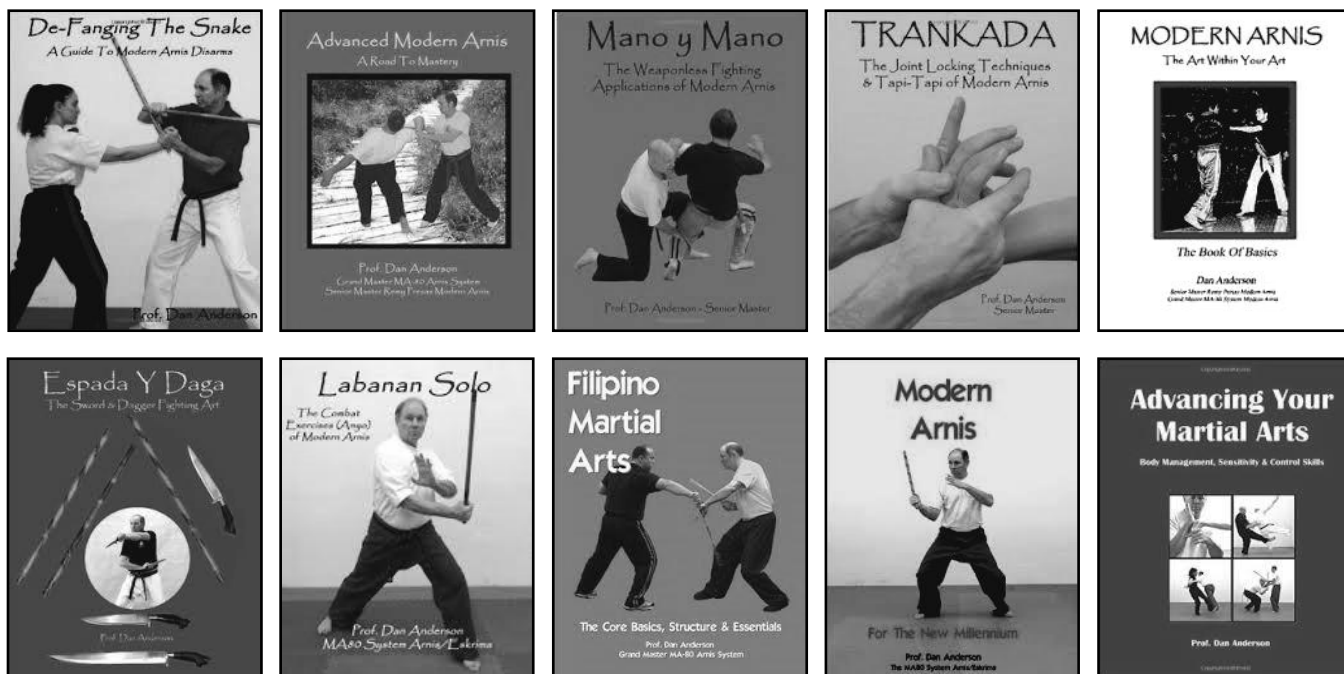
I told him that I thought the time was not right to do such an endeavor but he had my support for it. Since there was not a centralized organization of Modern Arnis, the senior students wouldn't really get together to do such a project. I even predicted that at some point when GM Remy passed away, it would be Ed Parker's American Kenpo all over again and that once the founder died, Modern Arnis would splinter and most of the senior students would go their own way. This proved out to be true. After GM Remy's death there were no less than 6 Modern Arnis organizations, each following its own path regarding continuing the art. Times were tumultuous, to say the least. It has taken over a decade to put forth tenuous truces and cooperation of sorts.

Since the death of GM Remy I had been actively writing books on Modern Arnis to fill a vacuum of information. I first had published a book back in 1980, *American Freestyle Karate: A Guide To Sparring*, which was the first karate book to deal with that subject at any length. GM Remy had three books on Modern Arnis published yet they were mostly primers and to be honest, ghost written. His first wife, Rosemary, helped him with the first two books. Ohara Publications published the third. They were the usual fare for martial arts books at the time; a bit of history here, warm up exercises there, a number of techniques delineated with limited photos or line drawings made up the bulk of the material, and some sort of closing. GM Remy was not much into scientific technical explanations. He would tell you how to do something but the finer points of what he taught were left up to the student to figure out. Again, old school teaching.



I was fascinated with Modern Arnis from the very beginning. His actions were very smooth. His actions were effortless. He was quite strong yet he never used brute force to best you. I found this incredible so I took voluminous notes every time I trained with him. I am also very scientific minded. I knew everything he did was based on physics but when GM Remy disarmed you it was like magic. You had a stick in your hand and then you didn't. This was my first point of fascination with Modern Arnis. I set out to figure out how he did it with such ease. In private I began to work on a book on how to disarm your opponent. Before he died I actually had two Modern Arnis books written. The first was regarding disarming your opponent and the second covered the principles of Modern Arnis. I kept these under wraps while GM Remy was alive. As he was my teacher I was going to do nothing to cut across his income line. This might be a little presumptuous to say but I was also an internationally known figure in the martial arts/karate scene and could have sold some books.

GM Remy passed away in 2001. After that I felt free to publish the findings of my research into Modern Arnis and Filipino martial arts. At the time of this writing this is my 11th book regarding FMA. I have written about various segments of the overall whole. Examples are my books on the solo exercises (kata, forms which are called anyos), the joint-locking techniques, the empty hand actions, and so on of Modern Arnis. This has been my contribution to the legacy of my teacher.



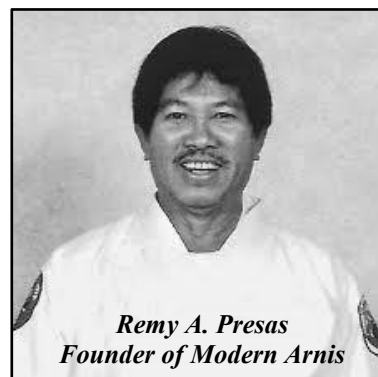
Recently I came back to this project. I had let it sit for quite some time and now was the time to finish it. This book is not so much as a collection of every technique taught by GM Remy. That would be a herculean task and when finished, it would probably be missing something. This is more of a general outline of everything he taught. This volume will contain examples of the techniques he taught. I have consulted a number of the senior students of Modern Arnis to ensure that I have included as much as possible in this book.

Despite this there will be variations of execution from group to group. I liken how GM Remy taught to how the founder of Baguazhang, Donghaiquan, taught. Dong taught established martial artists. One would already be a skilled wrestler so his Baguazhang was more grappling oriented. Another would be a long range striker so his Baguazhang would take on that aspect. The principles were the same but each first generation student transmitted their art with a certain flavor. Thus it has been the same with Modern Arnis. What you will see technically demonstrated is my flavor of Modern Arnis.

In closing, I came across a great series of quotes by the founder of Aikido, Morihei Ueshiba, that I embrace re Modern Arnis. This is from John Stevens biography of Ueshiba "Abundant Peace" (Note: The direct Ueshiba quotes are italicized):

"Today's techniques will be different tomorrow."

Hence, there is no standard aikido; each of the direct disciples focused on those aspects he most really understood and with which had the most affinity, and then went on to develop an individual style based on his own experience.



Morihei encouraged this: *'Learn one technique, and create ten or twenty more. Aikido is limitless.'*

Given the differences, though, it is sometimes hard to believe that all of them sat at the feet of the same master. The best advice in judging the different interpretations of Aikido is this:

'Do not look for the differences; look for what is the same.'

In my mind all I do is change the term "Aikido" to Modern Arnis". Remy Presas taught literally thousands of students in his lifetime. There are many senior students scattered across the globe. Each one has had his or her experience "at the feet of the master." Each of us has taken away our own experience in Modern Arnis and made it our own. We have truly made it "the Art Within Your Art."

Read on and enjoy this tribute to my teacher, Grand Master Remy A. Presas, founder of Modern Arnis.

With respect,
Dan Anderson

Notes:

1. This book is written from one viewpoint - mine. I am putting in here the techniques, names of them, etc. as they were taught to me. The manner of execution of all techniques herein are how I teach them in my school. With writing and videoing, collaborative efforts are tenuous affairs. Despite the ease of communication of the internet, getting an agreement on how one technique was done differently in one locale than another is tough. These and other reasons prompted me to go solo in writing this book. There is no lack of videoed materials on the market. Kelly Worden, Bram Frank, Dieter Knuttel and I have added to the 25 plus videos originally produced by Remy Presas detailing the Modern Arnis library. We all do the same art yet we all move differently. Much of that is in how Prof. Presas approached us as individuals.
2. You will see after several entries the term *MA80*. This is to denote that the terms and actions are ones specific to my school of Modern Arnis. They may or may not be in other branches of Modern Arnis hence the delineation. I include them as I feel that they are important delineations and/or innovations that will help the reader and make no apologies for how many I have entered in this text. A full history and description of the MA80 System Arnis/Eskrima is in an appendix of volume 2.
2. At the end of volume 2 I have included the names of a number of Modern Arnis practitioners GM Remy taught with brief information about them. He taught thousands of students and the seed of the art has been spread across the planet. They deserve to be mentioned for their efforts. I apologize in advance for any names I have not mentioned.

The Man Behind Modern Arnis

Remy Amador Presas was born in the fishing town of Hinigaran, Negros Occidental on December 19, 1936. At the age of 6, he was watching his father, Jose y Bonco Presas, teaching the Filipino guerillas the family art of arnis. He would get a stick and imitate the movements he saw his father teaching. After knocking off all the leaves he could reach, his grandfather, Leon Presas, asked young Remy if he wanted to learn the art of arnis. Eagerly he replied that he would, and that began the arnis career of Remy Presas. The family system was the art of Palis-Palis, to go with the force.

At the age of 13, Remy ran away from home with a cousin of his. He came upon a Balintawak Eskrima group headed by Rodolfo Moncal. He sparred with them, frustrating them with his slashing actions and footwork, a trademark of the Palis-Palis he learned from Leon. Moncal, impressed with this young kid's gutsy attitude, accepted him into the group and this began the training of Remy Presas in Balintawak Eskrima. His rise in Balintawak included training under Timoteo Maranga and finally under the founder of the style, Anciong Bacon. Remy finally returned to his hometown an expert in Arnis and other sports like Judo, Jiu-Jitsu, Wrestling, and Karate.

Dismayed by the popularity of karate, judo and taekwondo and they overshadowed the native art of arnis, Remy moved back to Bacalod, Negros Occidental and set up a training gym. In 1969 he moved the family to Manila and continued to establish his new art, which he called modern Arnis. In 1970 he went to Japan and demonstrated his art to the Itago Police Academy. His first visit to the United States was in 1974 where he connected up with kajukenbo practitioner Max Pallen, who established the first Modern Arnis club outside the Philippines.

Because of political pressures, Remy relocated to the United States in 1975. In 1980 he started a revolution in how martial arts seminars were taught. Up until then seminars were a closed affair. He brought forth the concept of "*Modern Arnis - The Art Within Your Art*" and taught the connecting threads between all martial arts. Modern Arnis caught on like wildfire. In the next 20 years Remy taught Modern Arnis to thousands of students all over the world. Due to his efforts, Modern Arnis today is practiced all over the world. Besides being a world class stick and blade practitioner, he was also a world class student of the arts. His long friendship with Prof. Wally Jay brought Small Circle Jiu-Jitsu concepts into the art of Modern Arnis.

Grandmaster Remy Amador Presas, lost his battle with cancer on August 28, 2001 at 7:40 p.m. He faced his illness as he did all aspects in his life, directly, powerfully and with all his heart. His art is being carried on by many of his senior students, both in the United States and abroad.



The Origins of Modern Arnis - In the Founder's Own Words

The overall history of Remy Presas and Modern Arnis has been pretty well documented in the various martial arts magazines, most notably Rick Mitchell's article in the December 1990 issue of Inside Kung Fu. Here are some of the origins of Modern Arnis in Remy Presas' own words. These quotes are taken from interviews with Joe Rebelo, Kelly Worden, and Gaby Roloff and are quoted verbatim.

Joe Rebelo (*from a videotaped interview conducted by Joe Rebelo*) – “How did you begin in the martial arts?”

Remy Presas – “I begin when I was 6 years old during the Japanese occupation in the Philippines. That was 1941. My father was a lieutenant in the guerilla movement...”

Joe Rebelo – “He introduced you to the various aspects of the Filipino martial arts?”

Remy Presas – “Not really. I was...little boy. I see my father train the army soldier(s). I open the nipa hut and I look at them. I try to see. They are doing something. The cane is moving left and right. I am fascinated. And later on they are doing, like the figure 8. When I see that I become more fascinated. I walk to the bush to the back of the hut and I cut the small cane. I do that (makes the motions of the banda y banda and the figure 8). I strike and all the leaves of the tree are gone. I do that and I practice by myself. And my grandfather find(s) out that I am doing this because...all the leaves...”

Joe Rebelo – “...are missing.” (both laughing)

Remy Presas – “I am doing this. It's like, to me, this is natural. When my grandfather find out that I am doing that, he said, *Remy, I will train you.*”

Joe Rebelo – “What was the base system that you learned?”

Remy Presas – “I learned the ocho, the figure 8 and the banda y banda because it's very easy to learn.”

Remy Presas – “My father used to train the soldier(s). Now I am only 6 years old, maybe 5 or 5 ½... and my father train the soldier(s). And children...in that time, they didn't train children, only adults. And when I see them practice, I was left in the nipa hut...and they practice. And I looked at that and I loved it. Because my father will not teach me, I will practice outside by myself, also. Maybe one or two years I am doing that...”

Remy Presas – (*the following is from an interview done by Gaby Roloff in Germany, 1995*)

“I decided to practice and practice and my grandfather, I will ask my grandfather to do that because my grandfather, Lion Presas, you know it's like lion, ‘L-i-o-n’ – Lion, you know, the name. The name of the grandfather is Lion Presas. He give me advice. My grandfather is eskrimador, also. During the American-Spanish war, he is good fighter. And he gave me advice and train me. And my grandfather used to ask me, *Come on. Let's go and let's train.*’ And he trained me in the house...the basement in the house. And he would train me there he'd say, *You go down.*’ and he will strike me and I will have to defend myself. I become good because of that.”

Kelly Worden – (*the following is from “On The Edge” radio program - June, 2000*)

“Could you give us just a little bit of insight into what your grandfather taught you?”

Remy Presas – “So many things. I learn it through seeing it. I could see my grandfather teaching and my father practice the espada y daga (sword & dagger) and that's the only way I learn. After that I will go to the back of the house and practice also the espada y daga.”

Kelly Worden – “One of the aspects of self discovery is the art of espada y daga and much of what you learned of espada y daga was shared to you by your grandfather. Let's talk about that briefly.”

Remy Presas – “Espada y daga, traditional arnis, there is no ending. (RP talks about watching through the hut) so that I could see my grandfather teaching and my father practice with espada y daga. That's the only way I could learn.”

Remy Presas - *(the following is from Inside Kung Fu magazine, December 1990 issue, interview by Rick Mitchell)* “He began training me in his style of arnis, espada y daga (sword and dagger), when I was six years old. I became fascinated with the art. I continued practicing my grandfather’s style for about six or seven years.”

Remy Presas – *(the following is from the Remy Presas video tape, “Modern Arnis – Palis Palis, Advanced Disarms And Trapping”)* “This technique (was) introduced to me by my grandfather when I first started arnis. He teach me in the mountains of Negros Occidental, Philippines.”

Kelly Worden – *(from “On The Edge” radio program)* “Professor, your grandfather shared you with his system. I know his system was the abanico, as well. But as you progressed and you learned your knife and your espada y daga, you became very well developed in the palis palis.”

Remy Presas - “The palis palis – this is one of the best system(s) that I incorporate to the abanico. Once you will have that, your hand will become very quick.”

Joe Rebelo – *(from the Joe Rebelo interview)* “After the war was over, and your family had come back into the area, how did you begin to elaborate in your training?”

Remy Presas – “I continued training and I see people like the Rizuma brothers. They are good fighters. I idolize them. They know how to fight with Padilla arnis system. When they fight, I witness the duel of arnis. When I become 13 years old, I decide to leave my town. I told myself, *‘I will go to some places to learn more.’* I am reaching to be 13 ½ years old, I went to Cebu. They called the arnis there, ‘Eskrima.’ There I continued studying. I joined to the Balintawak arnis club. That was 1950.”

Joe Rebelo – “Now, Balintawak is one of the major keystone systems in relationship to the creation of Modern Arnis.”

Remy Presas – “Exactly! I joined to the Balintawak and I am almost 14 years old and I fight them. The reason Those people accept me, one person told me, *‘I will accept you because you have a stomach (guts).’* In Italian speaking, cajones. They said you are welcome to join because I fight...my style of fighting is cutting, you know, the figure 8, banda y banda cut. I will not stay close. I will cut. I will move and cut again. I don’t want to become close. That is my style and their style is close quarters. It’s two kinds. But because of my quickness they could not grab me and I always cut. I always hit. And that’s why the...old guard of Balintawak people, they said, *‘I will adopt this kid. The kid have the ball (s), have the stomach.’*”

Remy Presas – *(from the Gaby Roloff interview)* “I went back to Cebu. In Cebu...this guy, we have a match in arnis. You know, the Balintawak people. We have, like, a duel. Because...I like to try, and I try to fight someone. When I fight that someone, they could not outmaneuver me but I still hit him but I will be defeated because I am only (a) small boy. And the other guy, he said to the stocky guy who fight with me, *‘No, no, no, no, no. Don’t hurt that boy. Because that boy have the guts...to fight.’* And this guy, right away, talk to me, *‘I will train you.’* and I am trained by Rodolfo Moncal, the student of Timoteo Maranga. After they train me for 6 month(s), I become good, very good. For 6 month(s) I do that and I do that and I fight the person that adopt me. I thought I could defeat him. Because there if you train you feel that you could do it. And I did it to him. After that...I study to another good instructor, this guy, Timoteo Maranga. And after I study to Timoteo Maranga, I study again to Venancio Bacon, the founder of the Balintawak style. I study to Bacon from almost 1951 to 1957.”

Remy Presas - *(from the Joe Rebelo interview)* “There I witness so many duels because there are two kinds of associations in Cebu. The other one, one of the biggest, is the Doce Pares, the Canete brothers. They are all nice people. One of the brothers is Ciriaco ‘Cacoy’ Canete, one of my mentors. I like the guy. If the guy, he’ll free the stick and twirl the stick. Oh! I am fascinated! For me, If I see someone and I...like them, they do the move, you know. I don’t care what the style (is) as long as I can see because some style, you just see, you will pick up the technique. But my system I created, Modern Arnis, you will have to practice it. Because it is (a) progression, progressive art. You will learn this, this, and

that. (It) is a flow. The flow came from the old system, the traditional art.”

Remy Presas - (from the *Joe Rebelo* interview) “I leave but I went to the grand master, you know, the one who help me ...(Venancio Bacon) and I told him ...this grand master, ‘*If I leave this place, don ’t consider me I am your student anymore but consider me your friend. If I leave this place I will organize my own system for self defense.*’ and that’s what I did. And the guy said, ‘Okay, Remy, I think I understand what you mean. You can go and organize your own. ’ I still use their system. I change all the characteristics. I’m not interested in fighting. I ’m interested in education.” (Author’s note: *Remy Presas left the Balintawak club in 1957 after defeating a fellow student in a contest who was the nephew of the #1 fighter in the club.*)

From the above interviews you can see the beginnings of a young Remy Presas to where he struck out on his own to begin the formulation of Modern Arnis.

[Author’s note: There are several possibilities regarding the enhancement of the abanico techniques Prof. Presas’ initially learned from his grandfather. I asked Guro Roland Dantes about this and his reply was, “...with regards to the abanico... this was vastly used by the Lapunti group who were originally members of the first generation of the Doce Pares Federation.”

Datu Dieter Knuettel sent this in from Senior Master Cristino Vasquez: “*The Abanico came from his father Jose Bongco Presas. His style was Abanico. Before Remy traveled the Philippines, he was trained by his father and grandfather Leon, who practiced the Palis style. Perhaps Remy also picked up some Abanico techniques in Cebu during his trips, but this I don ’t know for sure. There were many masters in Cebu, as well as his uncle Freddy “Ikoy” Presas and Remy has trained with a lot of them. This is what I know about it.*”

In my research I have found mainly five Filipino foundations of Modern Arnis:

- the Presas family system including the banda y banda, figure eight, palis palis, and espada y daga
- balintawak eskrima from Rodolfo Moncal, Timoteo Maranga, and Anciong Bacon
- sinawali from Guillermo Lengson
- amara or twirling from Cacoy Canete
- abanico from a number of sources inside and outside of his family

The other main influences for Modern Arnis while Remy was in the Philippines have been Shotokan karate, judo, and wrestling. He attained black belts in both karate and judo while there. After coming to the United States in 1974, the two key influences to Modern Arnis were *Small Circle Ju Jitsu* (founded by Prof. Wally Jay) and *Tuite Jitsu* (pressure point striking taught by Master George Dillman).]



A young Remy Presas (far left)

Brief History of Filipino Martial Arts & Prof. Remy A. Presas, Founder of Modern Arnis.

By Rick Mitchell

Historically, the Philippines have been flooded with many influences from various faces and cultures. Arnis, the Filipino martial art of stick fighting, which has always been an integral part of the society, was influenced as well. Traditionally, native Filipinos learned to fight bare handed, with sticks and bladed weapons out of necessity for self-preservation. Important principles such as economy of movement, efficiency of techniques, speed, flexibility, agility and mobility were utilized in training. The most important principle is “go with the force”, also known as “the flow.” By going with the force, a weaker person has a much better chance of defending himself against a more powerful opponent than by trying to oppose the force with his own force. Strikes are parried and deflected by redirecting the opponent’s flow of energy, rather than trying to stop or block his attack. Timing is very important for the effective utilization of “the flow”.

Arnis, a reflection of the Filipino culture, has existed, and will continue to exist, due to its ability to adapt and go with the flow. When the Spaniards came to the Philippine island of Luzon they found communities with Mohammedan Filipino, Chinese and Indo-Chinese populations. The mixture of fighting methods (Spanish and Filipino) helped make the Filipino martial arts more effective. In 1521 the Spanish conquistadors, led by Magellan, invaded the Philippines. To the Filipinos, Magellan was a pirate who tried to enslave them and burn their homes. In Cebu on the island of Mactan, Chieftain Lapu Lapu and his men stopped Magellan's invasion. The Spaniards, armed with steel-bladed weapons, were defeated by Filipino natives with fire-hardened, pointed rattan sticks. The old Eskrima practitioners considered the stick to be more effective than the blade because a sword leaves a deep cut, but a stick shatters bone, creating intense pain and an immediate effect. Magellan was killed as a consequence of the battle. The few survivors of Magellan's group returned to Spain and told about the most masterful art of stick-fighting they had ever seen. They referred to it as “Eskrima” (meaning skirmish), the Spanish word used to refer to fencing.

The Spaniards returned to the Philippines, this time with reinforcements and firearms. The Filipinos had no chance with only empty handed and bladed weapon defense. After conquering many small individual regions of the islands, the Spanish forced the Filipino people of different regions to fight against each other in an effort to gain complete control of the islands. Once Spanish rule was secured in the 18th century, Spanish authorities banned Eskrima as a precautionary measure against Filipino revolt and as an attempt to “civilize” the spirited Filipinos. The Filipino people were forced to adapt out of necessity. The Filipinos continued to practice and preserve Kali in secrecy in underground societies and in dance performances (sayaws) and stage plays as entertainment for the Spanish overlords. Sayaws were dances that were performed to a drumbeat. Disguised within the sayaws were the twelve basic movements, all defensive movements, counter movements, strikes and footwork patterns. Without the use of sticks, sayaws appeared to be harmless dances.

Classical Arnis (as well as Modern Arnis) has been historically divided into three sections: Espada y Daga (sword and dagger), which makes use of a long bladed weapon sword and a short dagger, or a long stick and a shorter one; Solo Baston (single stick), and Doble Baston (double stick), which employs two sticks of equal length and has intricate movements called “Sinawali” resembling “sawali,” a bamboo, split woven pattern used for walling and matting in the Philippines.

Modern Arnis started in Bacolod City in the Visayas, where the founder and grandmaster, Professor Remy Amador Presas, first learned Arnis techniques from his grandfather, Leon, at the age of six years old. By the age of fourteen, he furthered his studies by traveling to Cebu and learned the Balintawak style. He travelled throughout the Philippines and examined many styles of stick fighting before innovatively combining various styles into one style that he termed “Modern Arnis.”

Being a master of many martial arts, Professor Presas was able to compare the qualities of Arnis with other martial arts. The comparison allowed him to improve the old techniques to meet the demands of modern times. He pointed out that long ago wrong concepts were taught to students learning the art. Old practitioners blocked a strike by aiming at the hand and forearm instead of the cane (the cane was considered sacred). Most students got hurt and lost interest. Professor Presas made it possible to learn without getting hurt. Instead of striking the body parts, Arnis practitioners first learn by striking the sticks together. Prof. Presas taught his improved techniques in Bacolod City in the 1950's.

The officials of the Philippine Amateur Athletic Federation asked him to relocate in Manila, the seat of national influence. In 1969 he improved the techniques further when he moved to Manila, and founded the National Amateur Karate Organization and Modern Arnis Federation of the Philippines. Presas, a graduate in physical education, taught modern Arnis to public and private school teachers majoring in P.E. at the National College of Physical Education. The Philippine government currently is trying to advocate a national awakening of the true Filipino identity. Arnis is regarded as a true Filipino Sport and plays an important role in the nation's culture. Professor Presas' unselfish and dedicated efforts effectively help bring attention to the worth of Arnis to the Filipino people.

In 1970, Presas was asked to give instruction to the Itago Police Academy members of Tokyo, Japan. The Japanese police authorities admired the art for its effectiveness. A major breakthrough in spreading the art of Arnis outside the Philippines occurred on July 16, 1975. Sent to the U.S. by the Philippine government as an ambassador of goodwill in Filipino martial arts, Professor Presas was well received by high U.S. government officials. During his two-month visit, he made public demonstrations and taught Arnis to various police agencies and potential instructors who would, in turn, later train people in the art. On December 19, 1975, Master Remy Presas received the All-Filipino Sports Award for his work in wide propagation of Modern Arnis. Philippine President Marcos personally congratulated him.

Thereafter, Professor Remy Presas emigrated to the U.S and toured the U.S. and Canada giving demonstrations and seminars and forming clubs. He settled in the United States for many years before moving to Victoria, B.C. Canada. Since beginning teaching in the US, many top martial arts masters and organizations have affiliated with the Professor's organization. He brought Modern Arnis to a wide variety of martial arts schools with the intent of meeting the needs and filling the gap in the training of all martial artists. He labeled it "The Art Within Your Art." All past development made Professor Presas optimistic about the future of Arnis. It is through his efforts that Modern Arnis has gone to other countries and is now established throughout the world.

Brief Description of Modern Arnis

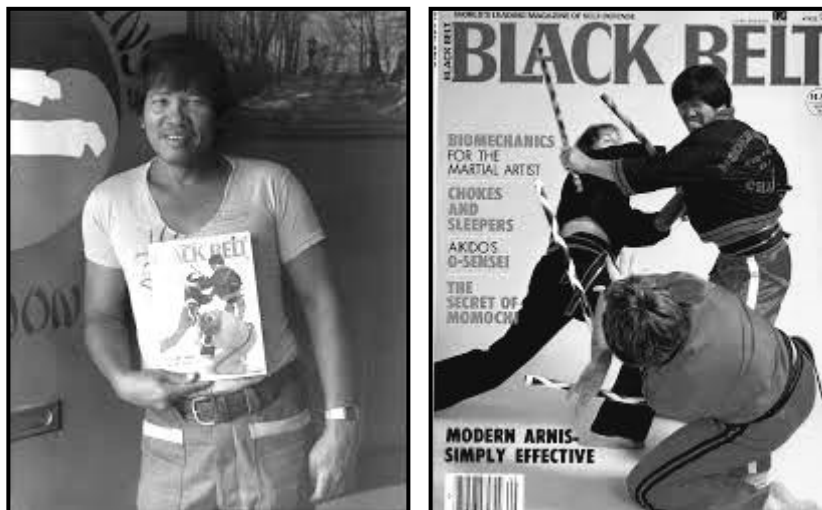
Prof. Presas designed Modern Arnis as a complete self-defense system. Training includes learning the twelve basic angles and moves of attack applied to the twelve vital points on an opponent's anatomy, and the development of skill in parrying, offense and defense with a dagger, tripping and throwing, using the stick or freehand to disarm and immobilize an opponent, and numerous other techniques. When one knows how to do and can perform, with both hands, the twelve striking techniques, all ways of fighting, with and without weapons, are the same but only the range from the practitioner to the opponent change, the Arnis practitioner makes the stick become "alive."

The stick takes on life or spirit, which is an extension of the hand, the arm, the body and ultimately the mind of the practitioner. Techniques with life have "buhay" in Filipino, which is analogous to "ki" or "chi" (vital, internal energy) in other martial arts. Techniques with buhay are fast, swift, powerful, strong and always flowing. One must strive to develop it or let it flow freely. By knowing the strikes, principles and buhay, any weapon can become an effective weapon of self-defense: stick, sword, broom, cane, umbrella, newspaper, etc.

In Modern Arnis, the basic concepts and principles are taught to students as a foundation, and then students may add in elements of their own personality. Modern Arnis, in this way, is different from person to person and style to style. Prof. Presas can be compared to the founder of Baguazhang, Donghaiquan. When Dong began teaching his art, he taught it to already established martial artists who, in turn, began teaching it to their students. As a result, there are a number of different schools of Baguazhang today, each flavored with the preferences of their particular originator. Modern Arnis, in this way, is different from person to person and style to style.

Prof. Remy Presas passed away on August 28, 2001. There are several different organizations that center themselves around the art which he taught. I like to think that his art remains with many of us all over the world. He will be remembered as a man who touched many lives in a positive way. His art and teaching changed my martial arts life profoundly. His spirit will remain with us who continue to train in and teach what he called, *“The Art Within Your Art.”*

My thanks to Rick Mitchell for much of the history in this section.



Remy Presas with one of the issues of Black Belt magazine.



Image of GM Remy Presas & Roland Rivera illustrated by Joseph Ng from this photo.

A

Abanico (also spelled abaniko)

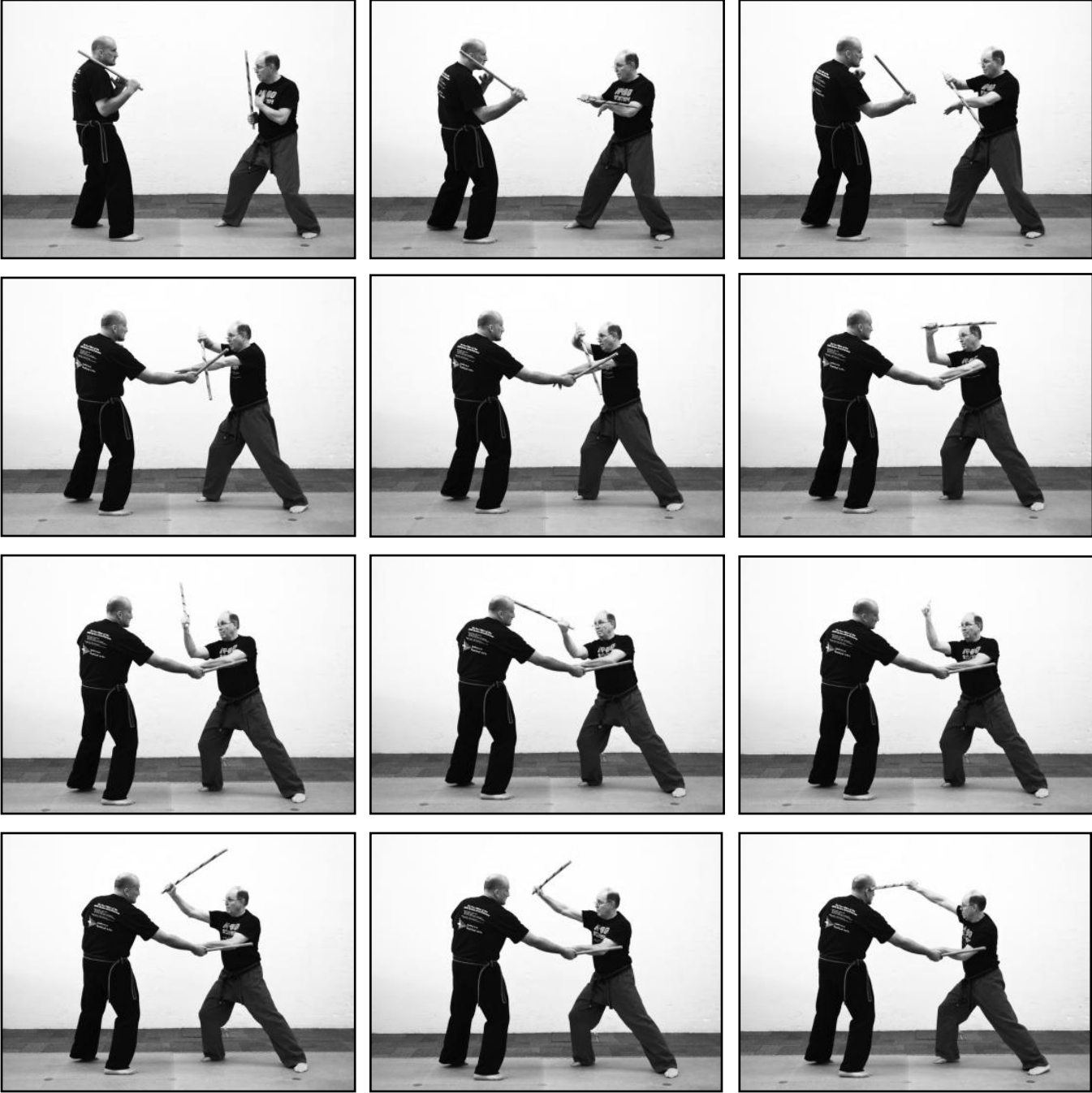
The abanico is a speedy method of striking that utilizes a back and forth fanning action of the wrist. Using this fanning action delivers a sharp kind of impact. Because you are using primarily the wrist action to deliver the strike, it is one of the more difficult strikes to defend against because of its speed and the different angles of approach it can come from.



There are a number of different angles of approach regarding the abanico. A basic method is to do a 1-2 overhead strike to both sides of the head.

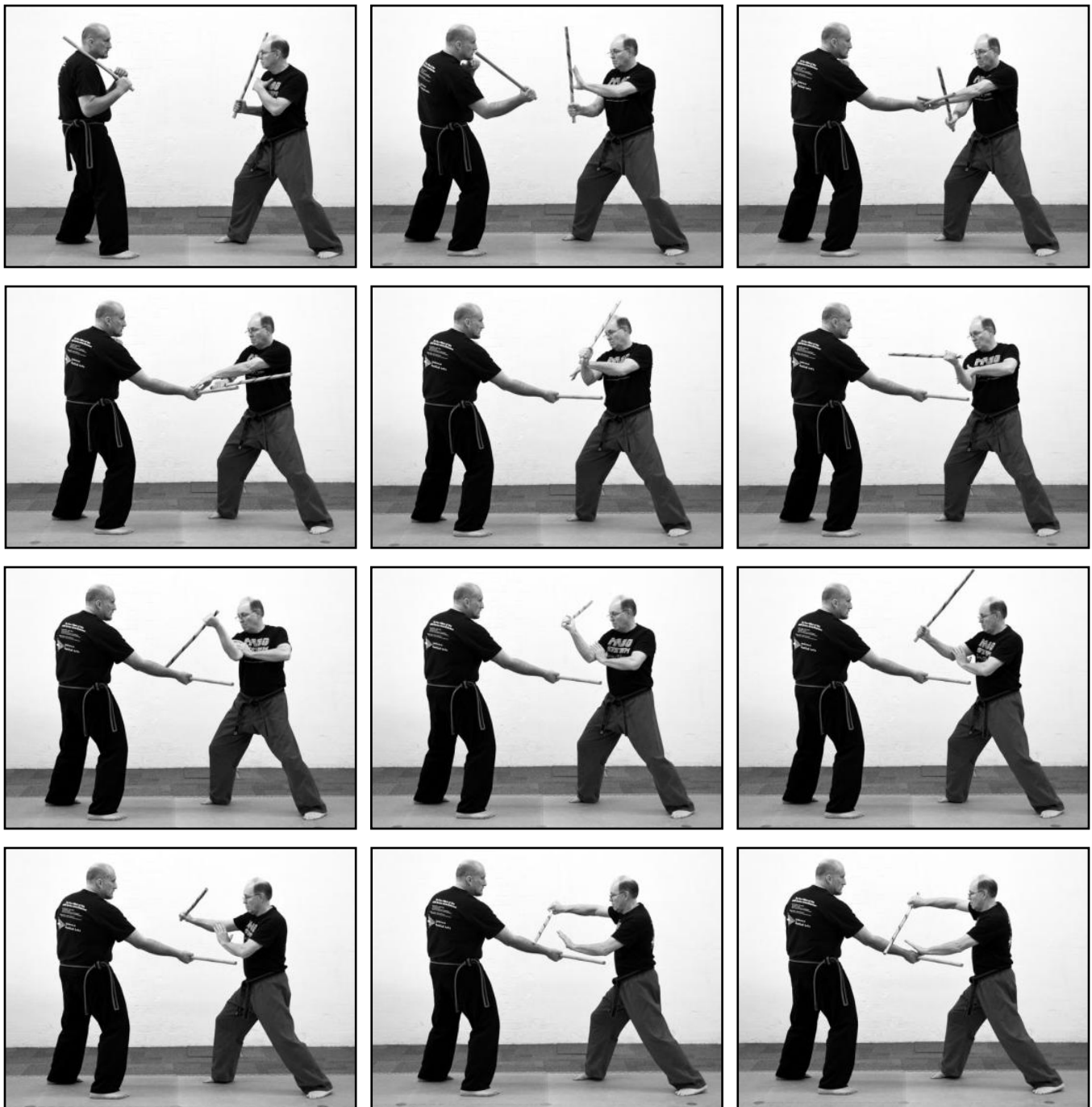


This example of the 1 -2 overhead abanico is a typical counter action after a defense against a strike. My partner strikes at my left side. I use an umbrella defense to defend against the strike. The butt of my is cane upwards so that it can easily slide into an overhead double action abanico strike.

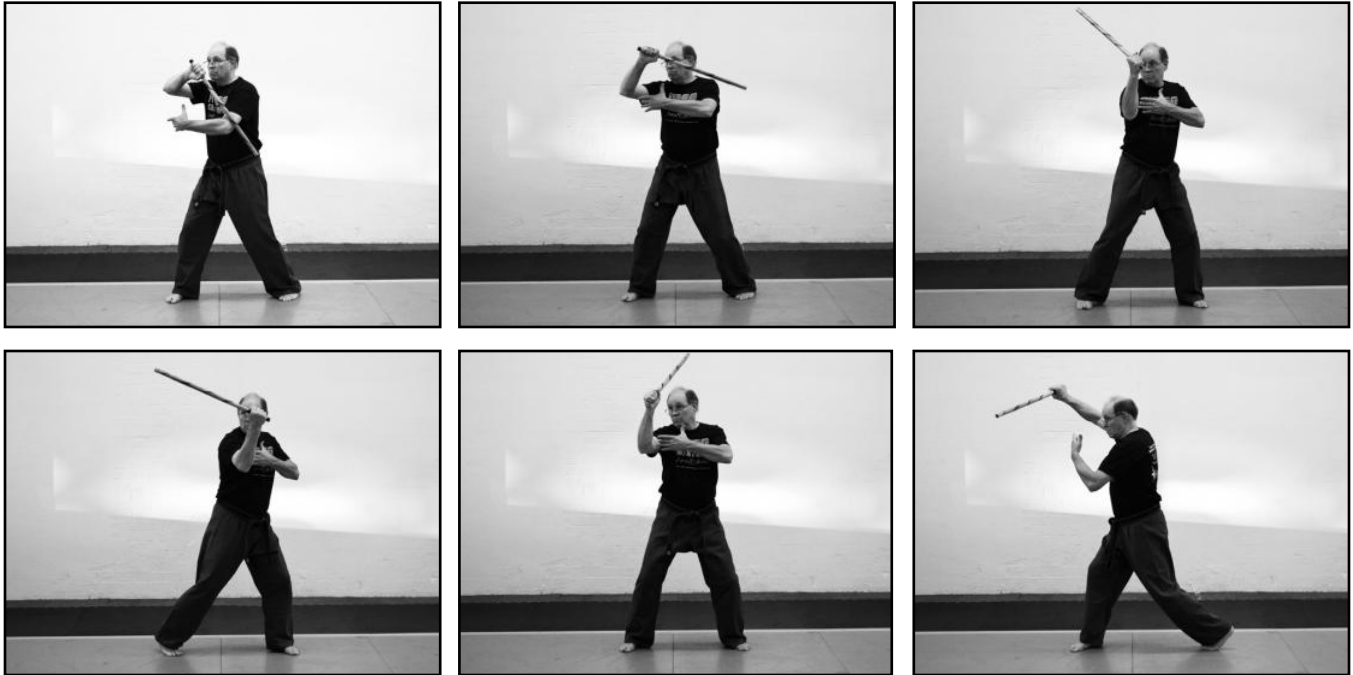


The abanico is a strike that can be performed in any direction. When done in a back and forth manner, you can use it as a block and counter sequence. This example of the abanico is a typical counter action after a defense against a strike. My partner strikes at my left side. I block his strike with a cutting through action so that I can flow into the abanico counter strike. In this example I am hitting the arm. I could as easily raise my hand higher for a counter strike to the head.

This fanning action is commonly used in blade work where you use the flat of your blade as the blocking contact point of your bolo, machete or sword. It is commonly used as a double downward strike, either to the arm or the head.



As the abanico is a wrist oriented strike it is not considered to be a finishing blow but one in a multiple strike series. There is, however, a manner of striking where you turn your whole body into the strike that will make the abanico a single strike finisher. The Tres Puntas Abanico method (as taught by Rene Tongson) utilizes body torque when delivering the strike giving it power to back up the speed of the hit.



The *abanico largo* (large) uses the same kind of body torque as the Tres Puntas Abanico method. This abanico is done in a side by side fashion. Prof. Presas used to refer to this as “planting rice.”



Abanico *hirada* is the strike done in a forward direction. This has several variations of execution. You can use the fanning action of the wrist to execute a speed -impact oriented strike. With this strike be sure to emphasize the recoil of the strike as well as the fanning forward action. This increases the sharpness of the impact. This is shown in the first set of photos below.

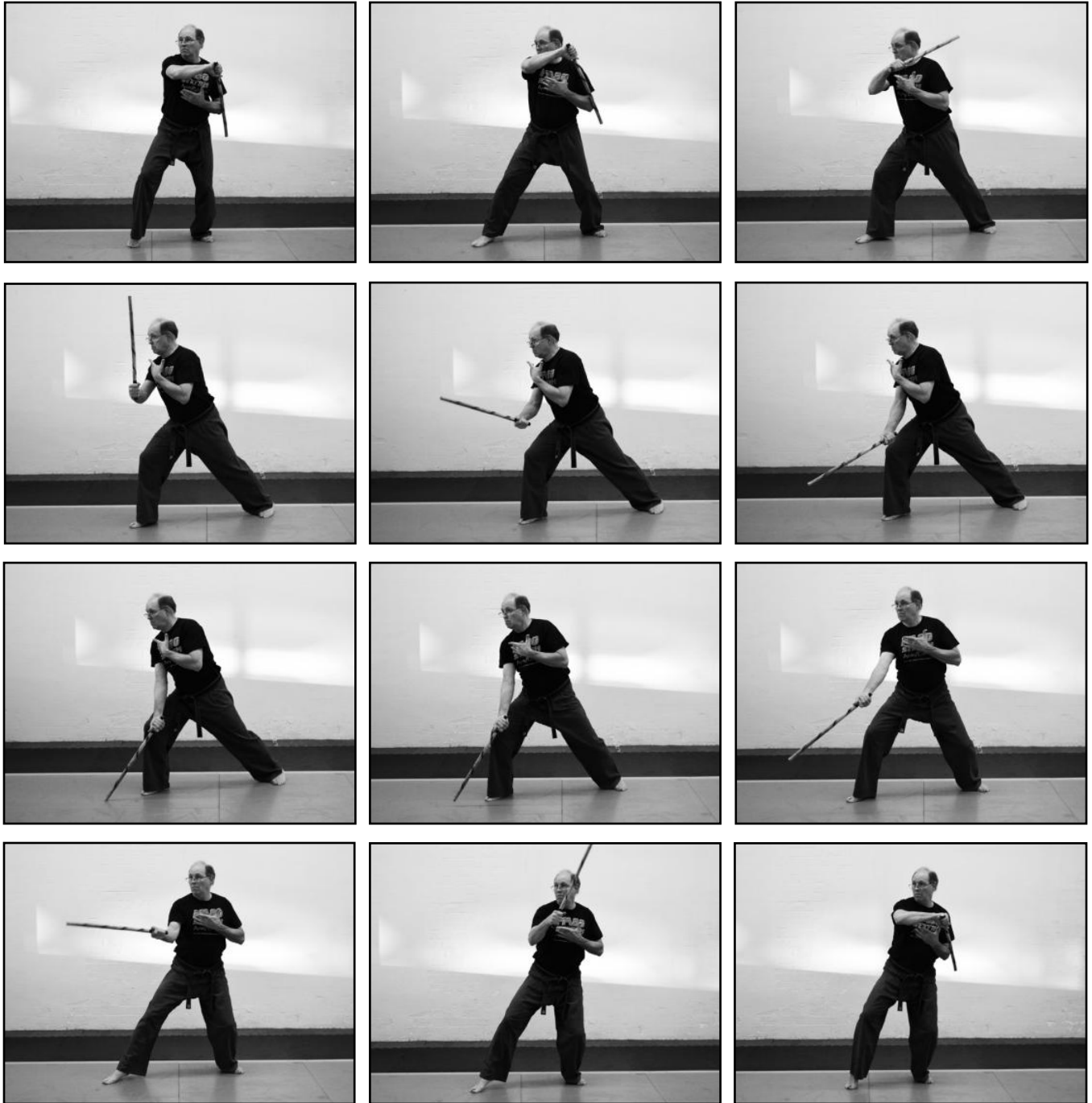


Another method of execution are the two different ways you can use body torque to create a power blow out of the abanico. This kind of application has been added from the Tres Puntas Abanico system to my MA80 system. The first shown is how an upper body bend can create torque for a power blow.

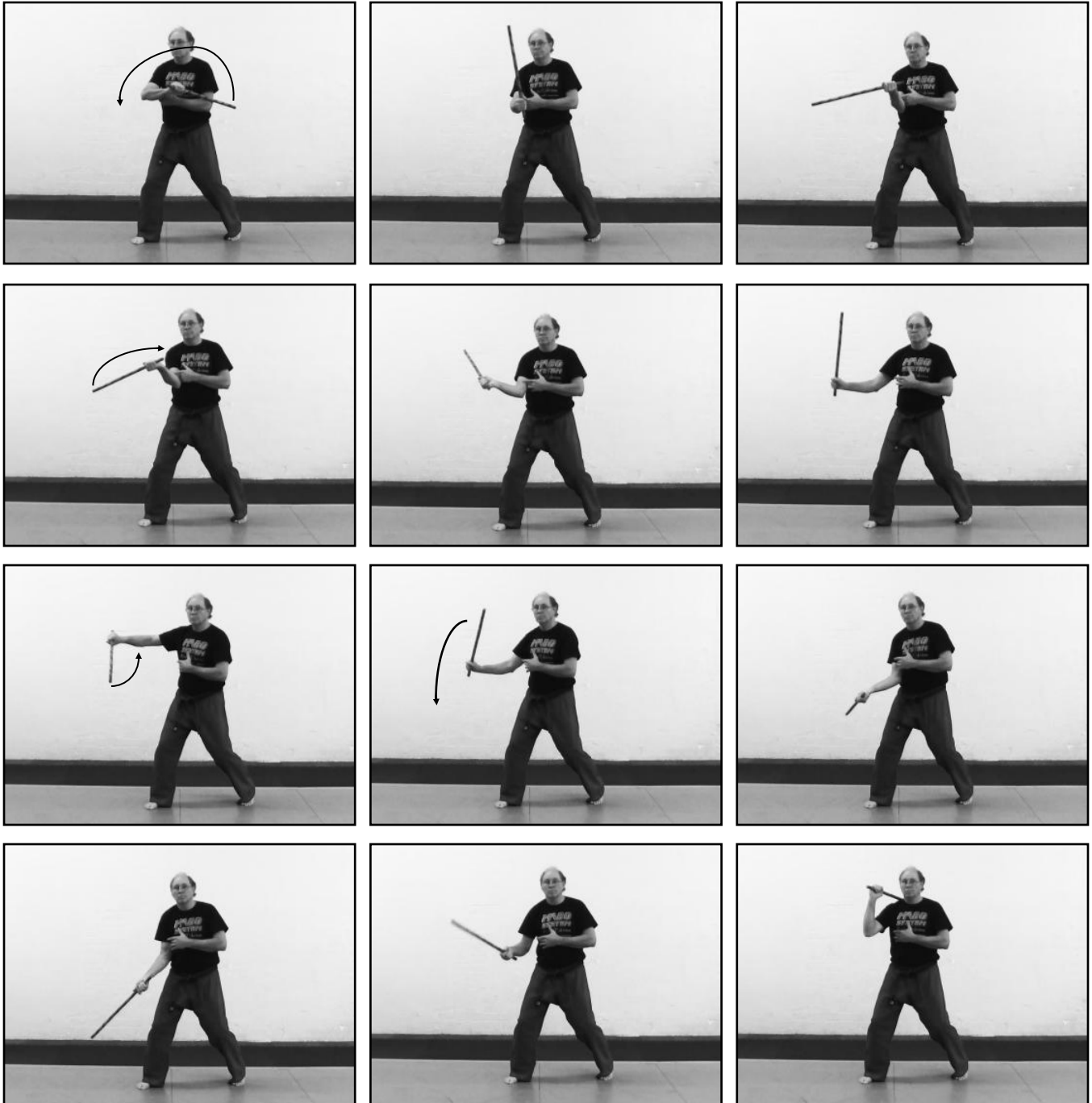


In this application I start the abanico by bringing my lead foot back. As I do I rotate my cane side forward a bit, tuck my hips back slightly as I strike forward with my cane. This turn and tuck combined creates the necessary torque to create power for the strike.

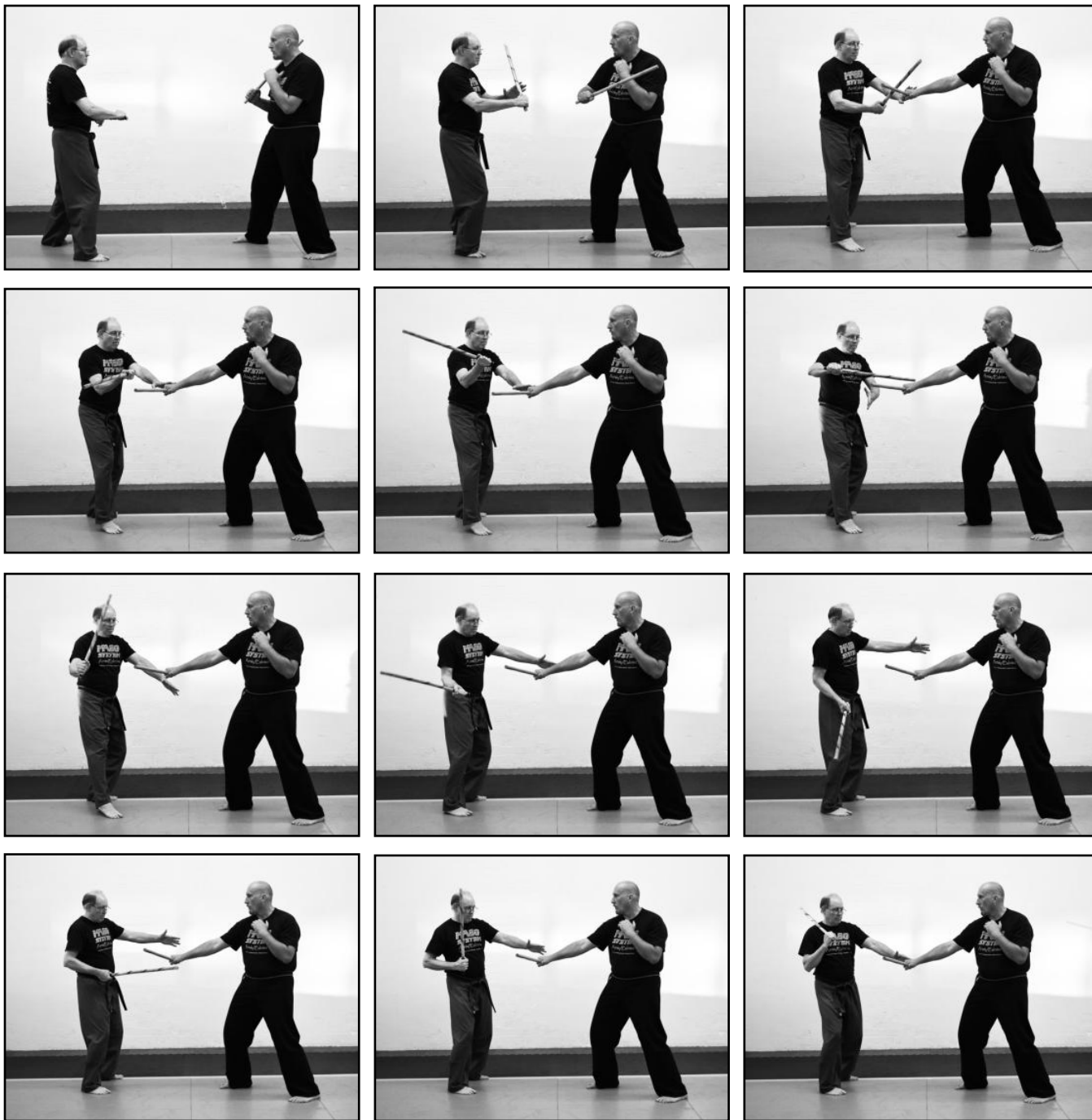
The second form of applying torque to the hirada (forward) abanico is using the forward step to create the power in the strike. I step forward and incline my body a bit to give the forward strike power. In my return step I reverse the motion of my body so that I can give the upward motion of the cane extra power as well. These are not speed strikes. You turn the whip -like actions into a double slamming series of potential finishing strikes.



There are two types of *abanico double action*. The first is the standard action that Prof. Presas taught in the 1980s which consists of a backhand strike followed by a forehand strike and ending with an upward twirling of the stick back to a chamber position. An interesting aspect of this combination strike is that it is not the usual back and forth motion of the cane but instead is delivered in more of a figure 8 design. The initial strike of this action can either be used as a strike or a defense.

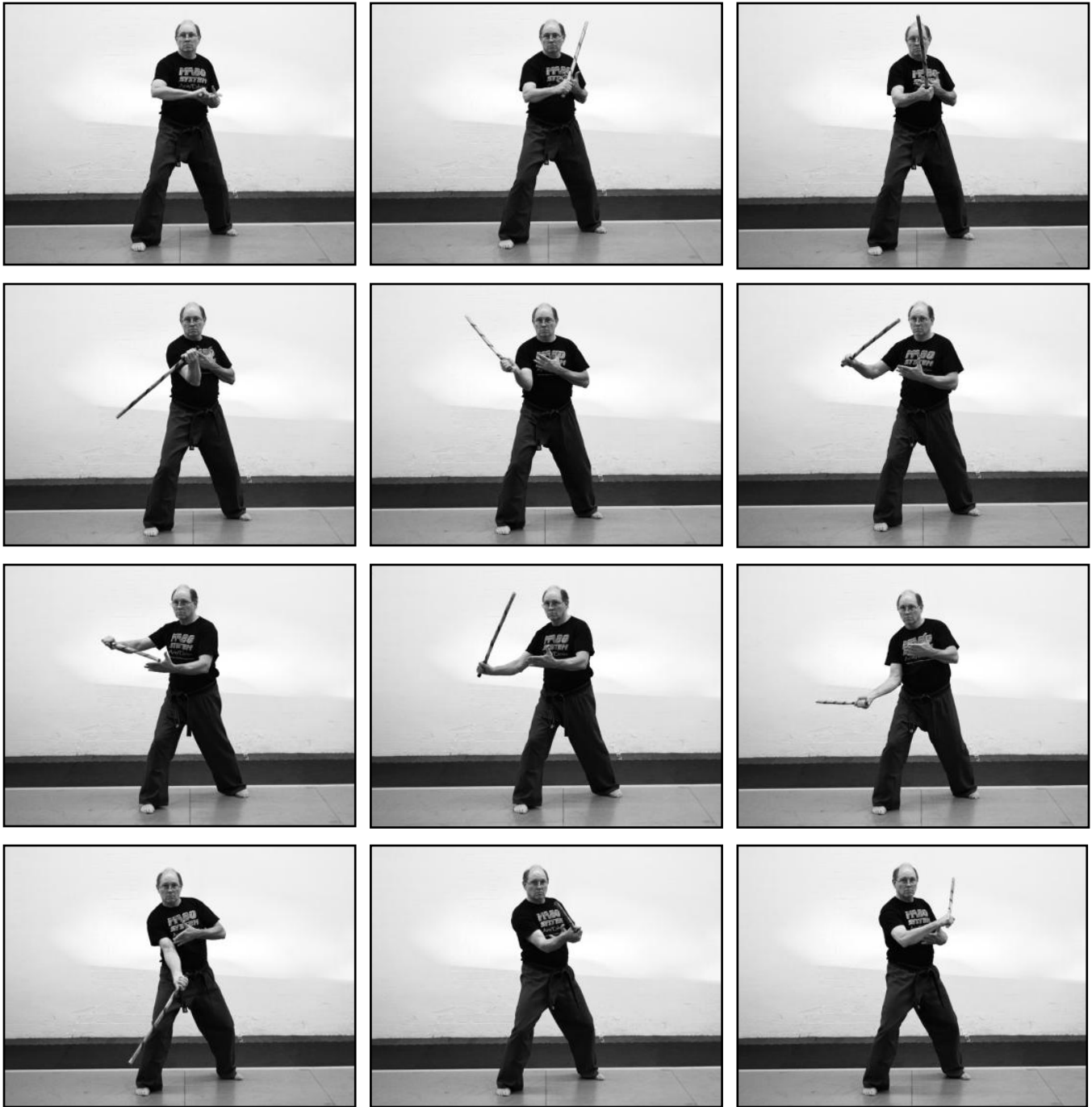


In this first example of the application of the *abanico double action*, the first abanico action is a back-hand strike to deflect your opponent's incoming strike. This is followed by a forehand strike to his cane hand. You recoil your strike upon impact and complete the sequence with an upward twirling of the stick to strike the underside of his grip hand.

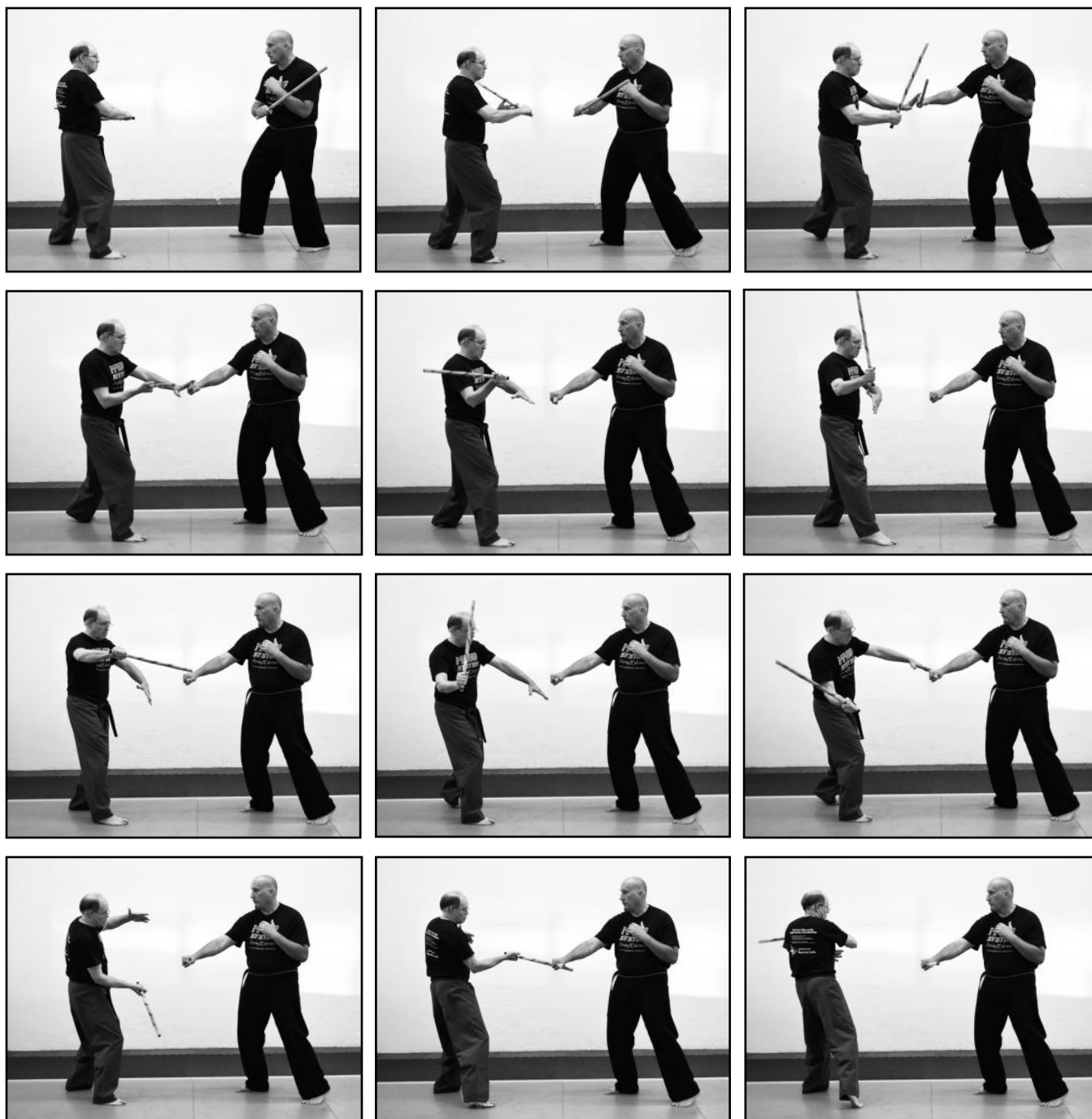


Note how I use the first abanico strike as a deflecting action in conjunction with my check hand. The check hand plays an active part in nearly every cane action you execute.

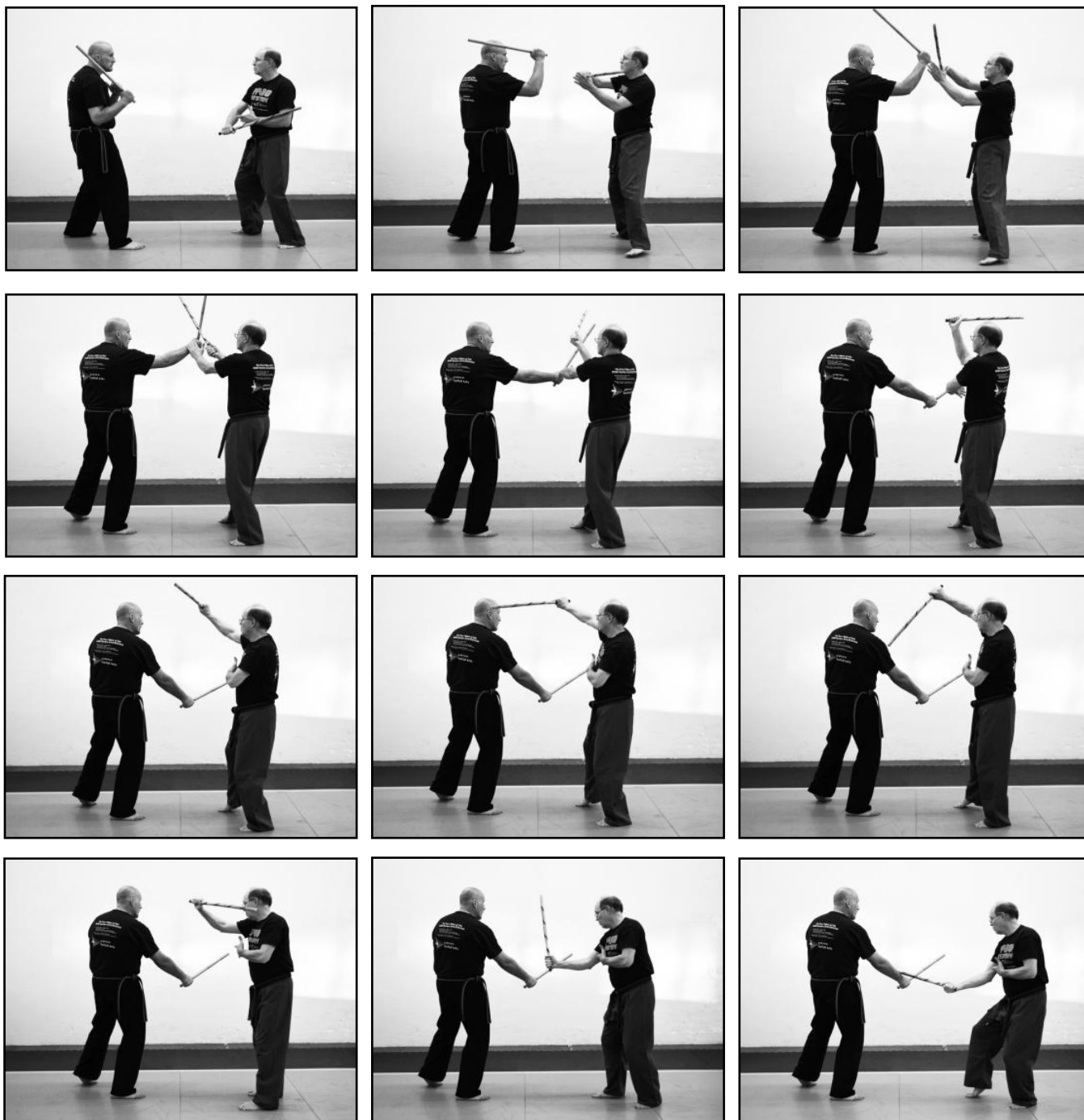
The second *abanico double action* is the MA80 variation of what Prof. Presas taught. The first two actions are the same. In the last action I strike upwards with an *abanico* action that resembles a golf swing. This strike ends up chambering on my cross side rather than my grip side. This action delivers a much more powerful final strike.



This is an example of application of the second *abanico double action*. As you can see I load up on the final strike. This type of strike uses more of the torqing action of the body to impart power to it.

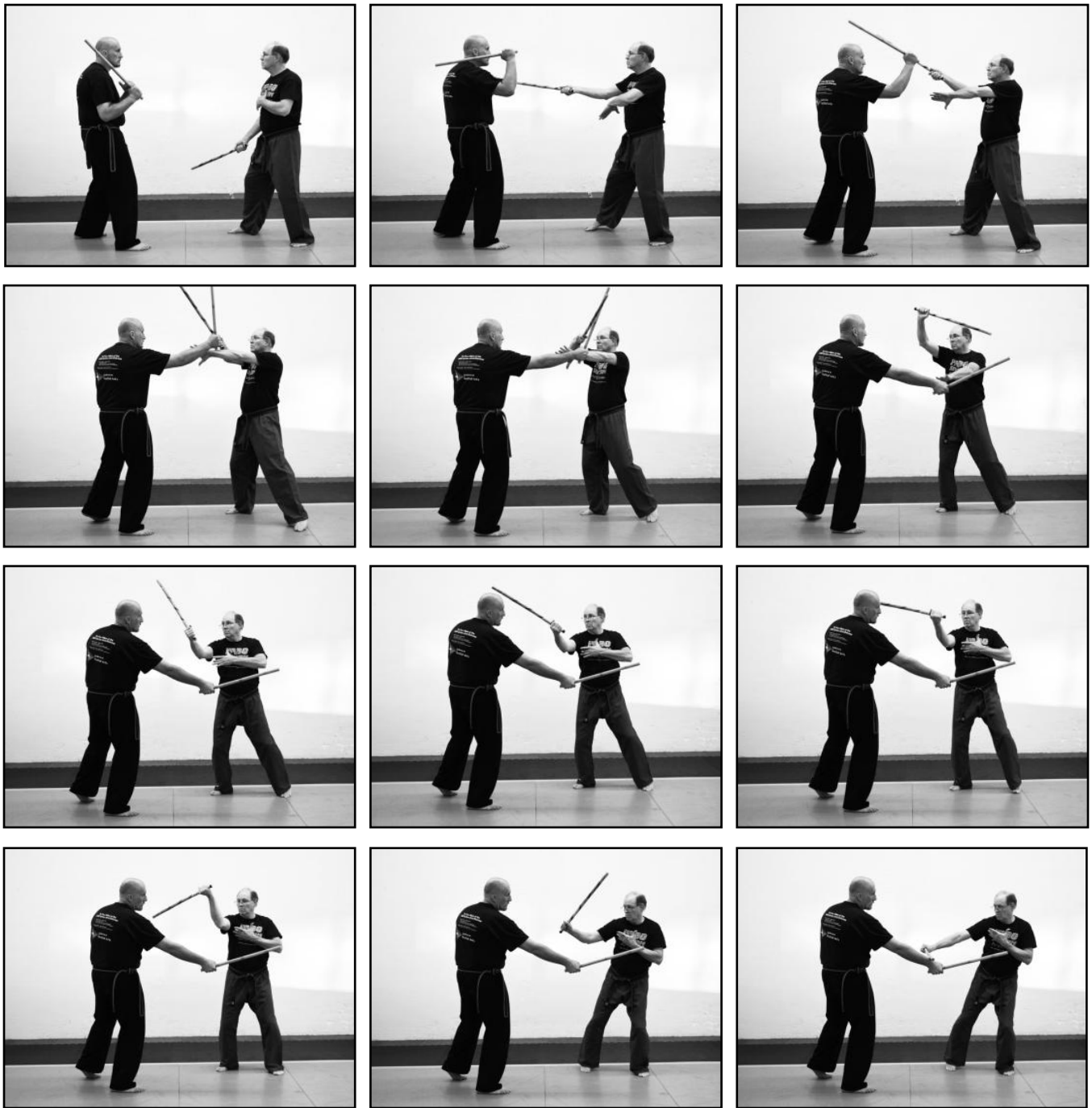


One can use the abanico fanning action as a defense as well as an offense. It is especially useful as a parry against strike number 12, the downward strike. In the following two examples you will see how the defensive use of the abanico flows straight into the counter attack. Example 1. From a “closed” position (arm crossed across the body) I parry my partner’s downward strike with the backhand fanning action. Simultaneously I use my check hand to move his arm out of the way for my counter strike to his head. I recoil my cane off of his head to deliver a downward strike to his wrist.



A personal preference of mine is to drop my weight downward with any abanico strike that is descending. This gives a bit more power to the strike than just the fanning of the wrist.

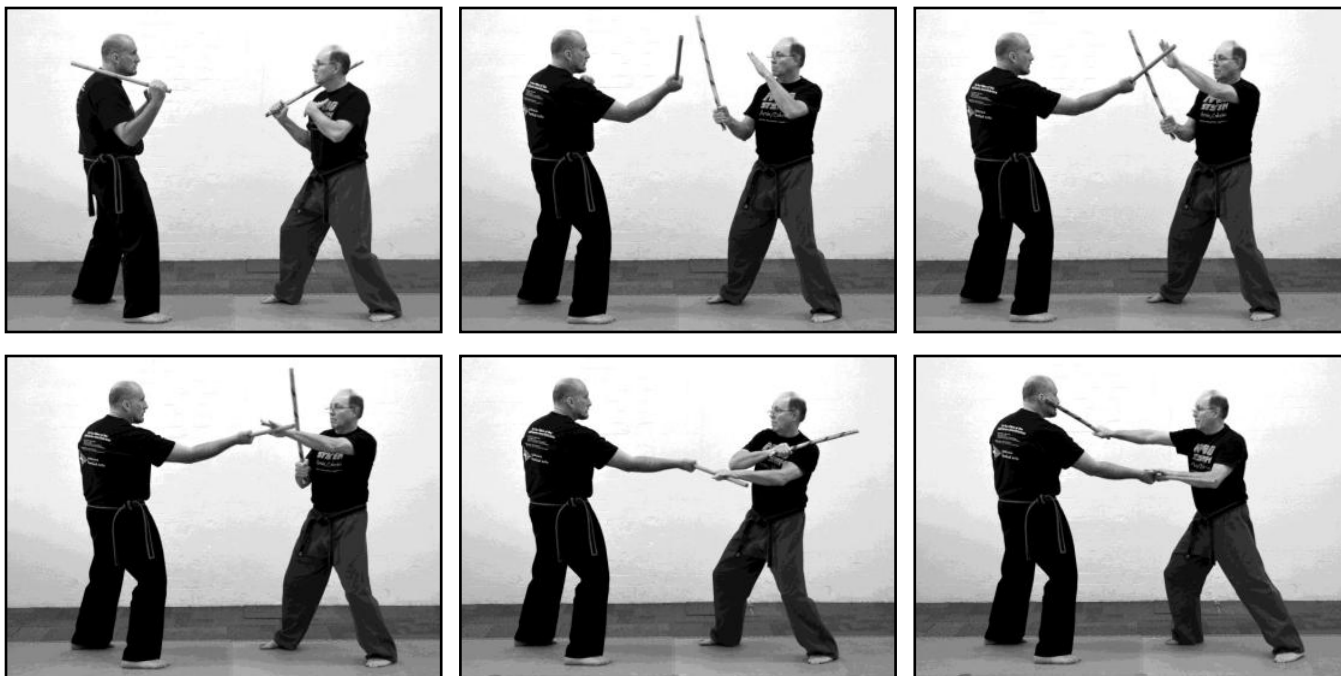
This is an example of using the abanico as a parry from an “open” (arm not across your body) position against a downward strike.



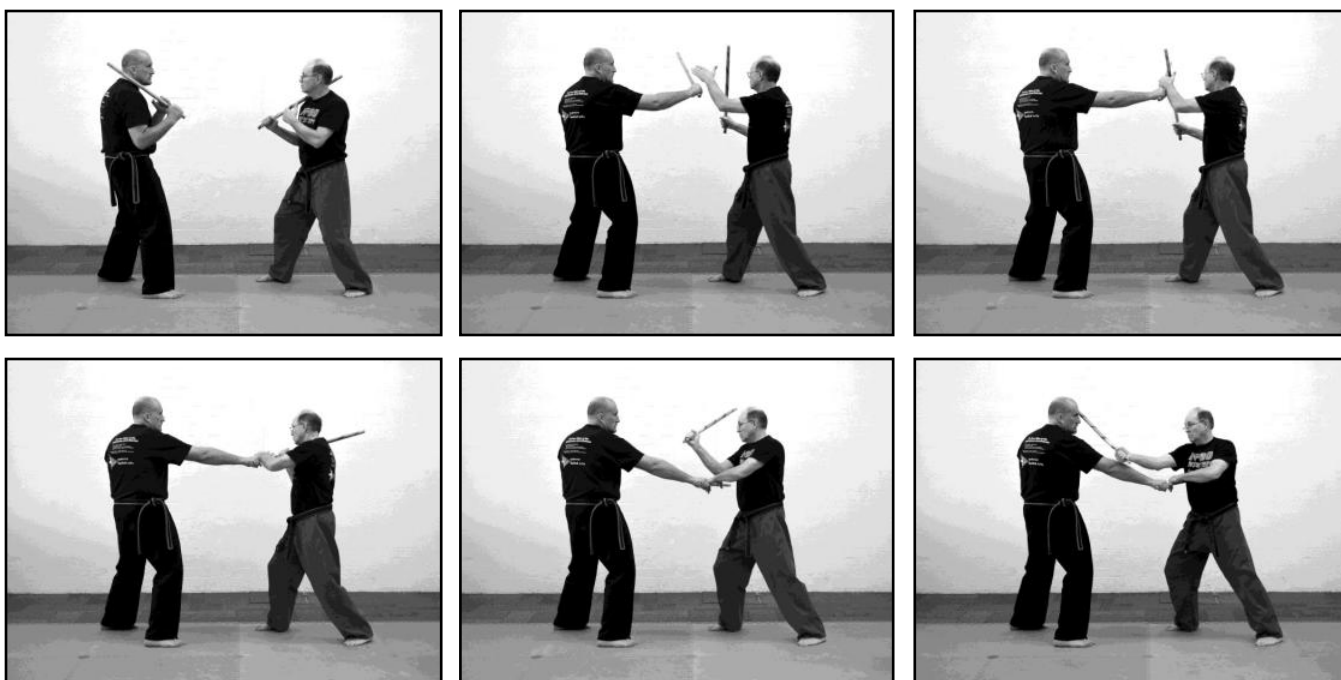
Abecedario (A-B-C's, basics)

Learning your "A-B-C's" is a colloquial term for learning your basic fundamentals for anything. You first learn your letters, your A-B-C's, so that you can form and read words. "Abecedario" is a term for the A-B-C's or basics of Modern Arnis. Within this one drill there are four key fundamentals you learn: 1. the 12 basic strikes, 2. the basic blocks for those strikes, 3. the first use of the check hand (maneuvering your opponent's cane) and 4. how to counter strike your opponent. When first learning the abecedario you apply it in a stand-still manner. After you are familiar with the 12 basic strikes you add defensive stepping with your block. This drill was one of the first I learned from Prof. Presas. Following are the A-B-C's of Modern Arnis. (Note that the blocks are done in a cut through manner.)

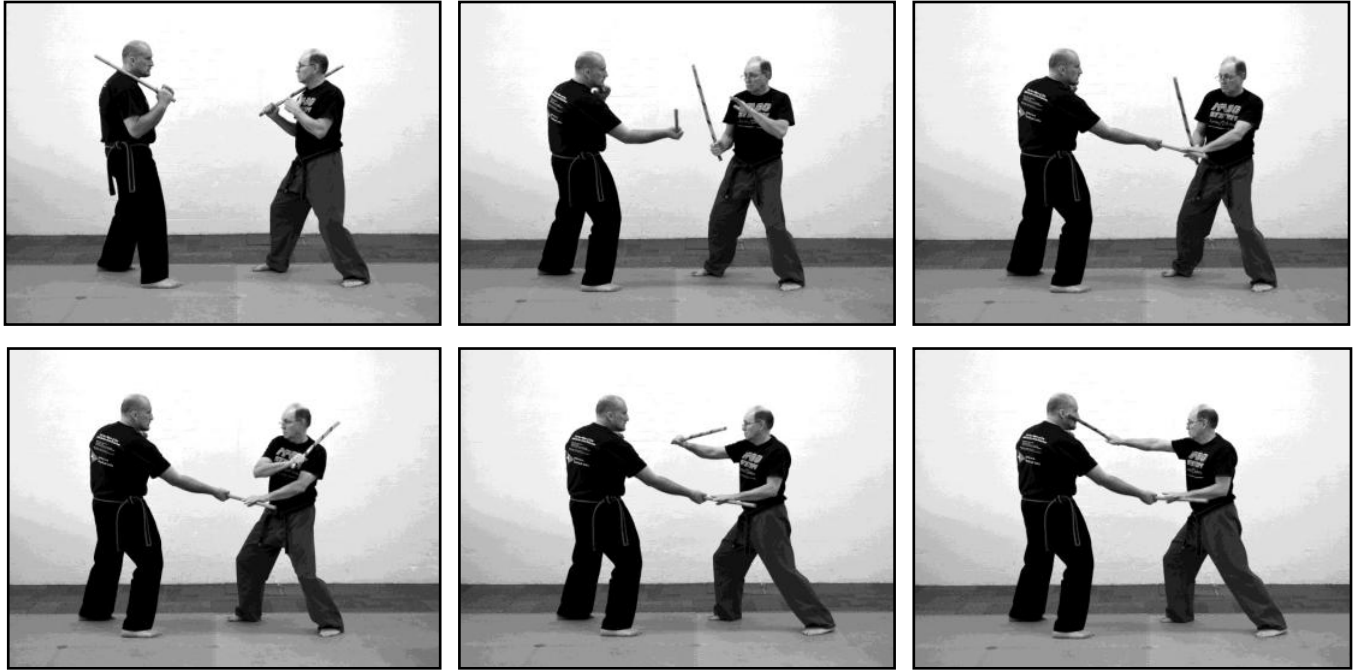
Abecedario - Strike 1, Forehand strike to the temple



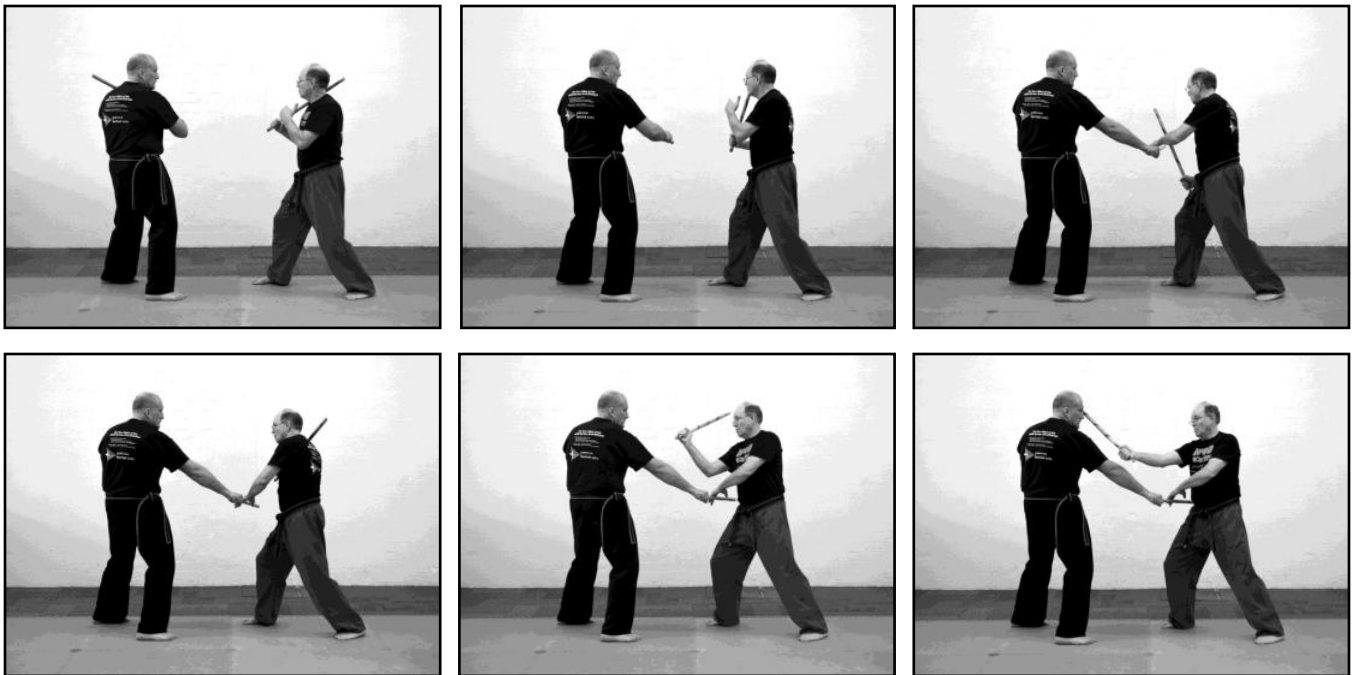
Abecedario - Strike 2, Backhand strike to the temple



Abecedario - Strike 3, Forehand strike to the elbow



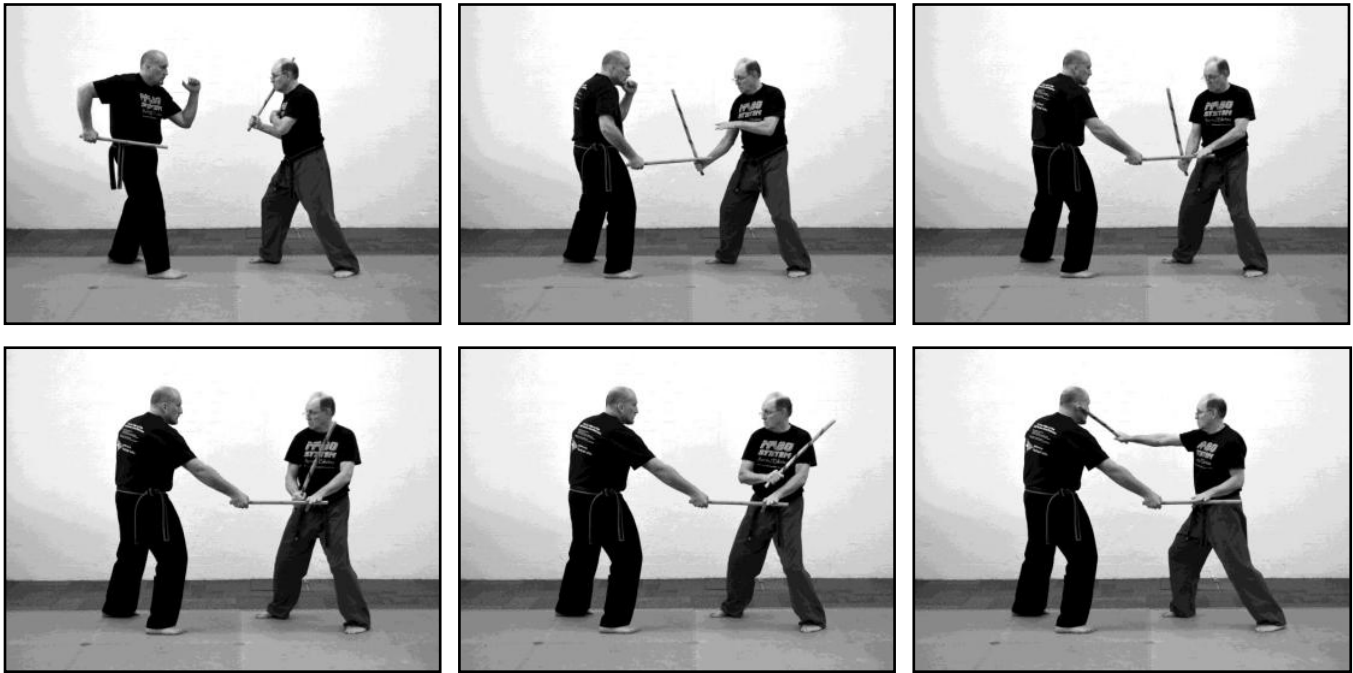
Abecedario - Strike 4, Backhand strike to the elbow



Note that in strikes 1 - 4 I use my check hand to maneuver his cane downward so that it opens up a counter strike to his head. When drilling the Abecedario you can also leave his cane up and counter strike to lower targets such as the ribs or knees. Once you are quite familiar with this drill you can use your check hand in a number of ways to facilitate any kind of counter action that you want.

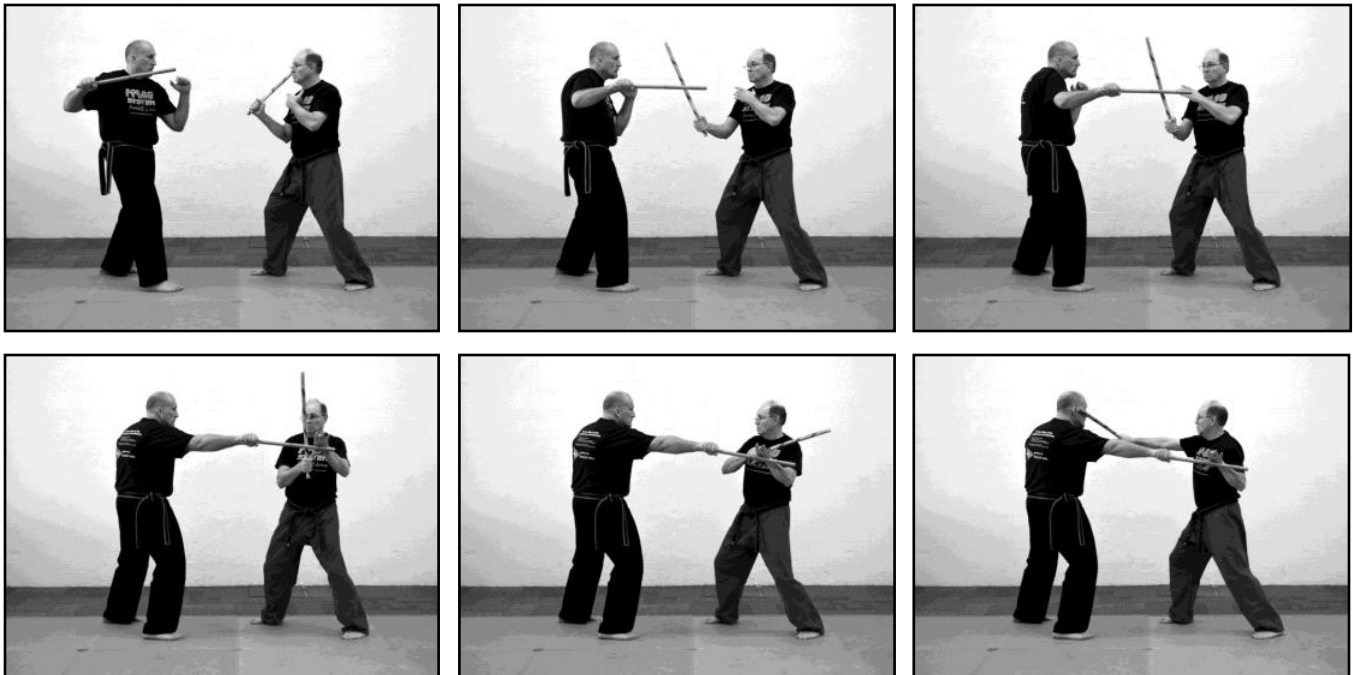
Abecedario - Strike (thrust) 5, Center thrust to the midsection

Strikes 5, 6, and 7 come from the usage of the bladed weapon, the short sword (bolo). Thrusting with a short sword is effective as its point can puncture the skin. For a thrust to be effective with an impact weapon (cane, billy club, etc.) it should be held and delivered with two hands.

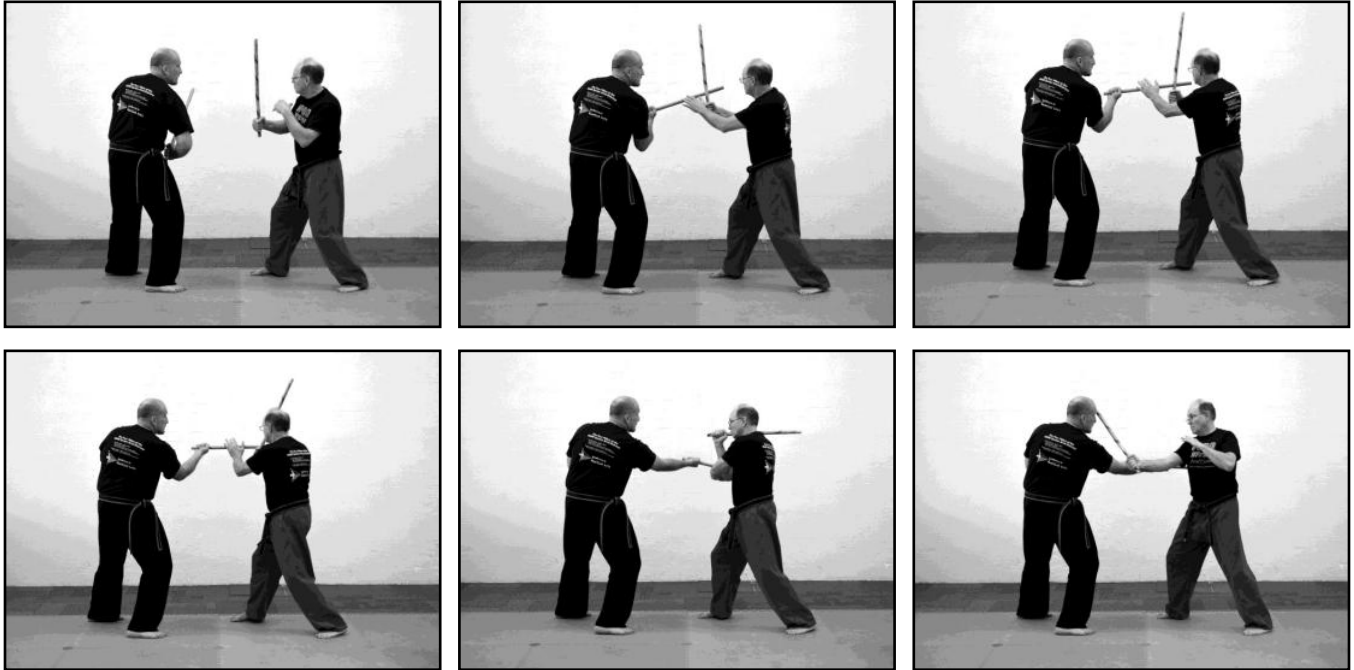


Note that the defense against the thrusts are parries and not force -to-force power blocks. As the thrusts are coming in at you on a straight line, all you need to do is to deflect them or brush them aside for your defense. Very little effort is needed with these parries.

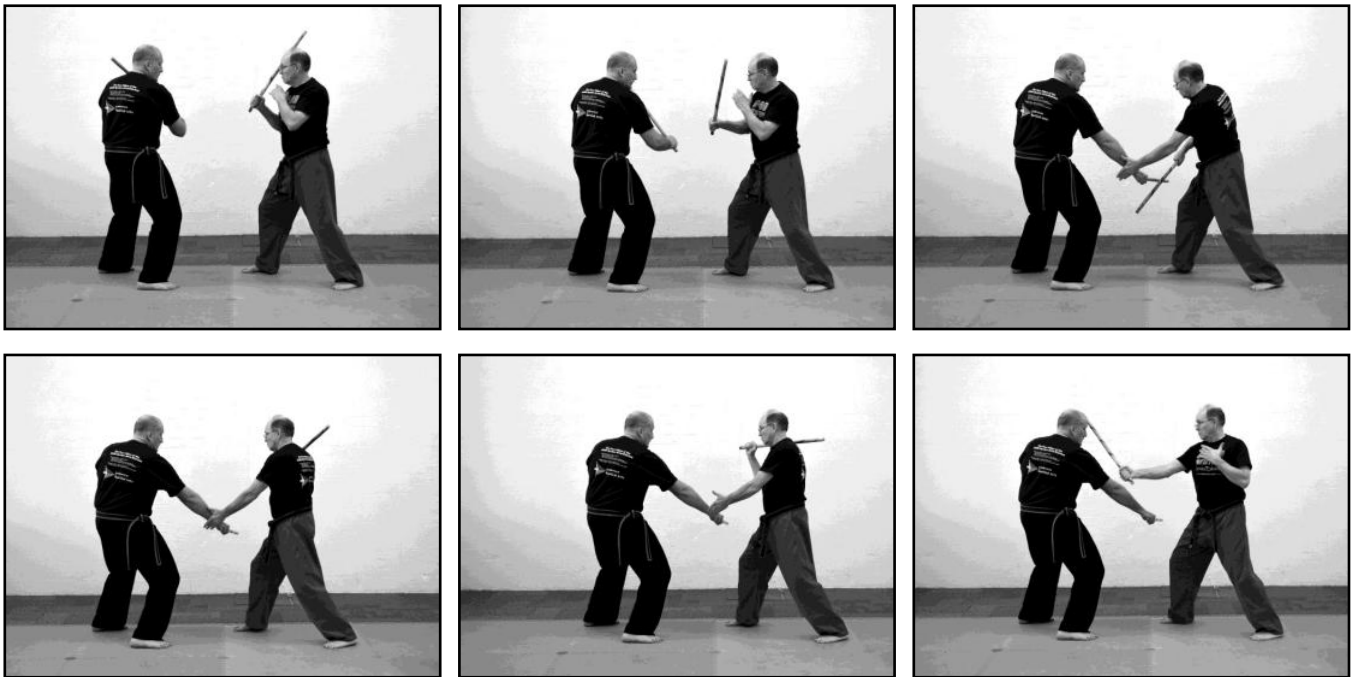
Abecedario - Strike (thrust) 6, Forehand thrust to the shoulder insertion



Abecedario - Strike (thrust) 7, Inverted thrust to the shoulder insertion

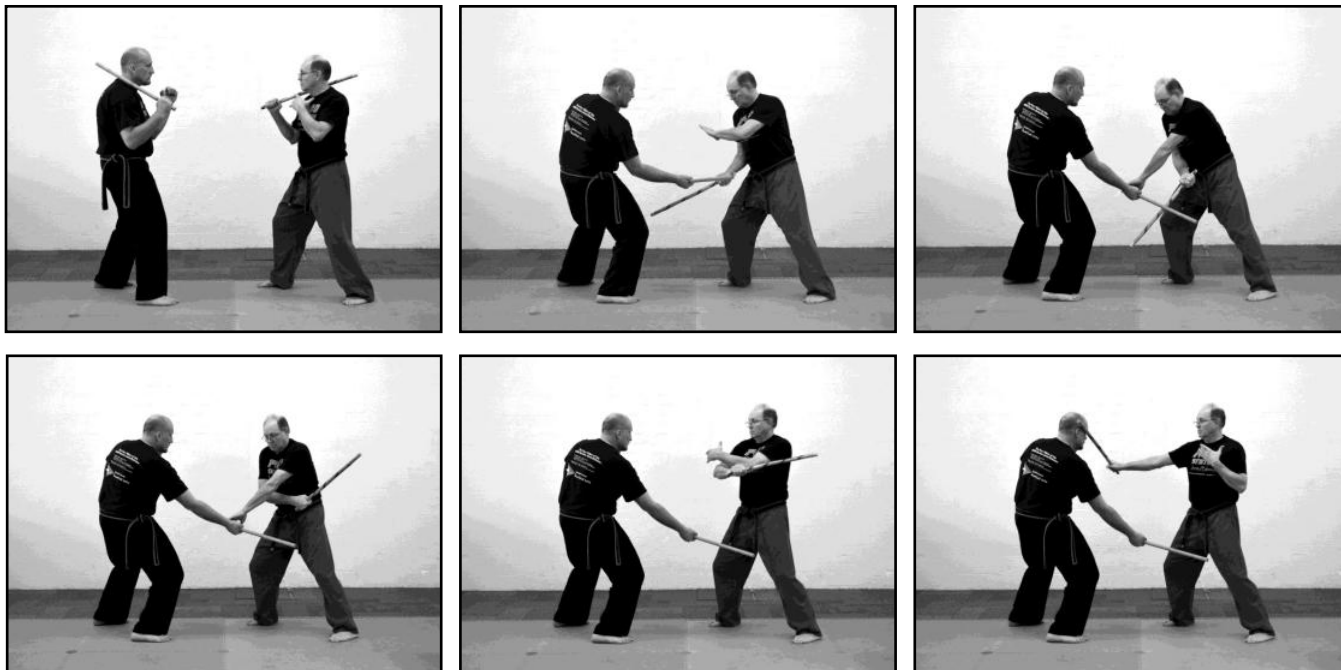


Abecedario - Strike 8, Backhand strike to the knee

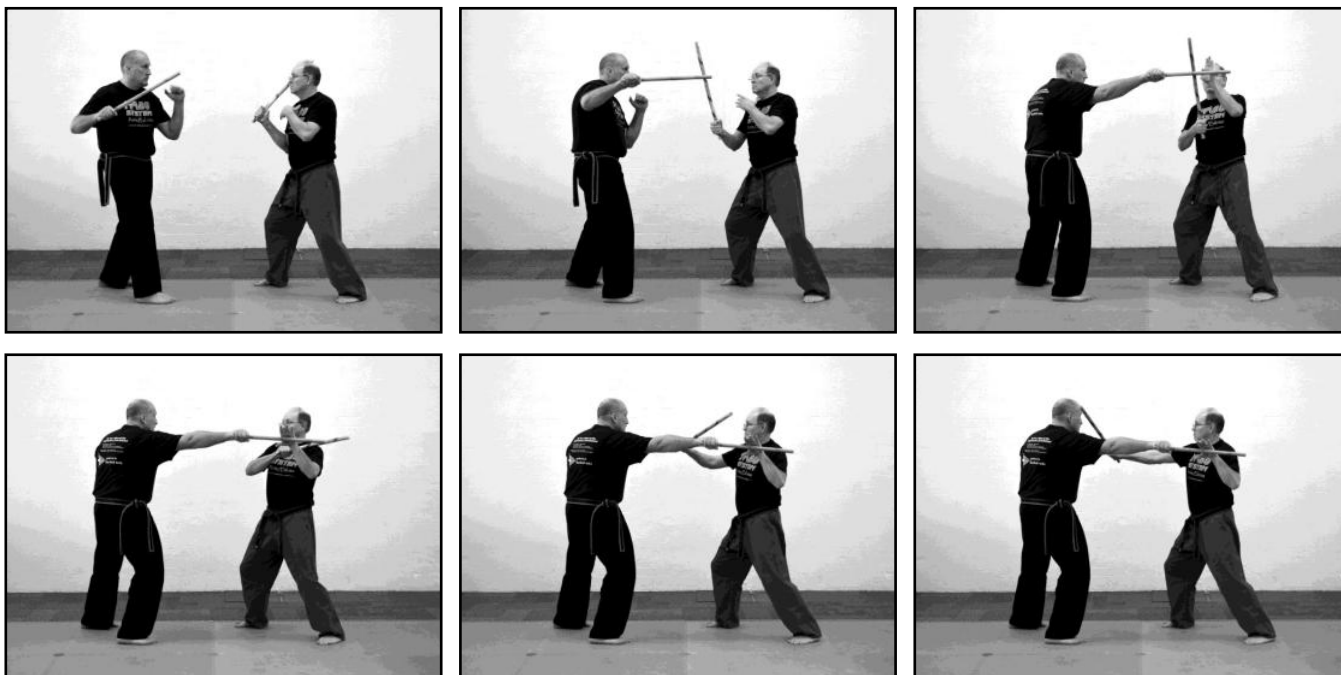


When checking a low line strike I find it is efficient to apply my check hand to my opponent's arm. This way I can use the check as an addition to my cane blocking action.

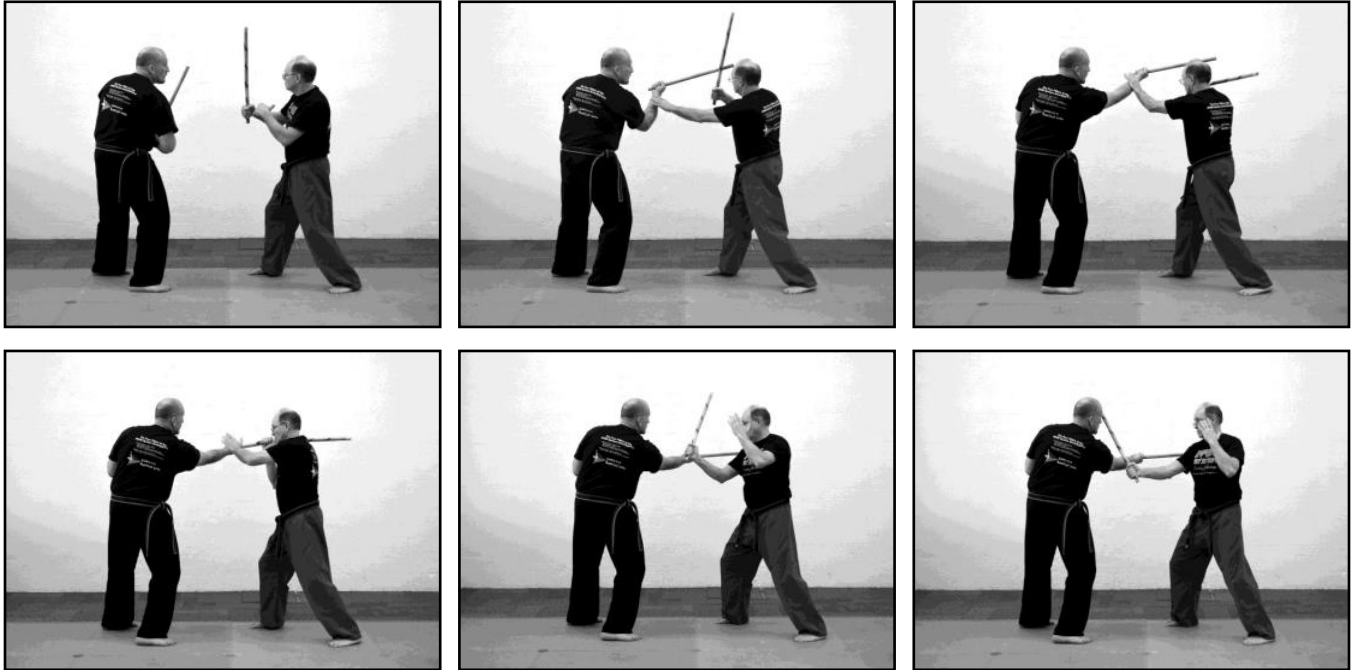
Abecedario - Strike 9, Forehand strike to the knee



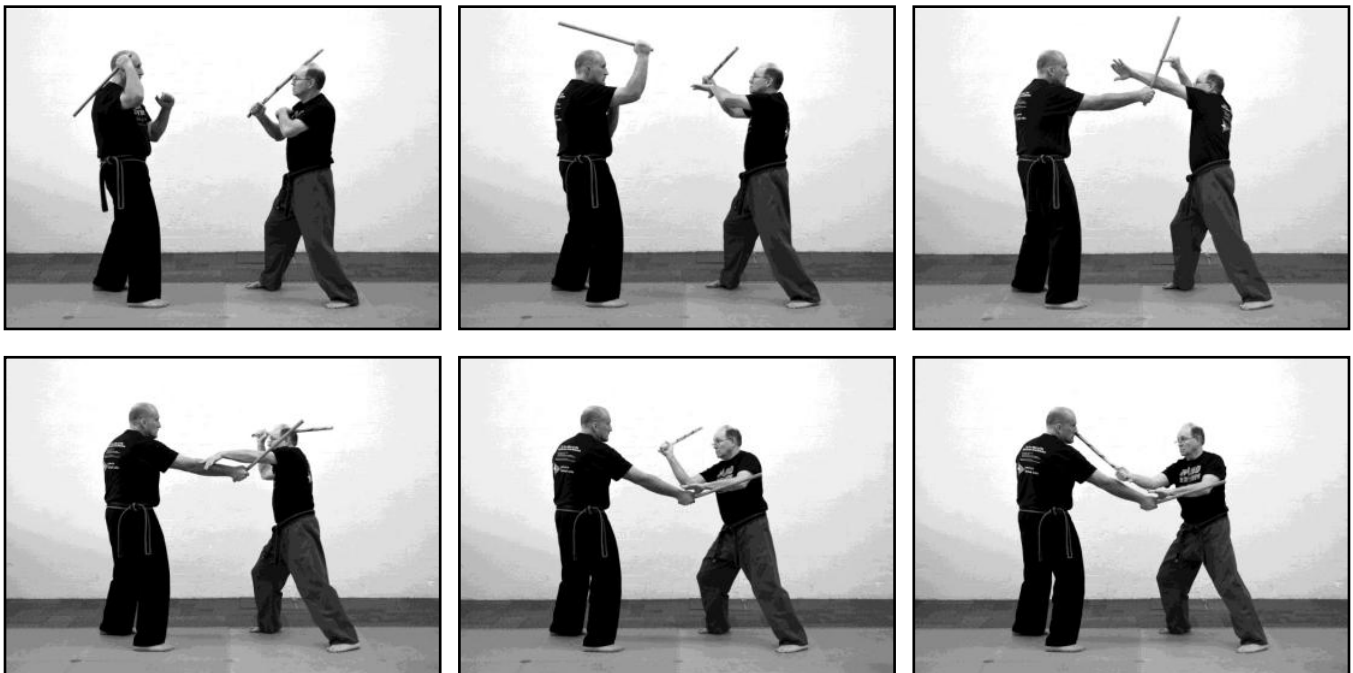
Abecedario - Strike (thrust) 10, Forehand thrust to the eye



Abecedario - Strike (thrust) 11, Inverted thrust to the eye



Abecedario - Strike 12, Downward strike to the crown of the head

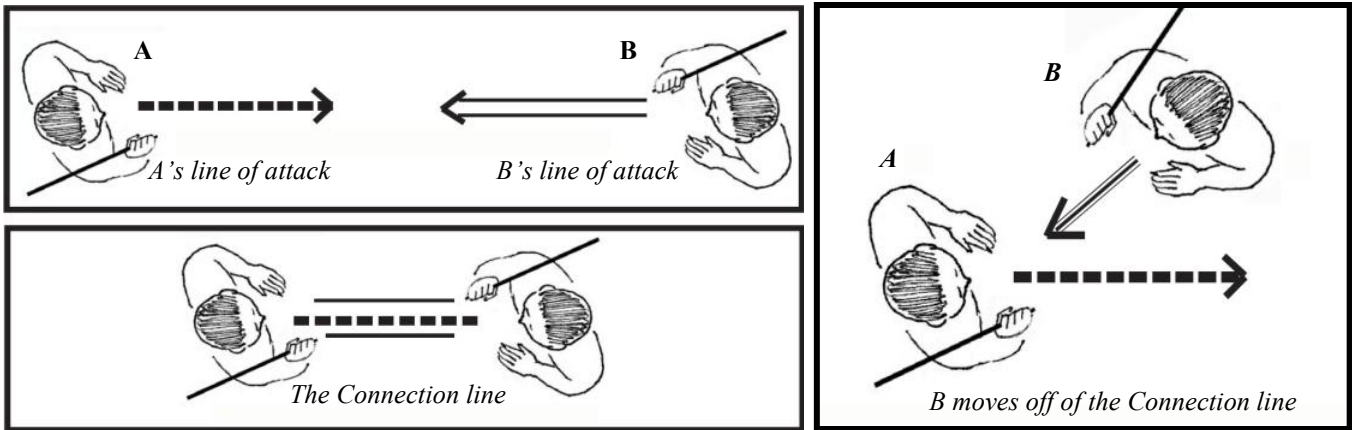


In defending against the number 12 strike, I use what is called an umbrella defense. My check hand is the primary parry while my cane is my back up for defending my head against the strike.

Regarding the targeting of the strikes, I got this datum from Rocky Pasiwk, a student of Remy Presas, “...according to GM Presas, the Modern Arnis version of strikes are primarily directed to the breaks in Spanish armor, as is some of the other systems, not al, obviously, but some. Of course, Modern Arnis was not around during that time but its root systems were.”

Alignment (MA80)

The term “alignment” has to do with one’s body position in relation to your opponent or action that you are performing. In the MA80 System Arnis/Eskrima alignment is one of the most important facets to the system. One seeks to have superior alignment at any point in time when facing an opponent. One way of looking at that is you and your opponent share one thing in common; you have two legs and two arms. Our limbs are aligned to be able to hit with all four of them. This is your “line of attack.” When you are squared off with your opponent and your lines of attack overlap, you create what I call the “Connection Line.” You and your opponent are faced off, in good alignment, at each other. You are, in a sense, connected.



The moment you angle step to one side or another you have moved off of the connection line and are taking at least one of the limbs out of the equation if not more. The key is to use a second step so that you end up in a position where you still have all four weapons at your disposal. Illustrating this concept are photos from my book *Filipino Martial Arts - Core Basics, Structures & Essentials*.



Standard jab-cross alignment when facing an opponent.

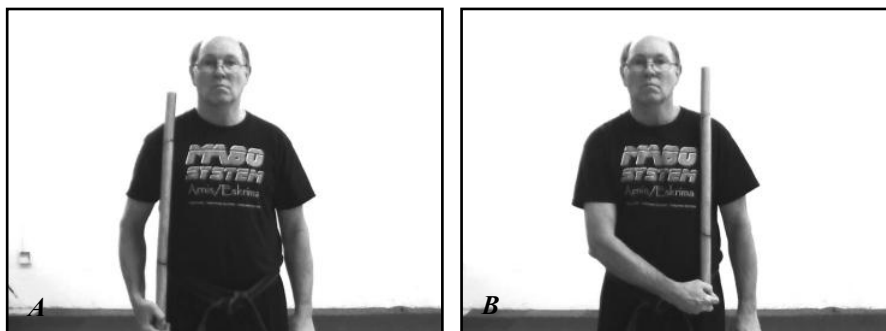


The jab-cross alignment after I have stepped off of the Connection line.

The next application of proper alignment has to do with blocking. In MA80 the force to force blocks are done in front of the body and not off the side. Here's why. When you lift something heavy you approach it face on so that you have your best strength advantage. This is how your genetic structure is set up. You don't pick up a heavy object by approaching it from the side. You approach it from your front. This is your strongest position. By turning my body a quarter turn as a strike comes in I end up facing the strike. My block comes down from my guard in a hammer striking fashion and being from this position, it is very sharp and very strong. The stick itself aligns with the inside of the shoulder so that if there is a recoil from contact with my opponent's stick, it will bounce harmlessly towards my shoulder and not my face.



My student, Tom, is 260 lbs. I am 185 lbs. The only way I can lift him is to approach him chest forward. This is the strongest position for me, structure wise. Note below the standard alignment for a force to force block (A). It aligns with the shoulder insertion. There will be times where you align it with the opposite shoulder (B) such as in the disarm for the number 3 strike.



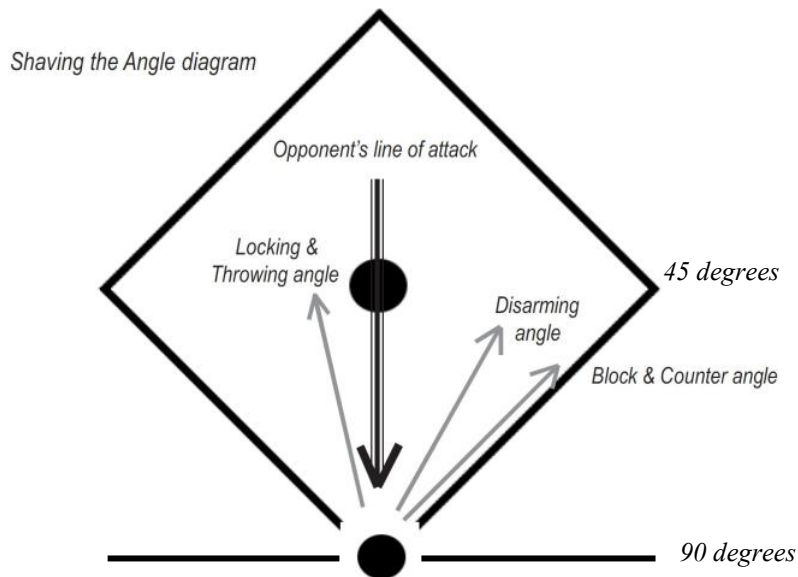
Angle, facing

This is a generic term to state how you are facing your opponent and how much of your body is facing toward him. Generally there are three positions you face your opponent: straight on, half of your body facing and the side of your body facing.



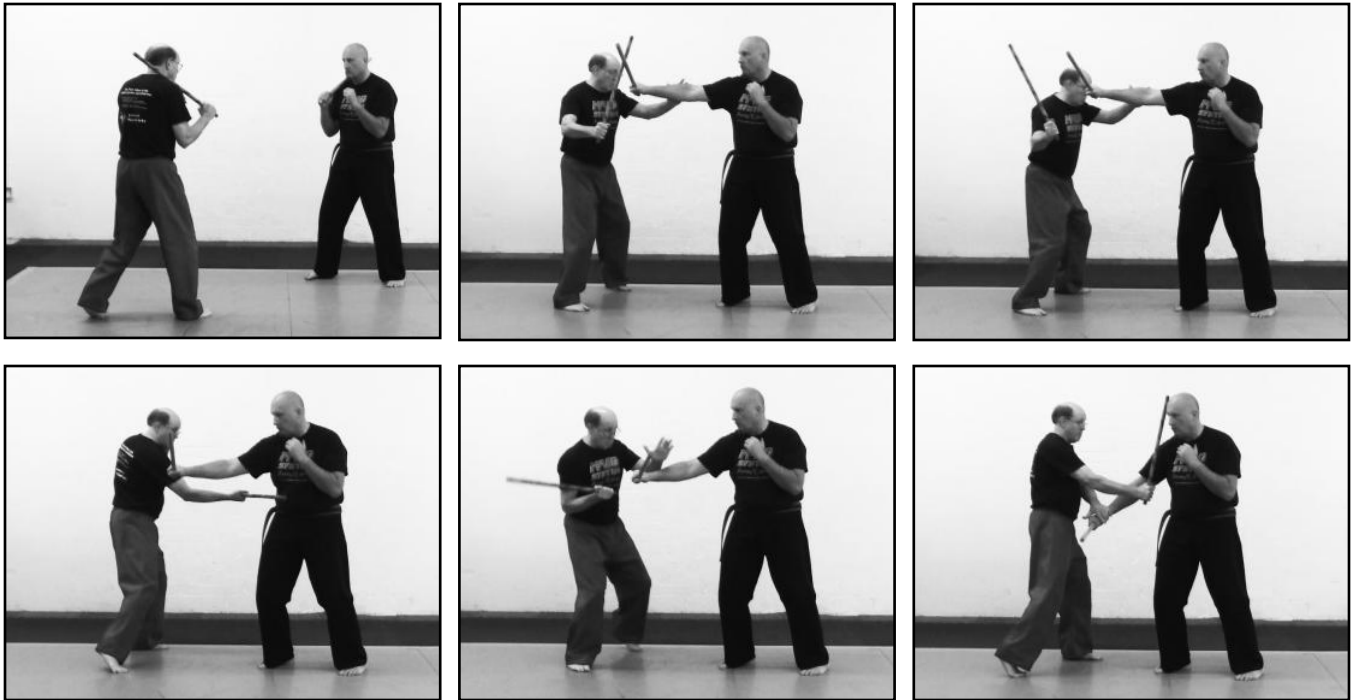
Angle, shaving the (MA80)

This is a term that I use to denote the degree of your angle step depending on the technique being applied. You step at a wider angle for some moves and you step at a sharper angle for others. I divide shaving the angle up into four divisions: 90 degrees (sideways), 45 degrees, stepping past your opponent's shoulder and stepping into your opponent's shoulder. I do not delineate the last two degrees numerically but instead use my opponent's body as my guideline.

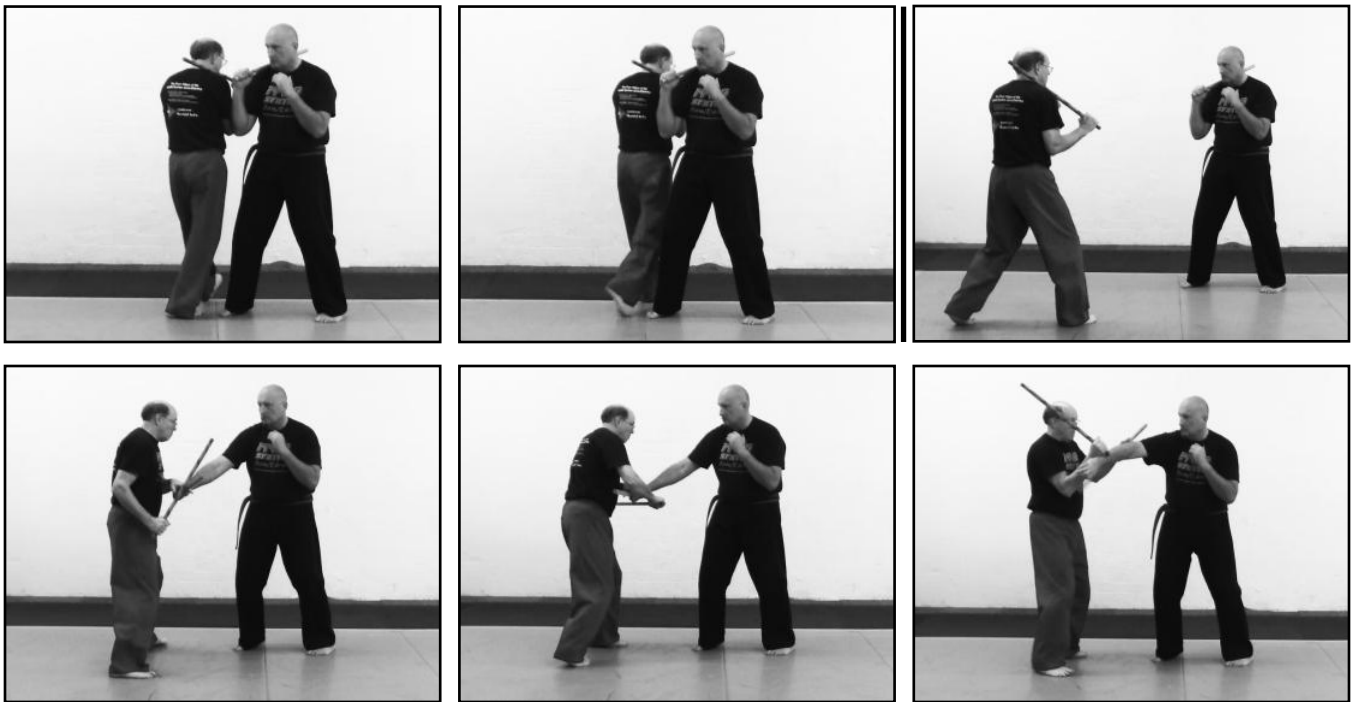


The 90 degree angle is good for a direct counter attack to your opponent's cane hand/wrist without needing to block his incoming strike. You can use the 45 degree angle to either evade and execute an immediate counter strike or to block his incoming strike with your cane and then counter strike. A key aspect to the 90 and 45 degree angles is that you have sufficient room to maneuver your cane for a counter strike. The closer you move in to your opponent, the less room you have for a counter strike. Stepping in as if you are going to walk past your opponent's shoulder is a good angle to execute a disarming action. You are close enough to have access to his cane yet not so close that you don't have room to maneuver it. For joint locking, throwing or striking counter attacks, I step forward as if I am going to ram his shoulder. This gets me just on the other side of his arm and close enough to manipulate his limb, entire body or to strike. These are illustrated on the next page.

In this example of shaving the angle at 45 degrees you can see that I have more than enough room to maneuver my cane for a series of counter strikes.



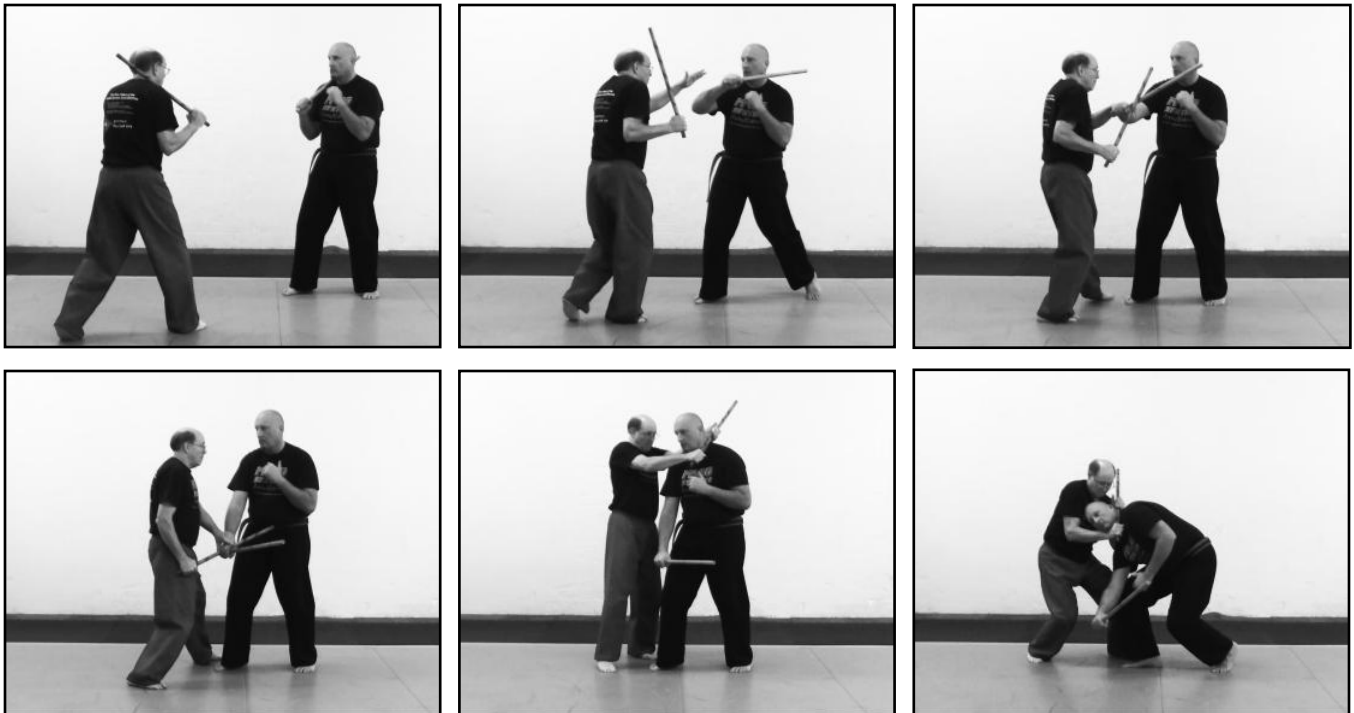
The next step in shaving the angle is to step in close enough to have easy access to your opponent's cane for a disarming technique. At this point I find it easier to tell a student to angle step forward as though he was going to brush past his opponent's shoulder than to determine the exact degree of angle.



If you are going to attempt a joint lock, throw or counter strike against your opponent, you will want to step off of his line of attack just enough to aid your defense but not enough to put yourself out of grip or striking range. This is where you can step in as though you are going to ram his shoulder. This will put you right behind or just inside his striking arm so that you can facilitate your action.



In this example of shaving the angle I step behind my opponent's arm as he executes his number 2 strike. I drop his arm so that I have easy access to his neck for my cane lock. Note that I do not need to step in any further to bring my cane around to the side of his neck. The degree of the angle step brought me close enough in to execute the technique with ease.



Angling

This is a generic term used to describe getting your body off of the straight line approach of your opponent, whether by stepping or by body shifting. Demonstrations of how to angle will be found in the footwork entry.

Anim

The number Six in Tagalog.

Anyo (Form, Kata)

These are the kata or solo practice exercises of moving in preset patterns with stick, empty hand or espada y daga (sword & dagger) of Modern Arnis. Besides the stick and empty hand partner practices Prof. Remy Presas taught, he also included solo exercises. These exercises, or Anyos, were part and parcel of every 2 day to 2 week camp he taught. Overall, there were 4 cane Anyos and 8 empty hand Anyos. The 4 cane Anyos and 5 empty hand Anyos were filmed for his first series of instructional video tapes on Modern Arnis. The original tapes are collectors items now. The cane Anyos in the tape set are the same as what Prof. Presas taught while he was still in the Philippines. They were portrayed in his first book.

The empty hand anyos, however, seem to be a North American phenomenon. They are not taught in the Philippines or Europe. I received an email from a student of Prof. Rick Alemany who told me about Prof. Presas working out the sequencing of the anyos in his kitchen. I have no verification of this but it makes sense. When Prof. Presas was working on making a success on the seminar circuit, he needed a way to “get his foot in the door,” so to speak. There are a lot of karate, taekwondo, kenpo and kung fu studios in the U.S. Most teach forms (*Kata* in Japanese, *Poomse* in Korean). A form containing similar moves to what they were already doing was one way to make such an inroad. It proved to be a massive success.

Although he taught the forms, one thing he was not very strict on was how you did which particular stance and how you did your body alignment. He taught a vast number of previously trained martial artists and taught the anyos in more of a template concept. You will also see any one Anyo done by any particular stylist within the parameters of what he was originally taught. Some people execute the Anyos with a free flow like a fast tai chi practitioner. Others will do them in a staccato fashion. A taekwondo player will do Anyo 1 and it'll look different than a kenpo trained player or a tai chi player. They are all correct as he never specified exactly how they should be done. Manner of execution was something he wasn't very big on. What he was strict on, however, was that the form did follow the basic structure. It didn't matter if you did the first move of Anyo 1 (the 1-2-3 trapping hands action) with a fist (as most practitioners do it) or open hand (as I do it) but it was the trapping hands with a step to your right. The templates of the Anyos were what he considered important.

These are the only 4 cane forms or anyos that are taught in Modern Arnis. These cane anyos have been demonstrated in Remy Presas' first book on Modern Arnis as well as in tape #5 of his first video tape series. A question was raised as to whether these were his grandfather's practice sets or anyos of his own design. I asked Roland Dantes about this. *“From what I can remember the Professor told me, part of it was from his grandfather and part of it he incorporated into his system from all the combinations of styles and techniques that he researched on.”* This sounds logical as the first three Anyos look as though they are set up for more of a flowing performance while Anyo 4 looks more Japanese kata-like in footwork arrangement. I will show the Anyos as he taught them to me. You can cross reference his first book and his taped material as well. (note: When Prof. Presas demonstrated Anyos 1&4 in his first video tape series, his #8 and #9 strikes were more of a banda y banda cutting action than striking. It is also interesting to note that in his video he did Anyo 4 with a blade rather than a stick.) For the sake of clarity, I use the clock face to reference the direction you step. The breakdown for the text is explained in the first Anyo and it will hold true for the rest of them. Each Anyo begins and ends with the salutation.

Anyo 1 Notes: you look toward 12:00 for the entire Anyo. The “up cut” is one half of the figure 8 motion. The up cut left side is an uppercut action delivered from your lower right side to your upper left side. The up cut right side is delivered from your lower left side to your upper right side and it is in a back handed hammer fist motion. The number in the photos correspond with the number of the move.

Cane Anyo (form) #1

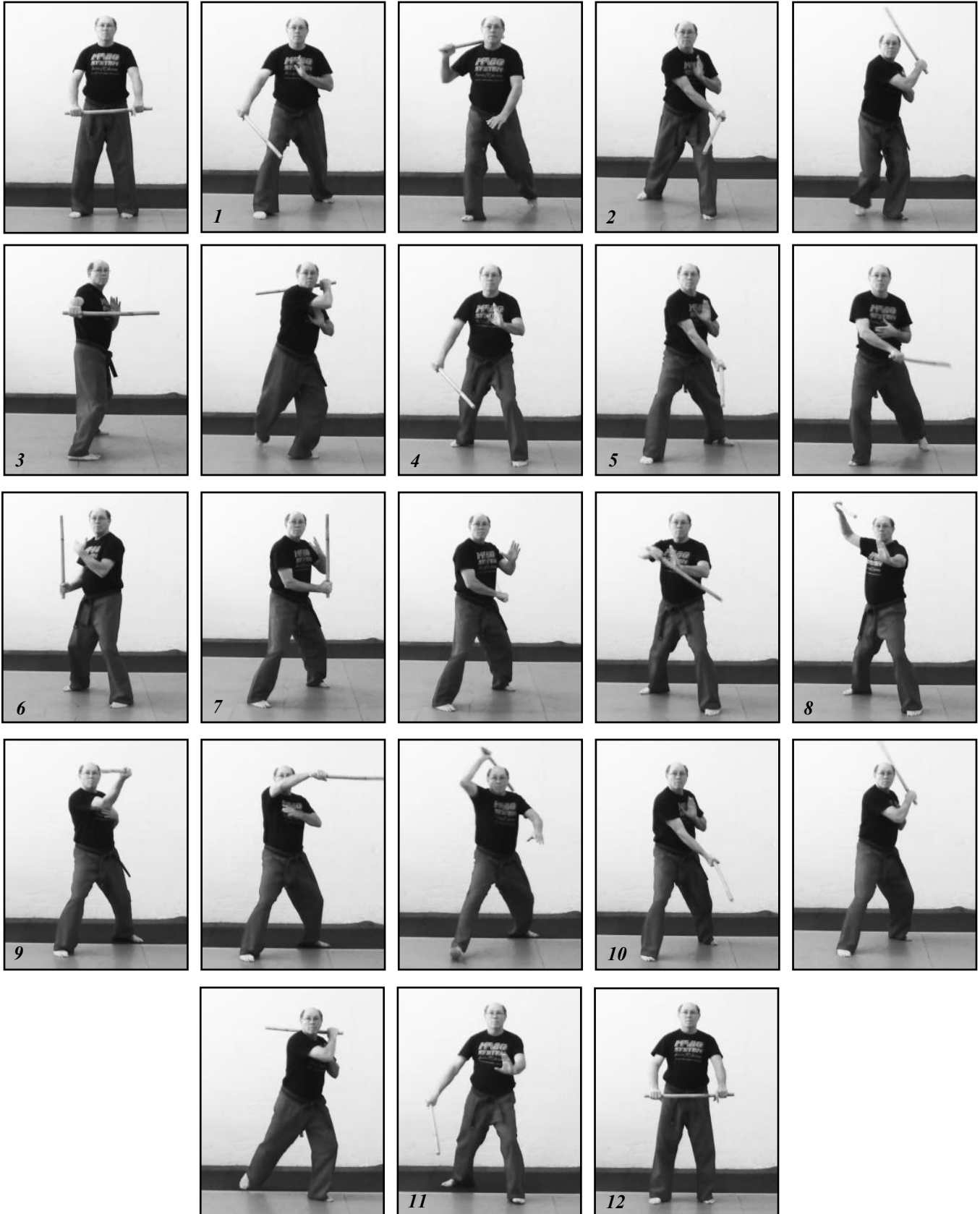
<u>Strike/block</u>	<u>Foot</u>	<u>Step</u>	<u>Stance</u>	<u>Direction of step</u>
1. #8	right	forward	forward	12:00
2. #9	left	forward	forward	12:00
3. #4	right	forward	horse	12:00
4. #8	right	backward	forward	6:00
5. #9	left	backward	forward	6:00
6. Force to force	left	forward	middle	12:00
7. Cut through left	right	forward	middle	12:00
8. Up cut right side	right	backward	forward	6:00
9. Up cut left side	left	backward	forward	6:00
10. #12	right	forward	forward	12:00
11. #8	right	backward	forward	6:00
12. Ready	right	forward	ready	12:00

Notes: You look toward 12:00 for the entire anyo.

The number in the photos correspond with the number of the move.

Each anyo begins and ends with this the salutation.

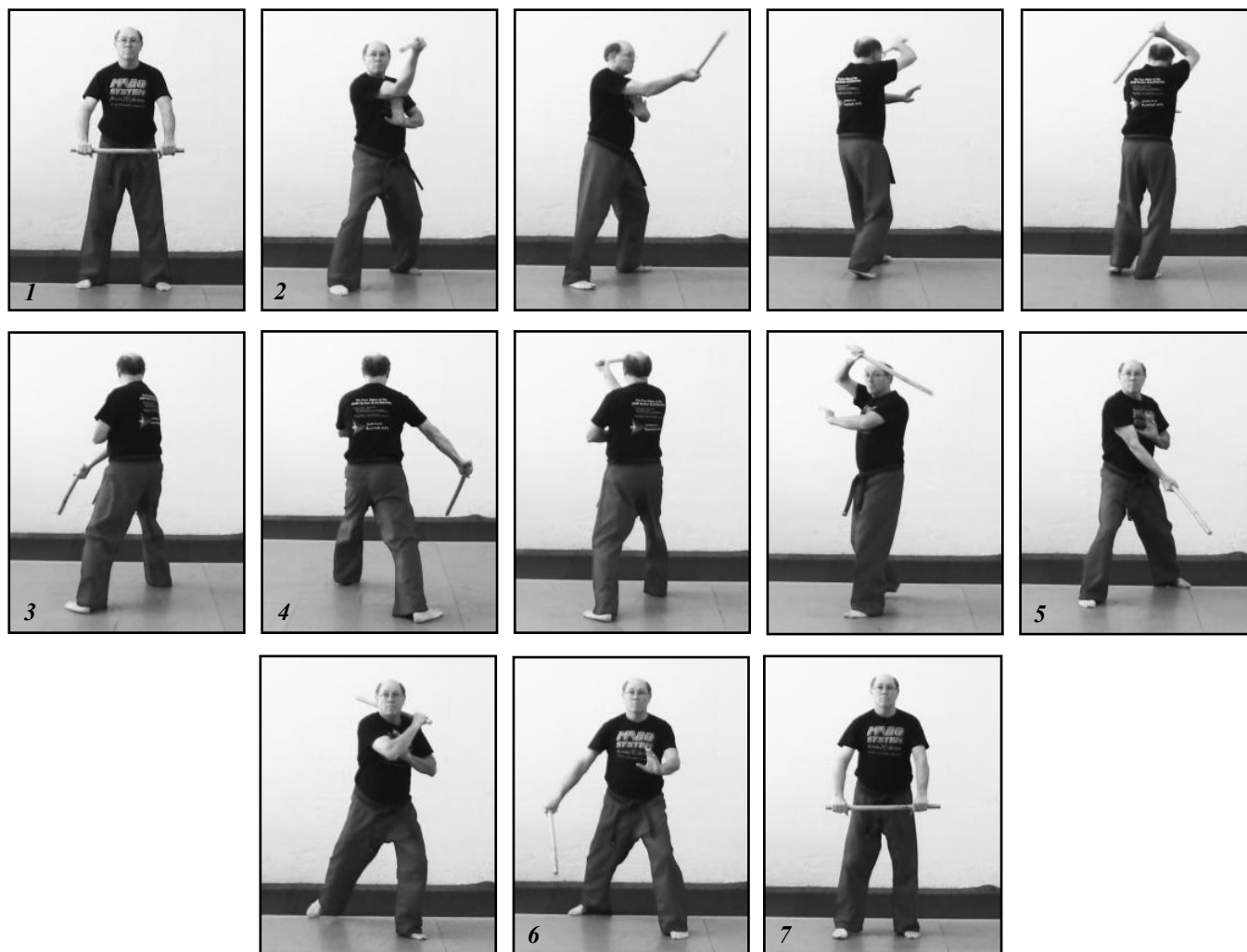
Cane Anyo 1 shown in sequence.



Cane Anyo (form) #2

<u>Strike/block</u>	<u>Foot</u>	<u>Step</u>	<u>Stance</u>	<u>Direction of step</u>
1. Up cut left side	right	forward	forward	12:00
2. 180 turn – #9	left	backward	forward	12:00
3. #8	right	backward	forward	12:00
4. Up cut left side	right	forward	forward	6:00
5. 180 turn – #9	left	backward	forward	6:00
6. #8	right	backward	forward	6:00
7. Ready	right	forward	ready	12:00

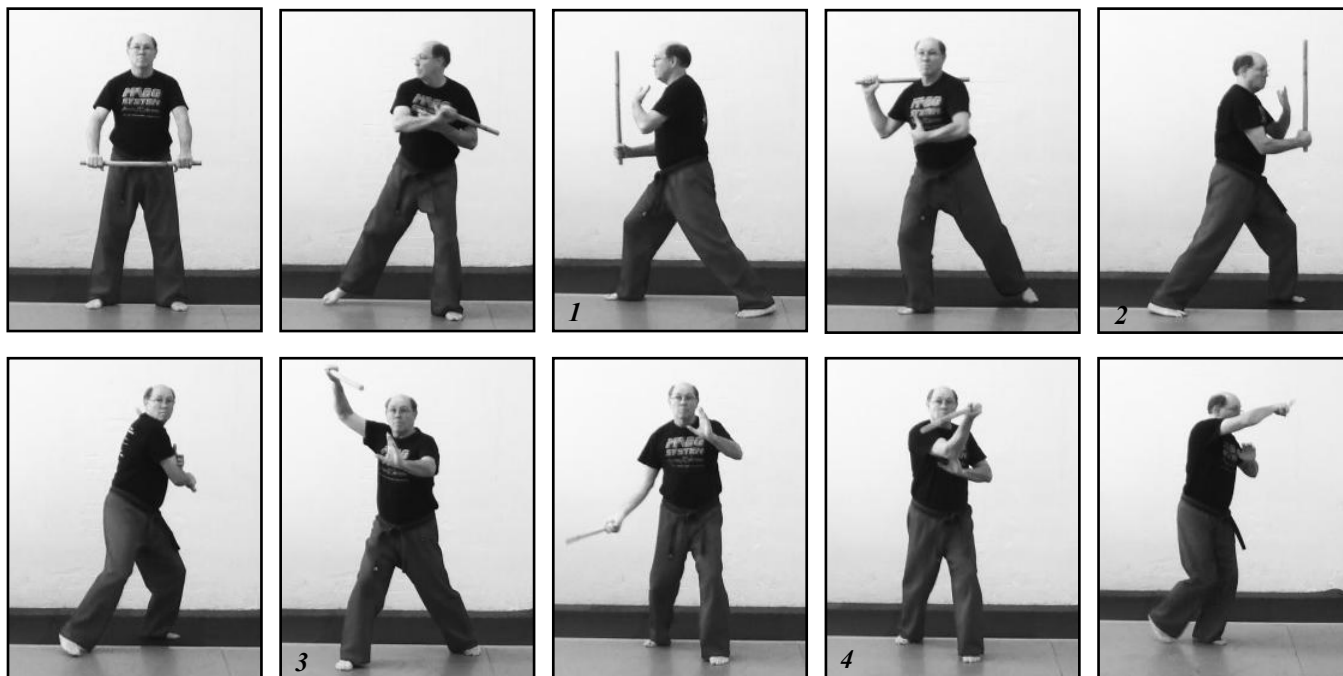
Cane Anyo 2 shown in sequence.



Cane Anyo (form) #3

<u>Strike/block</u>	<u>Foot</u>	<u>Step</u>	<u>Stance</u>	<u>Direction of step</u>
1. Force to force right	right	sideward	forward	3:00
2. Force to force left		pivot to left	forward	9:00
3. Up cut right side	right	advance	forward	12:00
4. Up cut left side	left	forward	forward	12:00
5. #9	Right double step (includes 180 turn)			12:00
6. #8	right	backward	forward	12:00
7. Up cut left side	right	forward	forward	6:00
8. #9	180 turn, left	backward	forward	6:00
9. #8	right	backward	backward	6:00
10. Ready	right	forward	ready	12:00

Cane Anyo 3 shown in sequence.



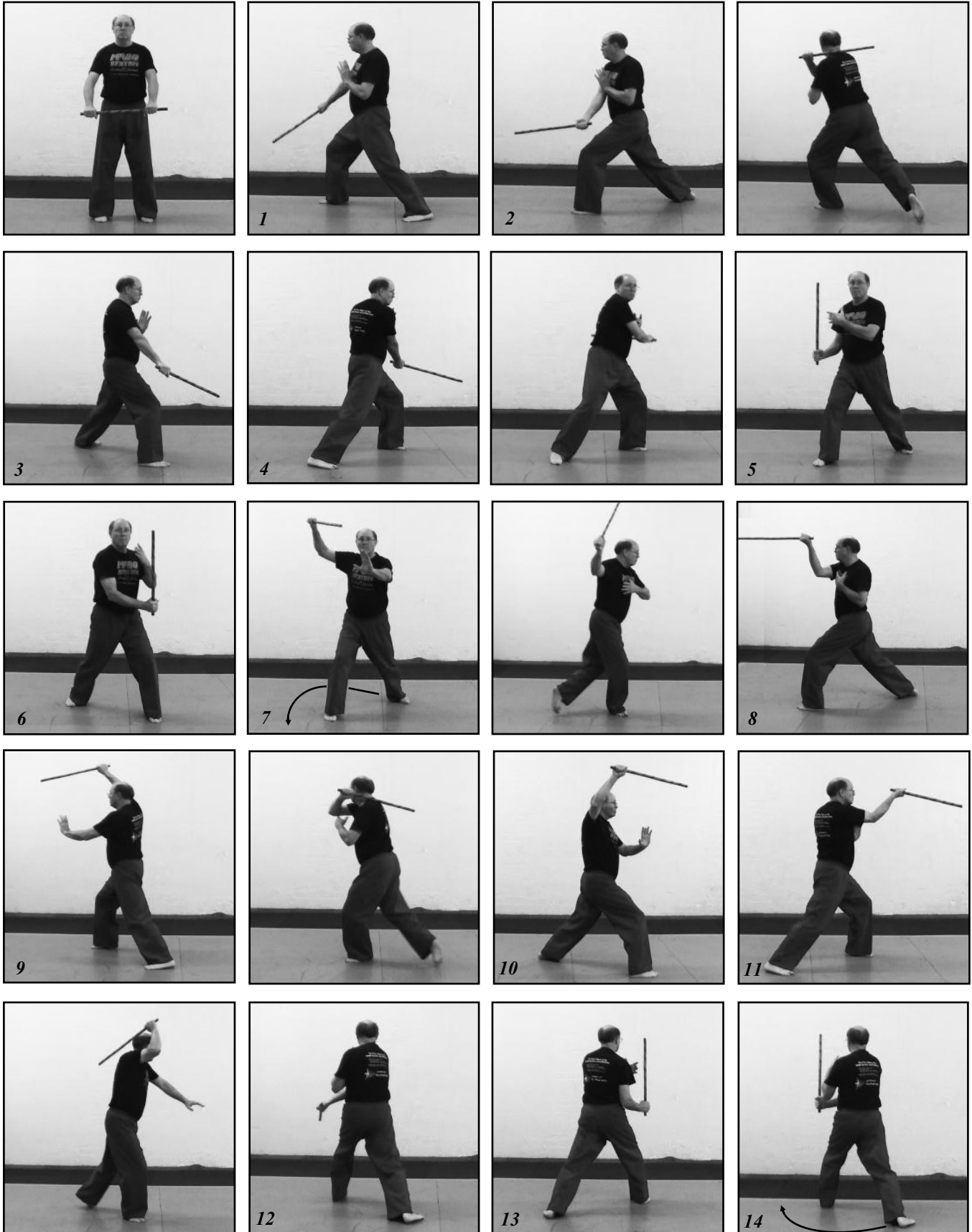
Cane Anyo (form) #3 continued.



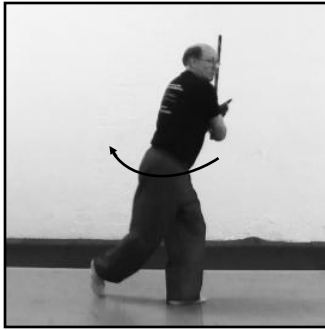
Cane Anyo (form) #4

<u>Strike/block</u>	<u>Foot</u>	<u>Step</u>	<u>Stance</u>	<u>Direction of step</u>
1. #8	right	sideward	forward	3:00
2. #9	left	forward	forward	3:00
3. #8	right	back behind	forward	9:00
4. #9	left	forward	forward	9:00
5. Right force to force block	right	forward	forward	12:00
6. Left force to force block	left	forward	forward	12:00
7. Up cut right side	right	forward	forward	12:00
8. Up cut left side	left	back behind	forward	3:00
9. Up cut right side	right	forward	forward	3:00
10. Up cut right side	back	behind	forward	9:00
11. Up cut left side	left	forward	forward	9:00
12. Double zero #12	left	forward	forward	6:00
13. Right force to force block	right	forward	forward	6:00
14. Left force to force block	left	forward	forward	6:00
15. Up cut right side	right	back behind	forward	3:00
16. Up cut left side	left	forward	forward	3:00
17. Up cut right side right	back	behind	forward	9:00
18. Up cut left side	left	forward	forward	9:00
19. #4	right	horse	sideward	3:00
20. Ready	right	forward	ready	12:00

Cane Anyo 4 shown in sequence.



Cane Anyo (form) #4 continued.



Cane Anyo/Blocking Form (MA80)

I devised a solo exercise to teach my students the possibilities of defending against a strike, no matter what their cane position was. A beginner has the tendency to think in techniques, i.e. *“Is this the right block for this strike?”* The blocking form was designed to block from what position you are in right now. It has worked wonderfully for the beginner. I’ll have a beginning student do this over and over again for several weeks as part of his training regimen. Then, I’ll easily toss strikes at him in a random fashion for a short while. Then, it’s back to the form. I’ll do this back and forth until he is blocking everything from any angle. This usually takes about two months. Mind you, for the beginner I am only lightly fly casting my strikes. When the beginner becomes sufficiently skilled at this I begin to hit harder and harder with my cane. The stepping is done either forward or in a switch step fashion. When I teach this I do it in a 3 step fashion: 1. prepare, 2. step, 3. execute (block).

Blocking form

1. Force to force to left side against strike #1
2. Force to force to right side against strike #2
3. Vertical parry to your left against strike #5
4. Brace block to your right against two handed strike #4
5. Brace block to your left against two handed strike #3
6. Umbrella against strike #12
7. Rising block against strike #12
8. Force to force block to your lower left against strike #9
9. Force to force block to your lower right against strike #8
10. Drop shot to your left against strike #9
11. Drop shot to your right against strike #8
12. Tip up vertical parry to your left against strike #5
13. Tip down swat (vertical parry) to your right against strike #5
14. Close the form.

The drop shots are for when your cane is on the same side of the body your opponent is hitting at. You don’t have the time to bring your cane back to wind up. You need to go from there. I use the drop shots against knee attacks. The check hand plays a vital role in the drop shots.

When you do the drop shot to your left (protecting your left knee), the check hand slams down on your partner’s arm to force it downward. This is so he doesn’t follow through and strike or cut your leg. You force the trajectory of his strike downward so if he does follow through, it will pass in front of your leg. The drop step done at the same time ensures you can do this defense.

When you drop shot to your right side (protecting your right knee), you use the check hand to stop the movement of his arm. Again, if you do not do so, he can follow through and either hit or cut you.

The tip up vertical parry and the swat are to give the beginner something other than the vertical block to handle a #5 strike with. I’ve seen it over and over again where a beginner will try to use the vertical block when his cane is not in position for it. He gets stabbed as a result. The concept of a vertical block is that it’s just a sideways brush to deflect a straight on stab. The addition of these parries just reinforce that concept. The drop step done at the same time ensures you can do this defense.

Blocking Form/Anyo shown in sequence.



Blocking Form/Anyo continued.



Empty Hand Anyo 1 Template

Note: I take a different layout for the template explanation of the empty hand Anyos as the empty hand actions tend to need a bit more detailing than the cane actions.

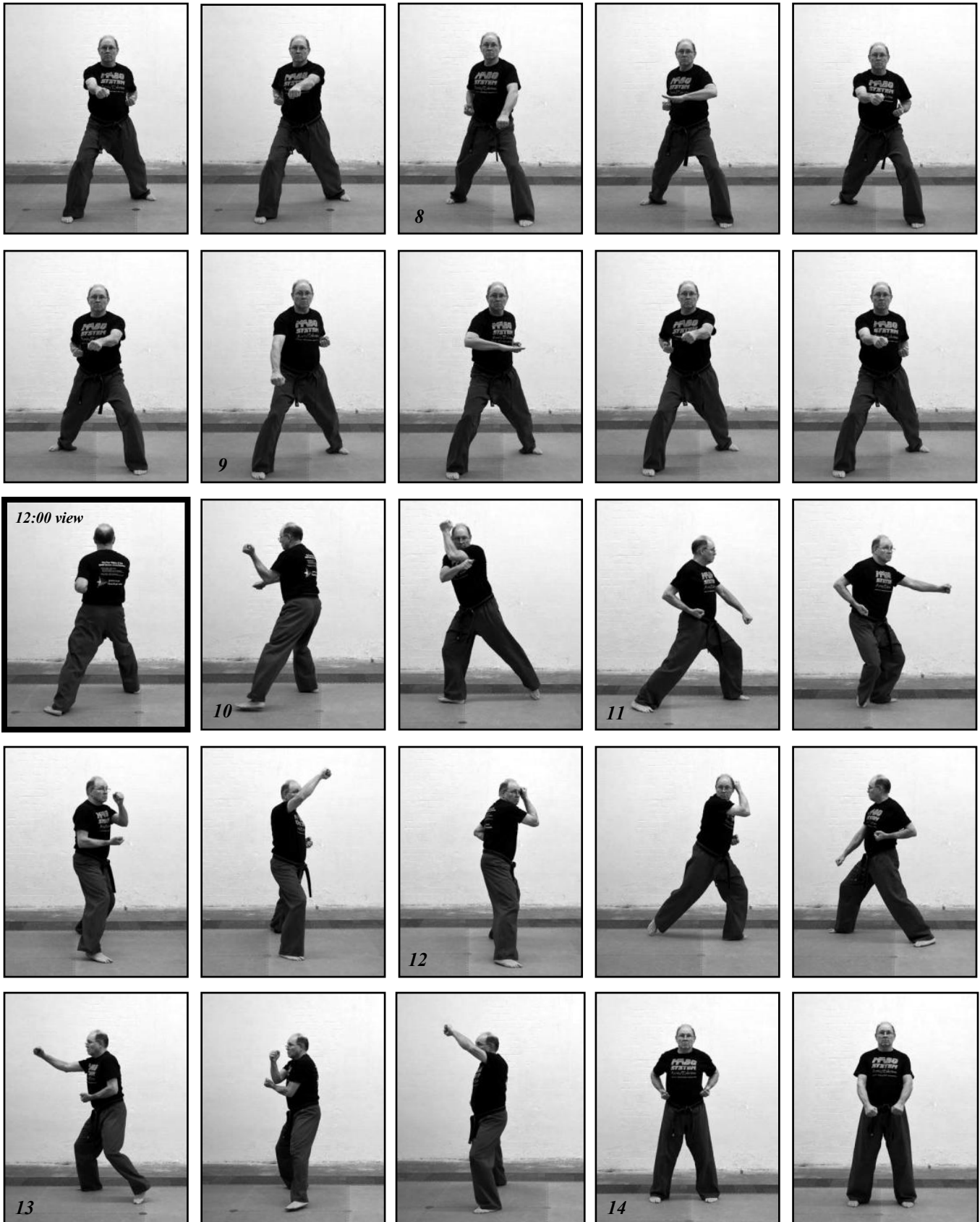
Step is the foot you take the step with. *Direction* is which way you are moving relative to a clock face You begin facing 12:00. *Stance* is the stance you end up in or are in at the time if you are not stepping. *Action* is the striking, kicking, blocking, or locking action you are doing. The actual count sequence that I use in my school is shown in the photos.

<u>Step</u>	<u>Direction</u>	<u>Stance</u>	<u>Action</u>
1. right	3:00	forward	1-2-3 right palm trapping hands
2. left	9:00	forward	1-2-3 left palm trapping hands
3. left	12:00	middle	high X block
4. right	11:00	middle	swinging uppercut (r to l to up) pivot on your toes counter clockwise a full circle turn and
5. left	12:00	forward	left hand side sweeping knife hand
6. right	12:00	forward	right 1-2-3 palm trapping hands
7. right	6:00	forward	right downward block into 45 minute circular parry & left punch, right punch
7. left	6:00	forward	left downward block into 45 minute circular parry & right punch, left punch
8. right	6:00	forward	right downward block into 45 minute circular parry & left punch, right punch
9. left	9:00	forward	left downward block
10. right	10:30	forward	right rising block
11. right	3:00	forward	right downward block
12. left	1:30	forward	left rising block
13. left	12:00	natural	ready position toward 12:00

Empty hand Anyo 1 shown in sequence.



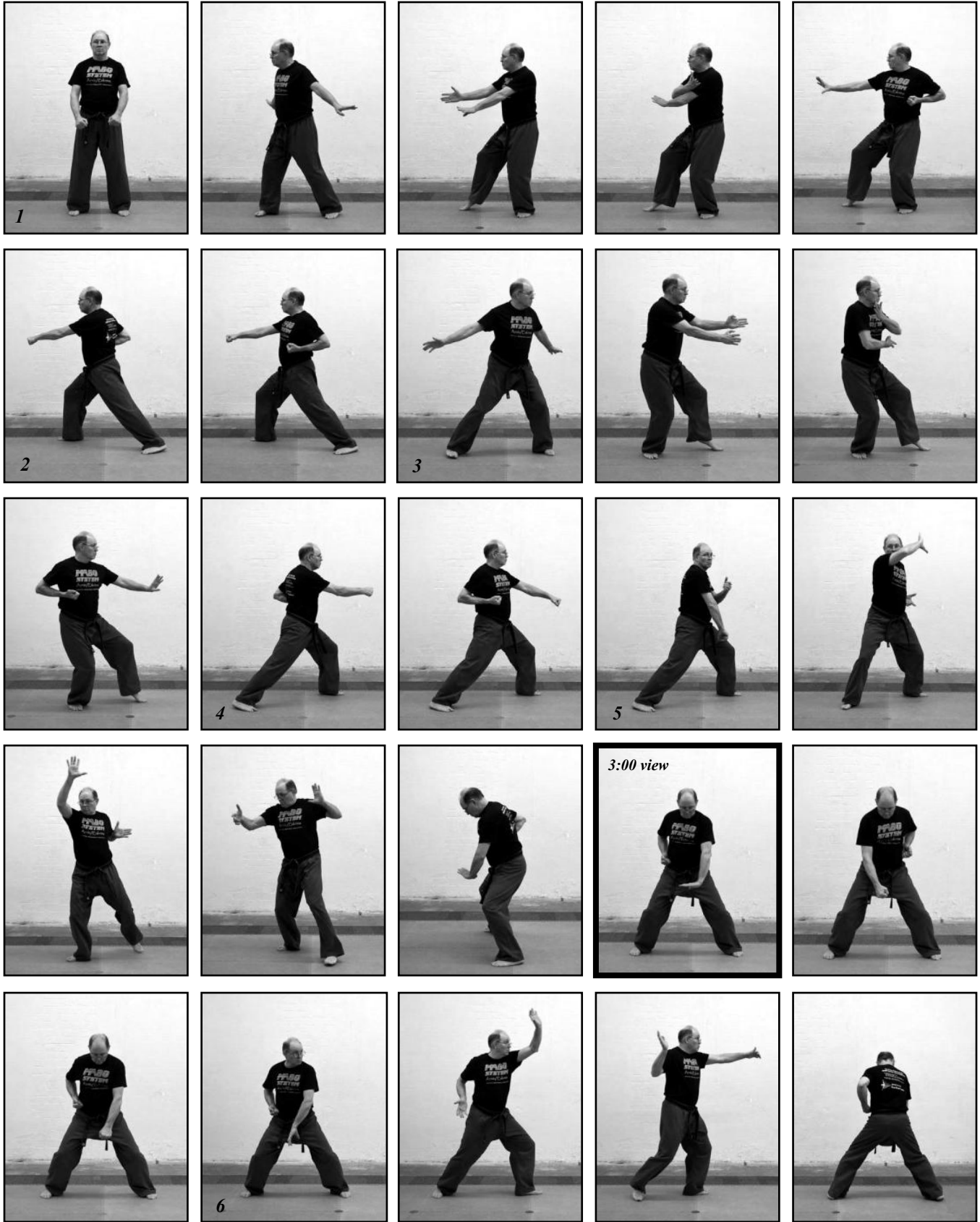
Empty hand Anyo 1 continued.



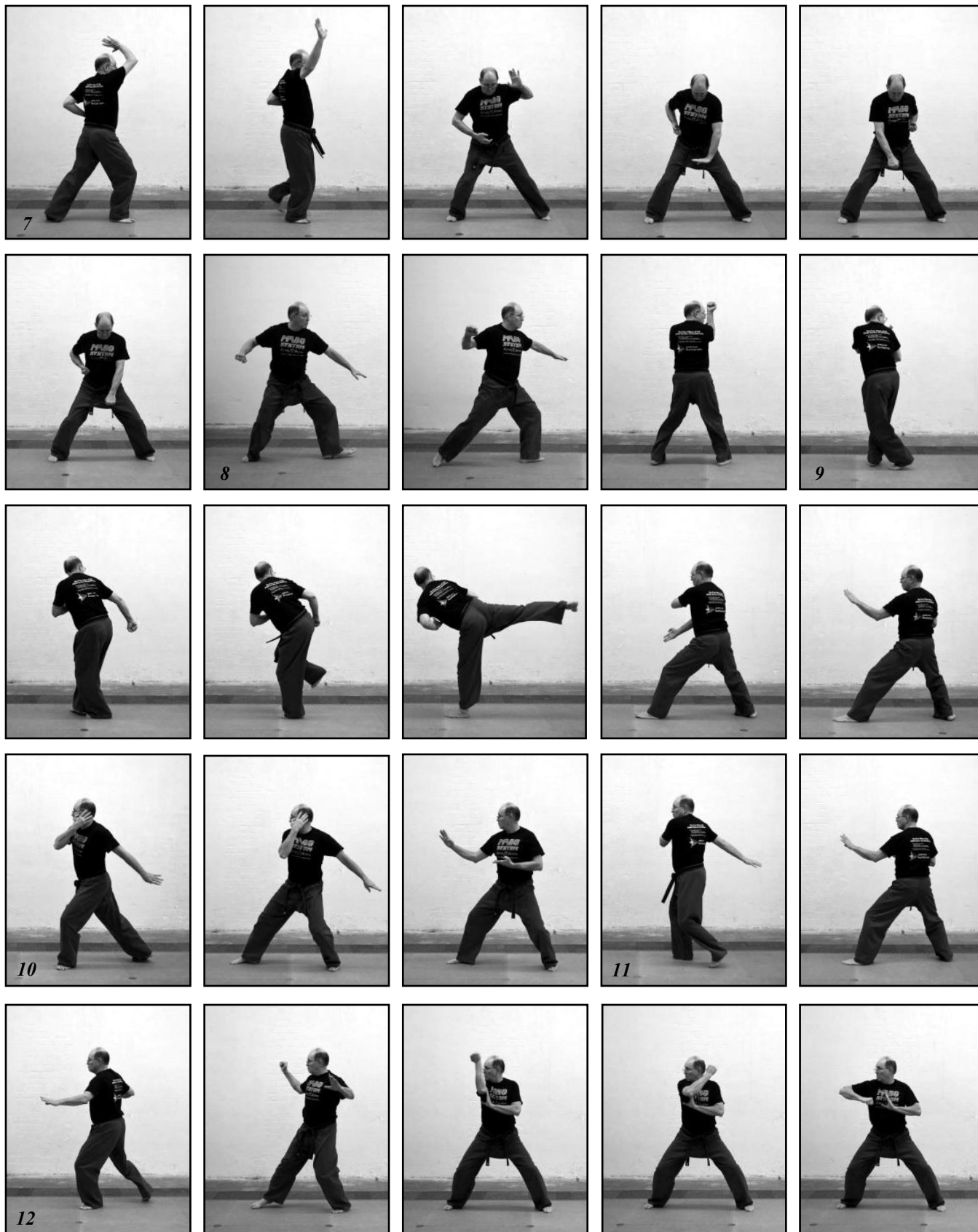
Empty Hand Anyo 2 Template

<u>Step</u>	<u>Direction</u>	<u>Stance</u>	<u>Action</u>
1. left	9:00	cat	right over left gunting (note: You'll step to 9:00 to form a right cat stance facing 3:00.)
2. right	3:00	forward	right side sweeping, left punch, right punch
3. left	9:00	cat	left over right gunting
4. left	9:00	forward	left side sweeping, right punch middle, left punch middle
5. left	12:00	horse	right overhead sweeping into elbow press, chest faces 3:00
6. right	12:00	horse	left overhead sweeping into elbow press, chest faces 9:00
7. left	12:00	horse	right overhead sweeping into elbow press, chest faces 3:00
8. right	12:00	horse	right outside forearm block, chest faces 9:00
9. left	12:00	cross	right low upward hammer into right back kick. You land in left back stance facing 6:00 and do left knife hand block
10. right	6:00	back	right knife hand block
11. left	6:00	back	left knife hand block
12. right	6:00	horse	right outside forearm block into right side elbow (chest faces 3:00)
(this next move you step to 6:00 and your body faces 9:00)			
13. left	6:00	horse	right overhead sweeping into left palm punch (to base of skull), right punch middle, left punch middle
14. right	3:00	forward	right downward block
15. left	3:00	forward	left punch middle
16. left	9:00	natural	ready position facing 12:00

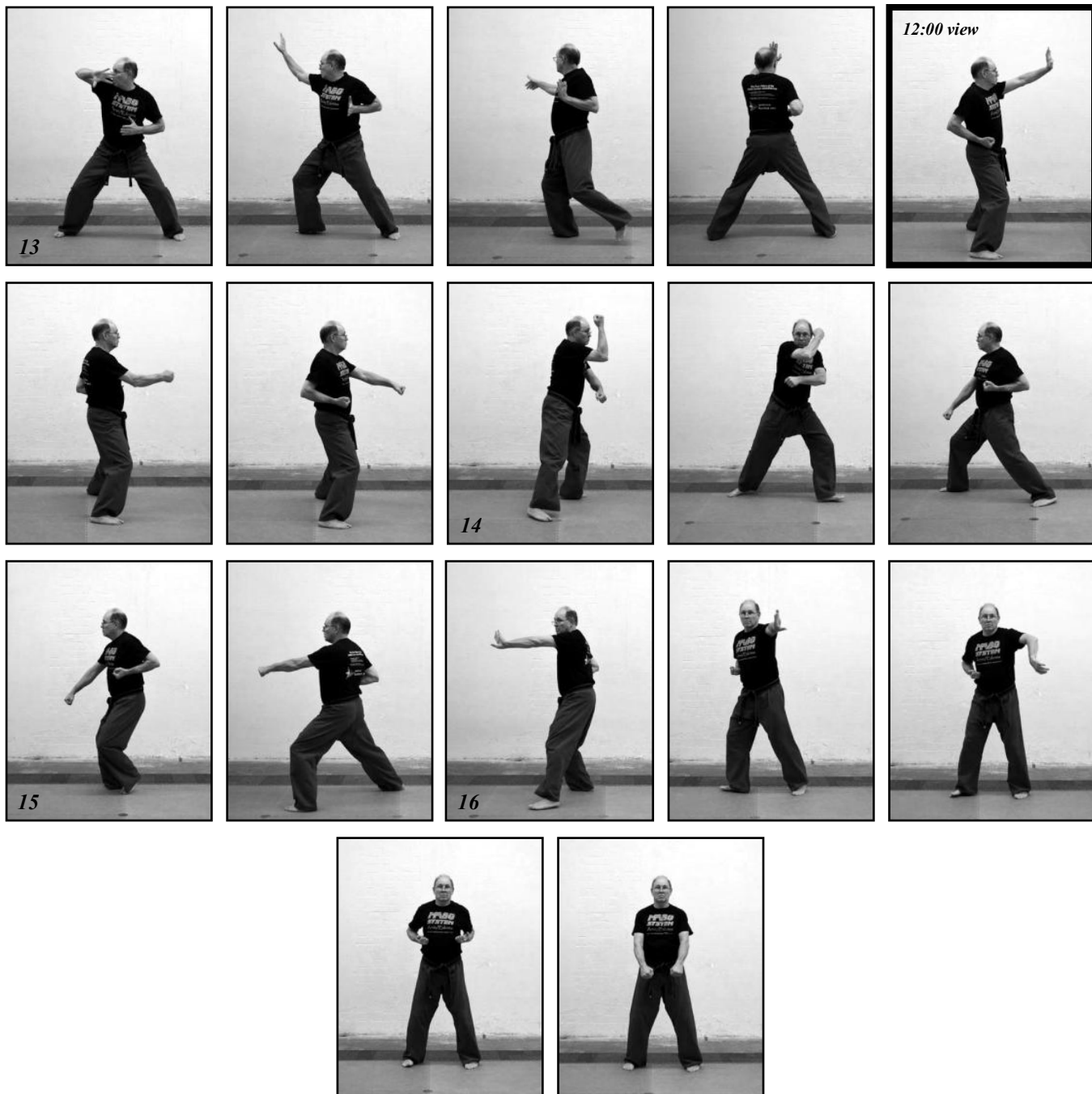
Empty Hand Anyo 2 template.



Empty Hand Anyo 2 continued.



Empty Hand Anyo 2 continued.



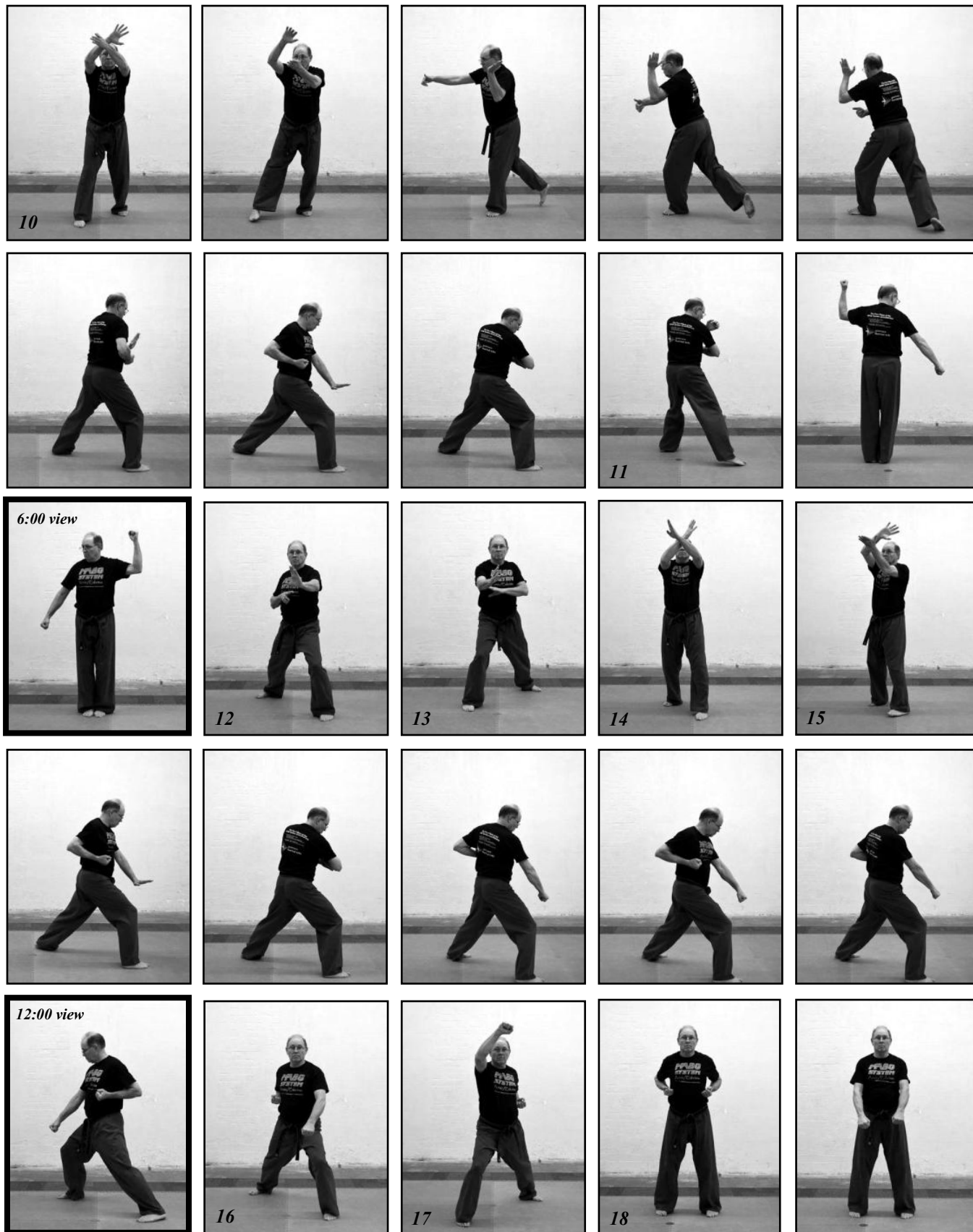
Empty Anyo 3 Template

<u>Step</u>	<u>Direction</u>	<u>Stance</u>	<u>Action</u>
1. left	9:00	back	left circular parry (15 minutes) and right straight punch to the face
2. right	3:00	back	right circular parry (15 minutes) and left straight punch to the face
3. right	12:00	horse	left side sweeping/right neck grab (your body is facing 9:00)
4. left	12:00	horse	take down into left round elbow (your body is facing 3:00)
5. left	6:00	closed	left low guard/right high guard
6. right	6:00	back	left inside forearm block
7. right	12:00	forward	right 1-2-3 palm trapping hands
8. left	12:00	forward	left 1-2-3 palm trapping hands
9. right	12:00	middle	high X block
10. right	9:00	forward	elbow press take down into right round elbow
11. right	3:00	closed	right low guard/left high guard (your body is facing 6:00)
12. left	6:00	forward	left 1-2-3 palm trapping hands
13. right	6:00	forward	right 1-2-3 palm trapping hands
14. left	6:00	middle	high X block
15. right	3:00	forward	elbow press take down into right round elbow, right low hammer, left punch low, right punch low
16. left	12:00	forward	left downward block
17. right	12:00	forward	right rising block
18. right	6:00	natural	ready position facing 12:00

Empty Hand Anyo 3 template.



Empty Hand Anyo 3 continued.



Empty Hand Anyo 4 Template

<u>Step</u>	<u>Direction</u>	<u>Stance</u>	<u>Action</u>
1. right	3:00	forward	right 1-2-3 palm trapping hands into left round elbow
2. right	9:00	closed	right back fist to face, right side kick to knee, set down
3. left	9:00	forward	left 1-2-3 palm trapping hands into right round elbow
4. left	3:00	closed	left back fist to face, left side kick to knee, left front kick to 12:00, set forward into straddle stance, left front kick, 1-2-3 palm trapping hands (final strike is low)
5. right	12:00	straddle	right front kick and land in straddle stance, executing the right 1-2-3 palm trapping hands (final strike is low)
6. left	12:00	straddle	left front kick and land in straddle stance, executing the left 1-2-3 palm trapping hands (final strike is low)
7. right	11:00	cross	right hand grip twists upward
8. left	6:00	forward	umbrella
9. (none)	6:00	forward	right front kick, land in right forward stance, left punch, right punch, umbrella
10. (none)	6:00	forward	left front kick, land in right forward stance, right punch, left punch
11. right	3:00	forward	right overhead sweeping into elbow press, right round elbow, right low hammer, left punch, right punch,
12. left	6:00	forward	left overhead sweeping into elbow press, left round elbow, left low hammer, right punch, left punch,
13. left	12:00	closed	(the following are done with no steps and in this order: a) left reach and c clamp back to left side chamber b) right reach and c clamp back to right side chamber c) left inside block, right punch, left punch d) right inside block, left punch, right punch e) left rising block, right punch, left punch f) right rising block, left punch, right punch g) reach your right hand over your left, pull back to close to natural stance.

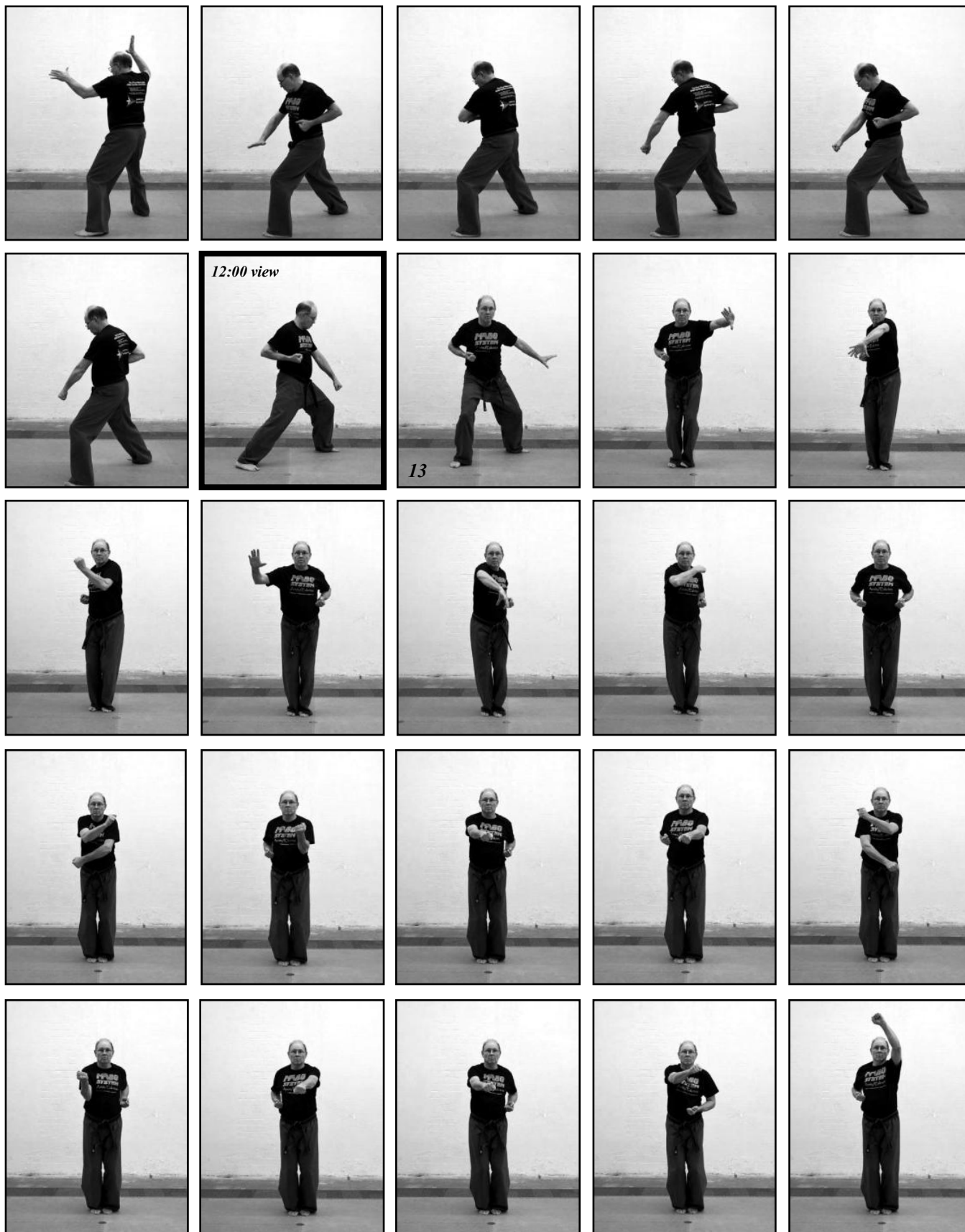
Empty Hand Anyo 4 template.



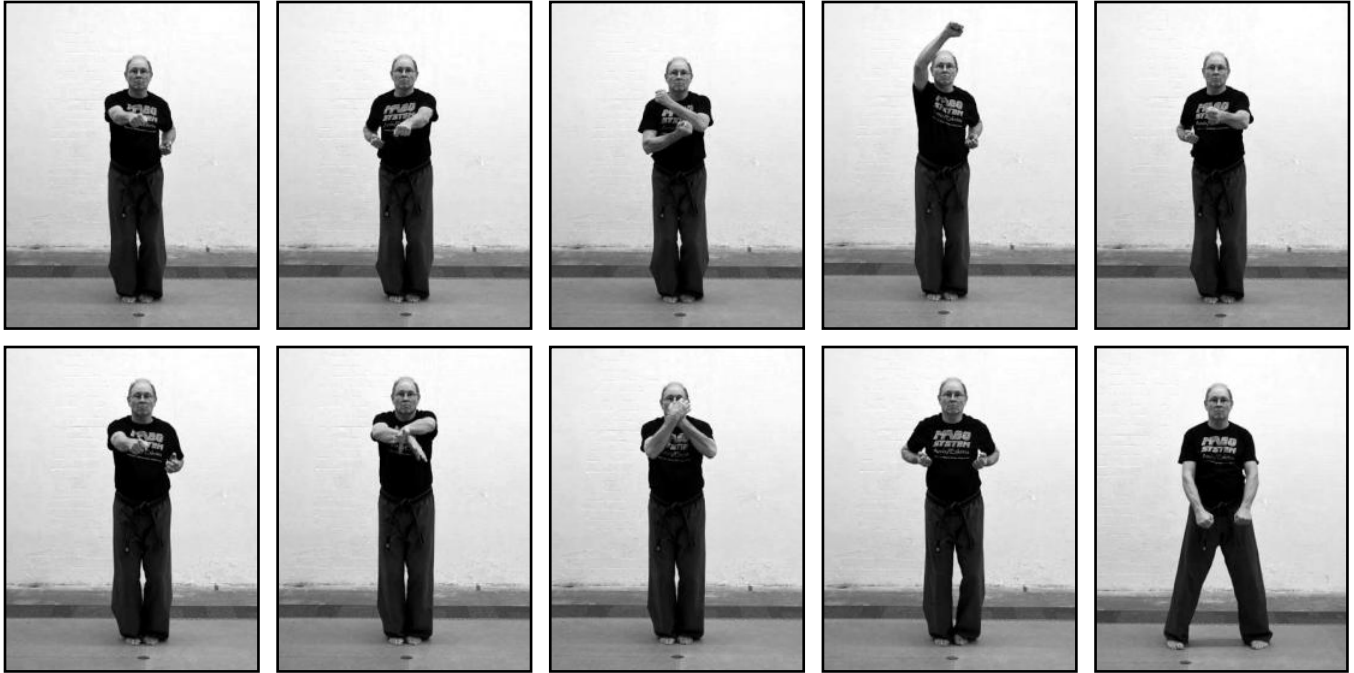
Empty Hand Anyo 4 continued.



Empty Hand Anyo 4 continued.



Empty Hand Anyo 4 continued.



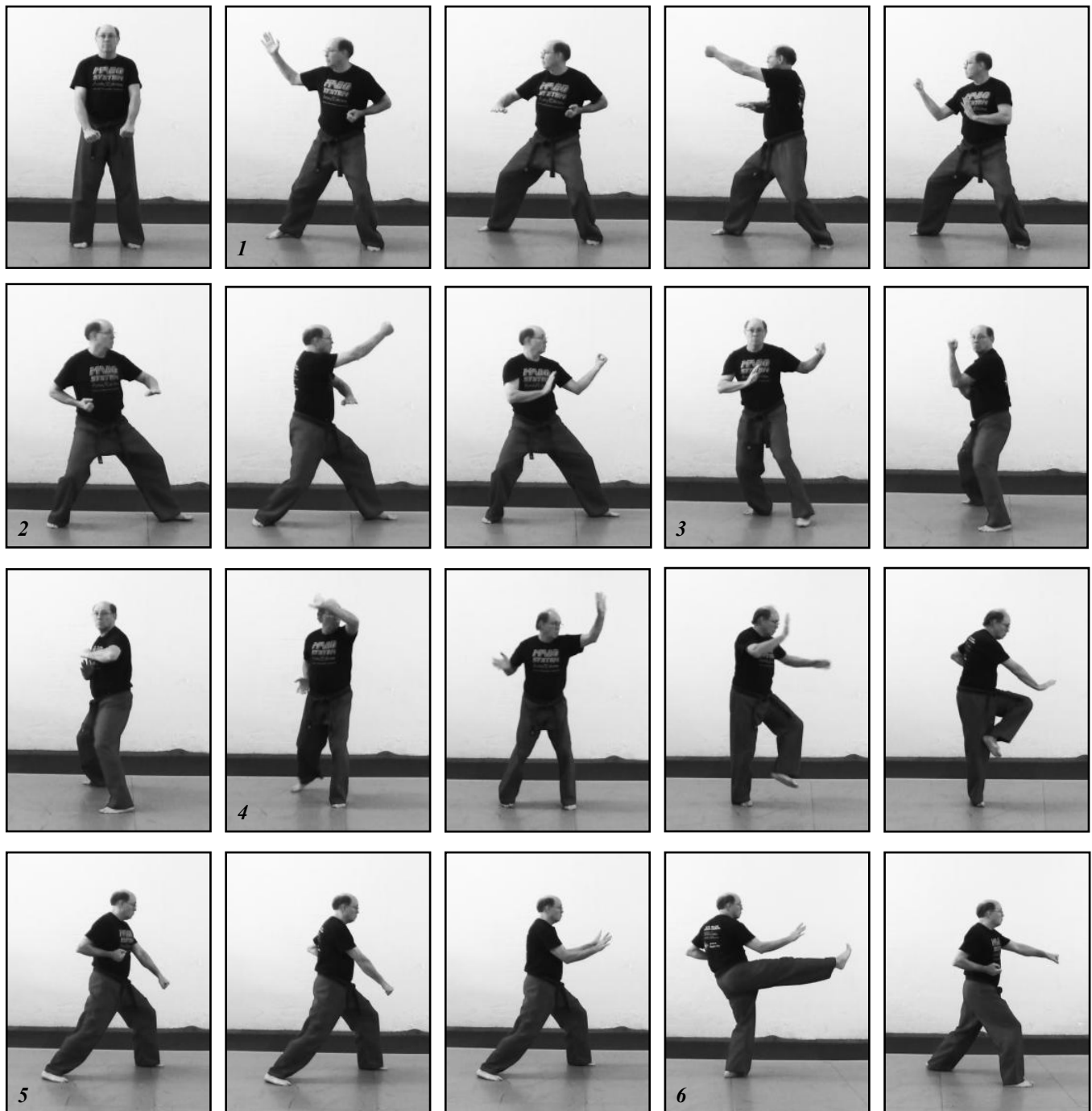
Empty Hand Anyo 5 Template

The count with this Anyo is a bit different than some of the others as there are multiple moves contained in one count. The numbers in the photos will correspond with the beginning move of the sequence.

<u>Step</u>	<u>Direction</u>	<u>Stance</u>	<u>Action</u>
1. right	3:00	back	right circular parry (15 minutes), left punch face, right uppercut
2. left	9:00	back	left circular parry (15 minutes) right punch face, left uppercut
3. left	12:00	horse	left outside forearm block into left side elbow
4. right	12:00		left overhead sweeping into elbow press, left heel hook (crossing in front)
5. left	9:00	forward	left punch, right punch, umbrella defense mid-line height
6. (none)	9:00	forward	right front kick, left punch, right punch
7. right	6:00	middle	high X block
8. left	9:00	forward	drop your left hand down and behind your back and circle your arm up, across and down into a clamp, right rising elbow, right knee
9. right	3:00	forward	right (back chop) side sweeping
10. left	3:00	forward	left punch
11. left	9:00	forward	left downward block
12. right	9:00	forward	right punch
13. right	12:00	forward	right downward block
14. left	12:00	forward	left rising block
15. right	12:00	forward	right rising block
16. left	12:00	forward	left rising block
17. right	9:00	back	right knife hand block
18. left	7:30	back	left knife hand block
19. left	3:00	back	left knife hand block
20. right	4:30	back	right knife hand block
21. right	6:00	forward	right rising block/left low sweep
22. (none)	6:00		forward left front kick, right punch, left punch, left rising block/right low sweep
23. (none)	6:00	forward	right front kick, left punch, right punch, right rising block/left low sweep
24.		forward	right front kick, left punch, right punch, right rising block/left low sweep

<u>Step</u>	<u>Direction</u>	<u>Stance</u>	<u>Action</u>
25. right	3:00	forward	right downward block
26. left	3:00	forward	left straight punch
27. left	9:00	forward	left downward block
28. right	9:00	forward	right straight punch
29. right	12:00	natural	ready position

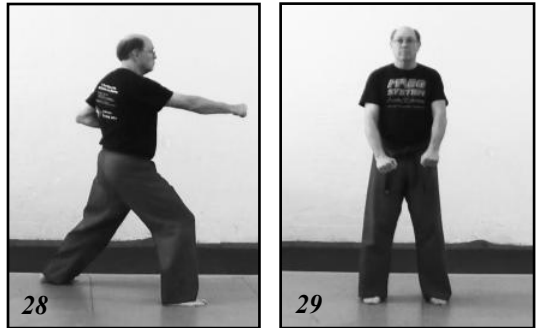
Empty Hand Anyo 5 template.



Empty Hand Anyo 5 continued.



Empty Hand Anyo 5 continued.



Empty Hand Anyo 6 Template

<u>Step</u>	<u>Direction</u>	<u>Stance</u>	<u>Action</u>
1. left	12:00	forward	1-2-3 palm left trapping (abanico style – high low), right punch, left punch
2. left	6:00	middle	right horizontal parry, right low palm strike, right push, left punch, right punch, umbrella
3.	12:00		left front kick, set forward to middle stance
4. right	12:00	cross	left low hammer
5. right	6:00	back	left inside block
6. left	6:00	back	right inside block
7. left	12:00	forward	left punch
8. right	12:00	forward	right punch
9. left	12:00	cross	right low hammer, right back kick, set into left back stance facing 6:00, left knife hand block
<p>10. (footwork) step with your right foot forward to 6:00, pivot on your toes to face 12:00, step back with your left foot to 6:00 to form right forward stance. You end up facing 12:00. (hand work) Your right hand scoops up, circles over your head and cuts across your body to your left hip.</p>			
<p>11. (footwork) step with your left foot forward to 12:00, pivot on your toes to face 3:00, step back with your right foot to 9:00 to form left forward stance. You end up facing 3:00. (hand work) Your left hand scoops up, circles over your head and cuts across your body to your right hip.</p>			
<p>12. (footwork) step with your right foot forward to 3:00, pivot on your toes to face 11:00, step back with your left foot to 4:30 to form right forward stance. You end up facing 10:30. (hand work) Your right hand scoops up, circles over your head and cuts across your body to your left hip.</p>			
<p>13. step with your right back to 4:30 into forward stance. You execute an elbow press/takedown.</p>			
14. right	12:00	natural	ready position

Empty hand Anyo 6 shown in sequence.



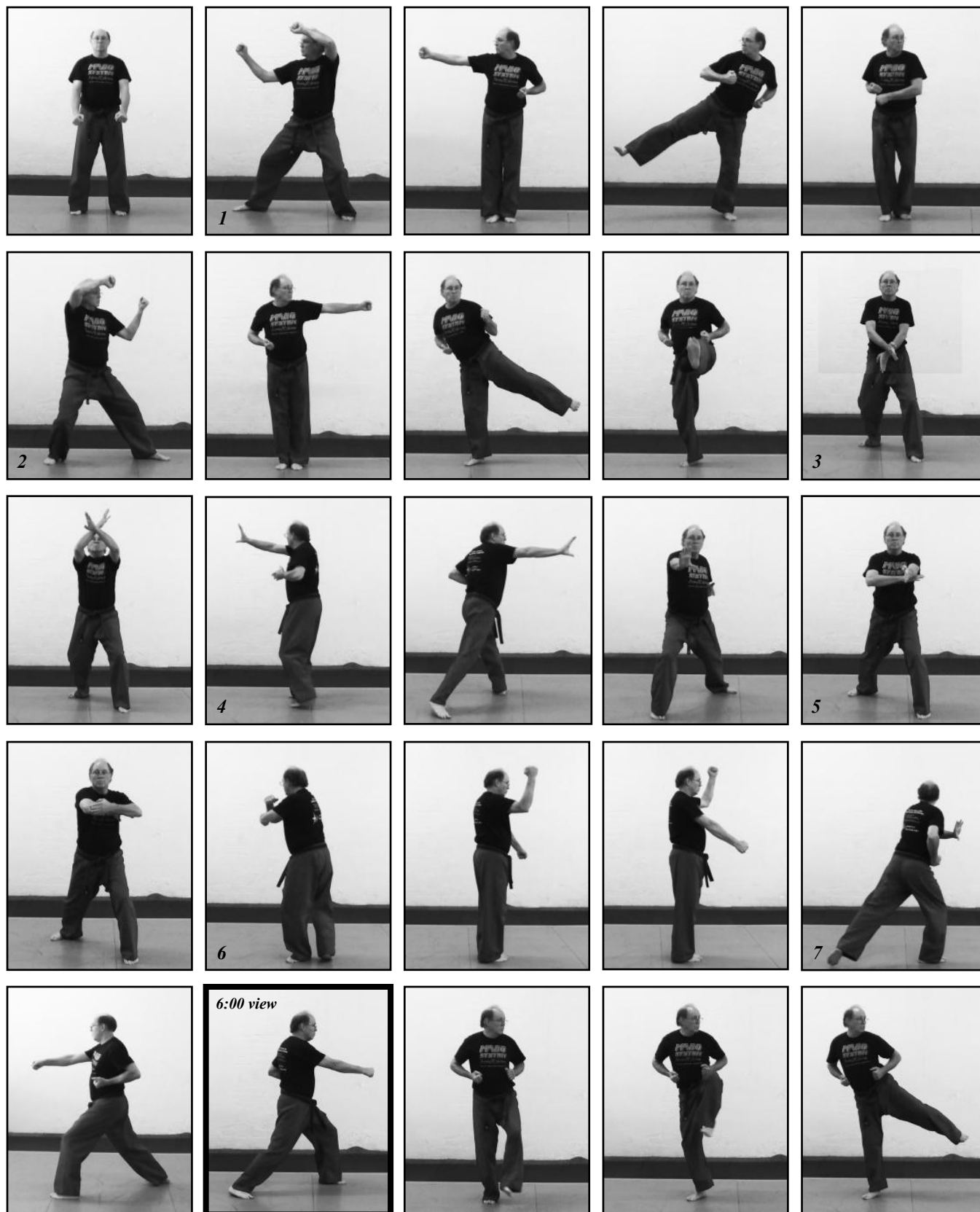
Empty Hand Anyo 6 continued.



Empty Hand Anyo 7 Template

<u>Step</u>	<u>Direction</u>	<u>Stance</u>	<u>Action</u>
1. right	3:00	back	right double block, draw your left foot to your right, right back fist, right side kick, set down to closed stance
2. left	9:00	back	left double block, draw your right foot to your left, left back fist, left side kick, left front kick to 12:00
3. left	12:00	middle	low X block, high X block
4. right	12:00	forward	right side sweeping
5. left	12:00	forward	right circular parry (15 minutes), left spear hand, right elbow strike into left palm
6. right	9:00	closed	right high guard/left low guard, left high guard/right low guard
7. left	3:00	forward	left side sweeping, right punch, left punch, left foot hook, left side kick to 3:00, left front kick to 6:00, set foot down to closed stance, set right foot to middle stance
8. (none)	12:00	middle	low X block, high X block
9. left	12:00	forward	left side sweeping
10. right	12:00	forward	left circular parry (15 minutes), right spear hand, left elbow strike into right palm
11. left	9:00	closed	left hi guard/right low guard, right high guard, left low guard
12. right	3:00	forward	right side sweeping, left punch, right punch, right foot hook, right side kick to 3:00, right front kick to 12:00, set foot down to right middle stance
13.	12:00		right rising block, right uppercut
14. right	6:00	middle	left rising block, left uppercut, grab high with both hands and pull down to right knee smash, close to ready position.

Empty hand Anyo 7 shown in sequence.



Empty Hand Anyo 7 continued.



Empty Hand Anyo 8 Template

<u>Step</u>	<u>Direction</u>	<u>Stance</u>	<u>Action</u>
1. (none)	12:00	forward	right front kick, right downward block, left punch, right punch
2. (none)	12:00	forward	left front kick, left downward block, right punch, left punch
3. (none)	12:00	forward	right foot sweep/right horizontal sweep, right side kick, set into right middle stance, right downward block, left punch, right punch
4. right	6:00	forward	left downward block, left inside block, right punch, left punch
5. left	6:00	forward	right downward block, right inside block, left punch, right punch
6. (none)	12:00	forward	high X block
7. right	6:00	forward	pull down into elbow press
8. right	12:00	forward	right horizontal parry, left knife hand thrust
9. left	12:00	forward	left horizontal parry, right knife hand thrust
10. left	6:00	forward	umbrella defense, left knife hand strike
11. right	6:00	forward	umbrella defense, right knife hand strike
12. left	10:00	cross	left circular parry (30 minutes), right reaches forward (thumb down)
13. right	10:00	cross	left side kick
14. left	2:00	cross	you retract your left side kick and cross over step, at the same time you execute a right circular parry (30 minutes), left reaches forward (thumb down), right side kick
15. right	9:00		retract your right side kick, cross step to 9:00, left step to 9:00, natural stance, close the form

Empty hand Anyo 8 shown in sequence.



Empty Hand Anyo 8 continued.



Apat - the number 4 in Tagalog.

Arnes

Arnis derives from the Spanish word arnes, meaning “armor.” Arnis, or “harness,” no doubt also refers to the battle harness worn by Filipino soldiers under Spanish command. There are a number of sites on the internet which show the different types of armor worn by Filipinos. Arnes apparently became corrupted to ‘Arnis’ as it is used today. “Arnis” is used today as a one of the terms for Filipino stick - fighting arts.



Arnis

Arnis comes from *arnés*, Old Spanish for 'armor' (*harness* is an archaic English term for armor, which comes from the same roots as the Spanish term). It is said to derive from the armor costumes used in Moro-moro stage plays where actors fought mock battles using wooden swords. *Arnes* is also an archaic Spanish term for weapon (from "*Ilustracion de la Destreza Indiana*" by Francisco Santos de la Paz in 1712 - Wikipedia).

Arnisador

An Arnis practitioner.

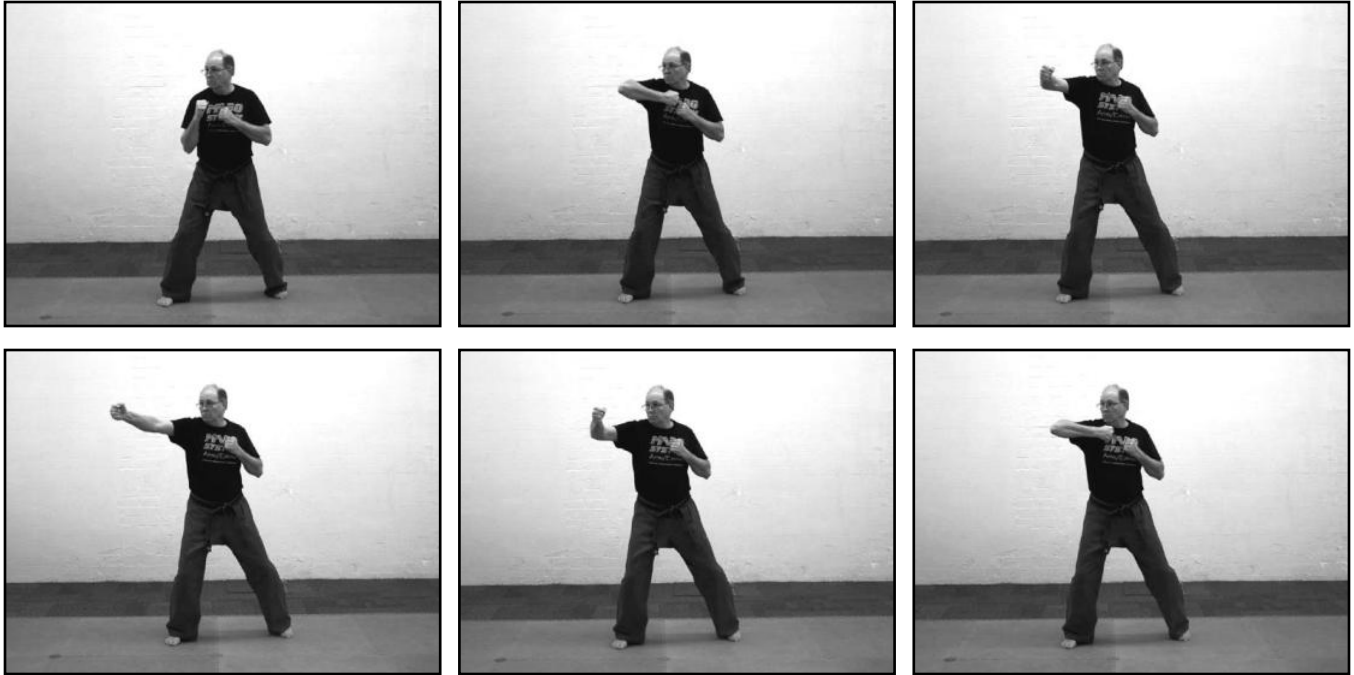


The author teaching stick & dagger at the 2015 DAV summer camp in Germany.

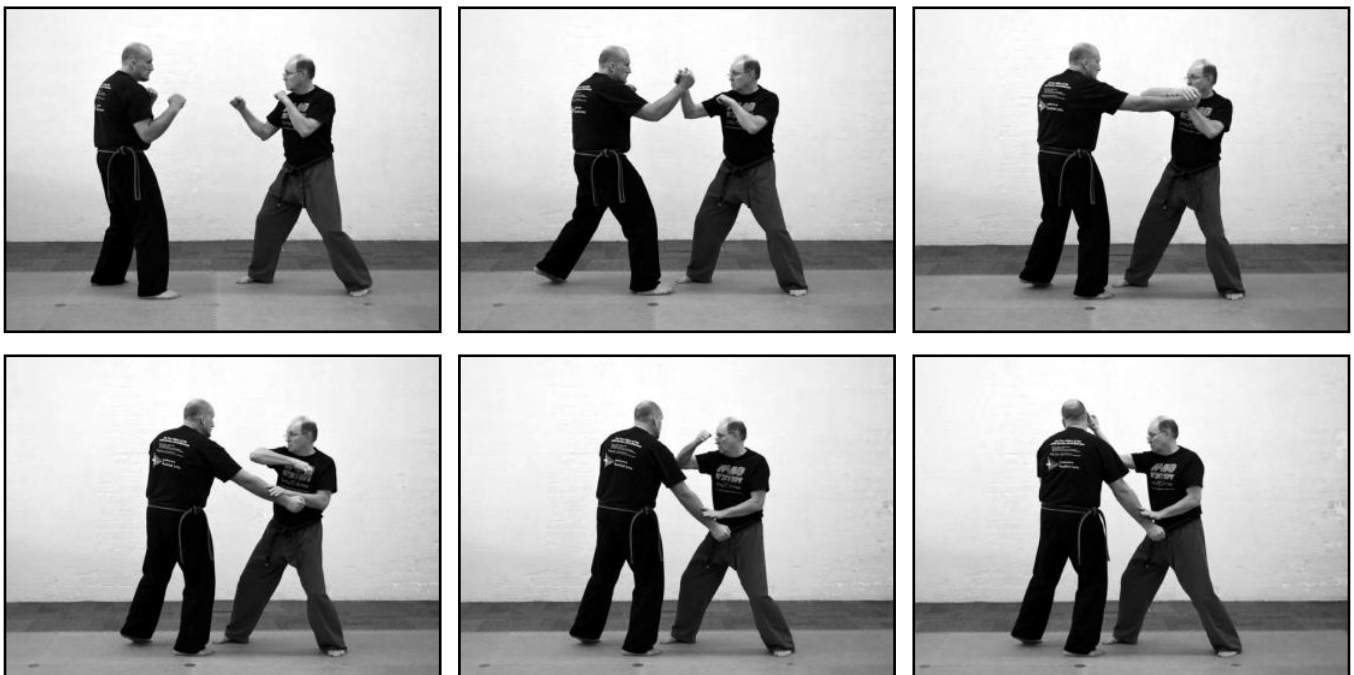
B

Back Fist

This is a speedy strike utilizing the snapping action of the arm to generate the speed for impact. You aim the back of the knuckles at your opponent and snap your strike out and back using your elbow as a hinge (top two rows of photos).

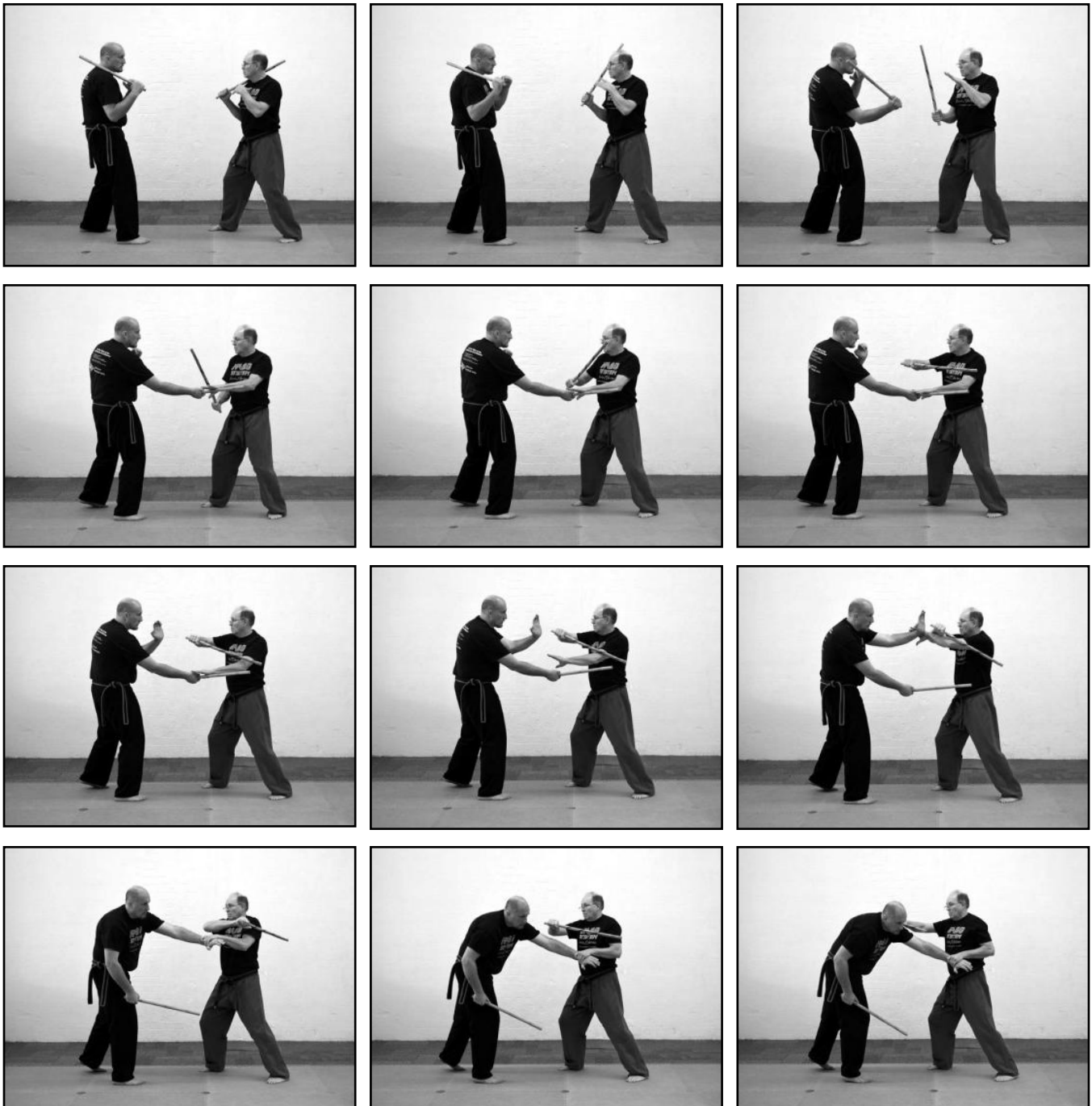


Application: this strike is used in conjunction with the basic trapping hands action of Modern Arnis. I parry my partner's punch and bend my parrying arm as the last action. I grab his wrist with my other hand. I fire the backfist as my counter attack.



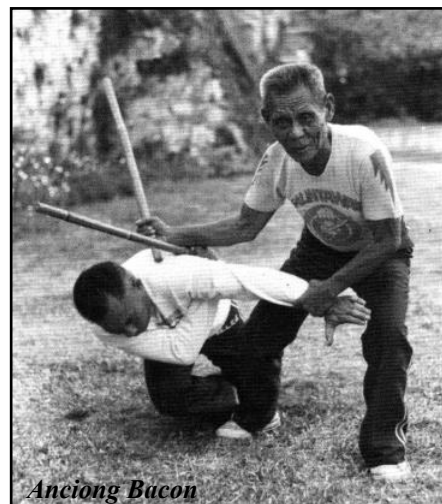
Bait (MA80)

Baiting (also known as Posing ") your opponent is the action of luring your attacker into executing a specific offense or defense by leaving an opening for him. You do this in order to set him up for your own strike, trap, joint lock, or throw of some kind. This tactic is found in many systems of Filipino martial arts, not just Modern Arnis. This example sequence shown below is a favorite of mine. My intent is to strike his head with my cane. My opponent strikes at me first. I block my opponent's strike. I raise my cane hand up and aim the butt of the cane at him. When aiming the butt of my cane in this fashion, I telegraph the intention to strike him in the face with it. I do this close enough to him so as to draw a response. A person's natural response is to protect the face. As I have captured his cane his usual response is to use his empty hand to check my butt strike. As he reaches forward to check, I withdraw my cane hand and capture his arm with my check hand. I follow up with a counter strike of my own. In Balintawak Eskrima this type of set up is referred to as *cuentada* (def. "to calculate", a series of actions to that you can strike a preselected target).



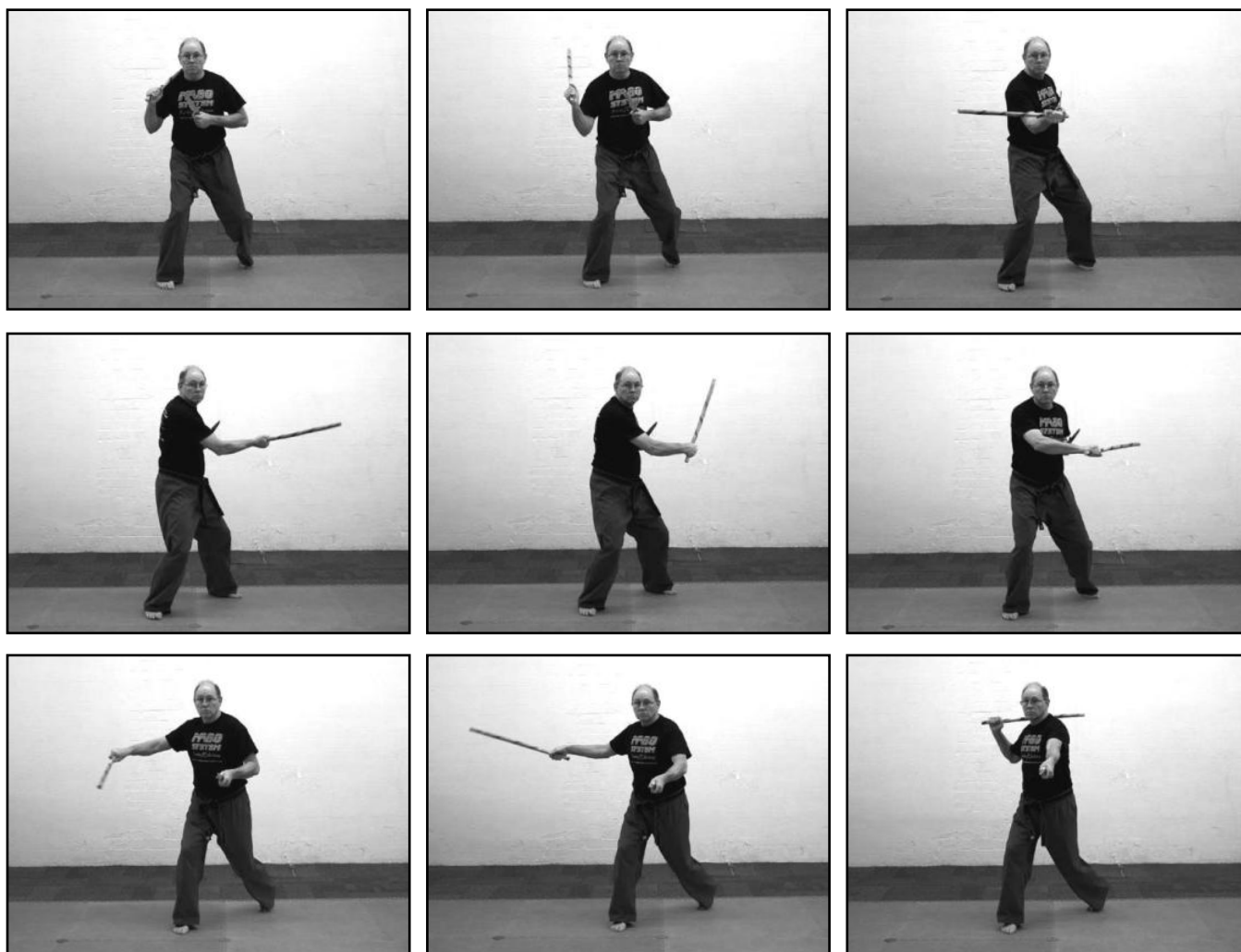
Balintawak Eskrima

Balintawak Eskrima is one of the foundation arts of Modern Arnis. This is a style of eskrima taught to Grand Master Remy Presas by (in order) Arnulfo Moncal, Timoteo Maranga and Grand Master Venancio Anciong Bacon in Cebu, Philippines (see interview in the beginning of this book). There are two main groups of Balintawak Eskrima and they differ in the way it is taught. The “original method” is a one -on-one method of teaching whereby you are taught your basics and then graduate to problem solving scenarios. The “grouping method” was introduced by Atty. Jose Villasin and was constructed for teaching group classes.

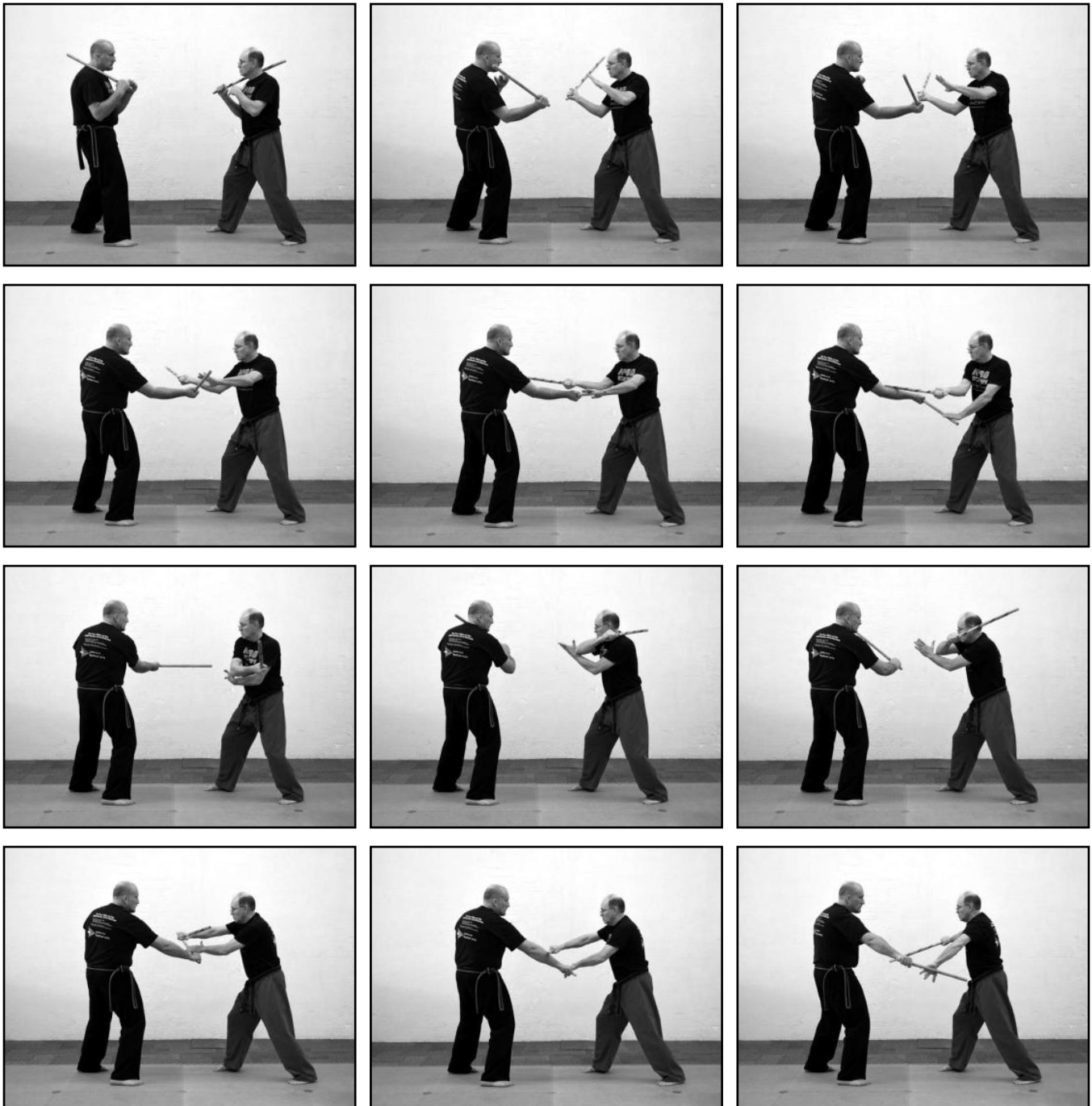


Banda y Banda

Banda y banda means “side by side. ” This is striking (stick) or slashing (bolo or blade) from side to side on a flat (horizontal) plane and is one of the methods taught to Prof. Presas by his grandfather, Leon Presas. This is one of what is considered the “classical styles” of Arnis (cross reference this with the term “classical styles” later in this book). It was originally demonstrated by Prof. Presas in his book *Modern Arnis – Philippine Martial Art “Stick Fighting”* as a stick and dagger or sword and dagger action.



Although the banda y banda style was derived from the blade art, it can be effectively used with an impact weapon as well. Take care to 1) hit with the last 4 inches of the cane so as to impart a shock to your opponent and 2) to ensure that your cane is at least at a 45 degree angle to the target to impact rather than slide across the target. When drilling with a partner it is safer to slide across the target. Use the heavy bag or a tire to train actual hitting.



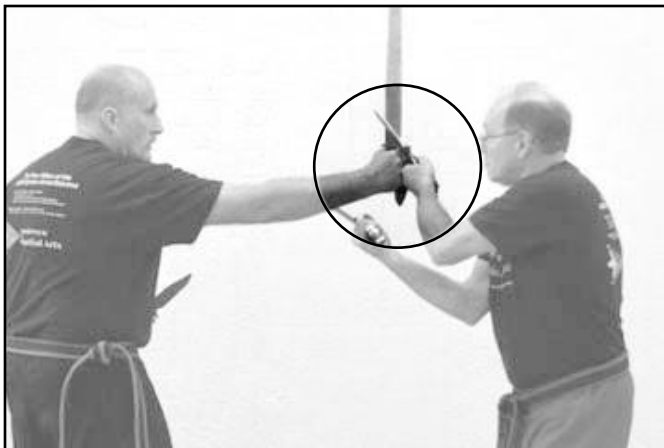
Note the usage of the check hand in the above photos. The check hand descends on my partner's cane so that it hits it at a 90 degree angle and parries it downward. This way I do not receive a full on impact of my partner's cane on my hand.

The application of the banda y banda in its original form is with espada y daga (sword and dagger). Here is where the slashing motion of the longer weapon comes into play. Whereas you want speedy impact with a blunt weapon, the speed of application with a blade is combined with how long the blade remains in contact with its target. The idea is that as long as you draw your weapon across the target, the cut will deepen. Brief contact = shallow cut. Longer contact = deeper cut. In the following examples note that I keep my bolo (short sword) in contact with my partner's arm the entire length of the blade.



The short blade is used as your parrying agent the same as the check hand with the cane. There are two important differences, however. The first is that you parry with the flat of the blade. This is to reduce the chances of ruining the edge of your own knife. The second is in the follow up. Your knife can cause as much damage as your long blade. In my examples I use the dagger as the finishing action.

Demonstrated on the following pages are the highline and midline applications of the banda y banda. These two actions combined form what Prof. Presas taught as the basic flow drill.

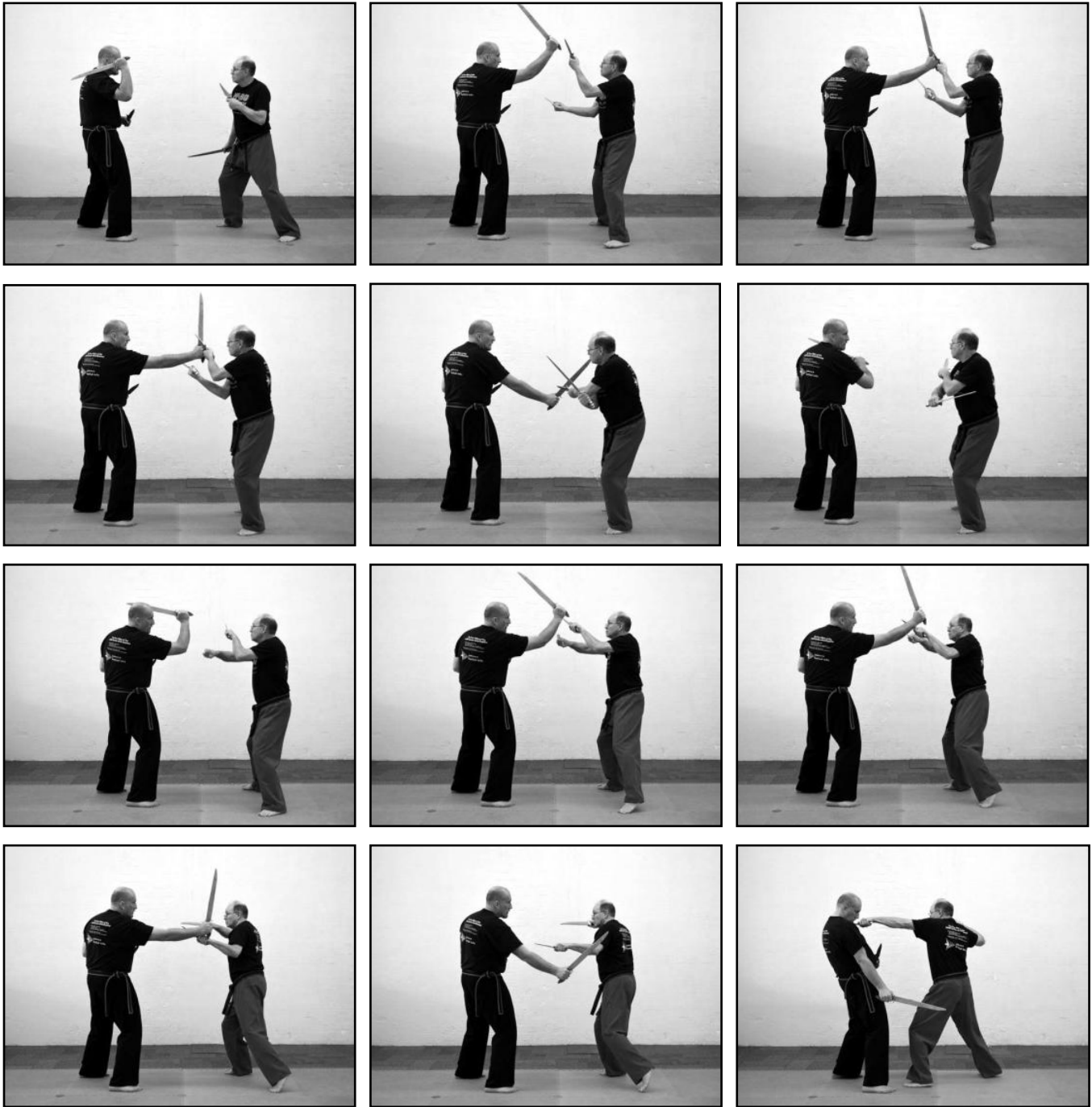


Using my short blade to pass my opponent's bolo (above).

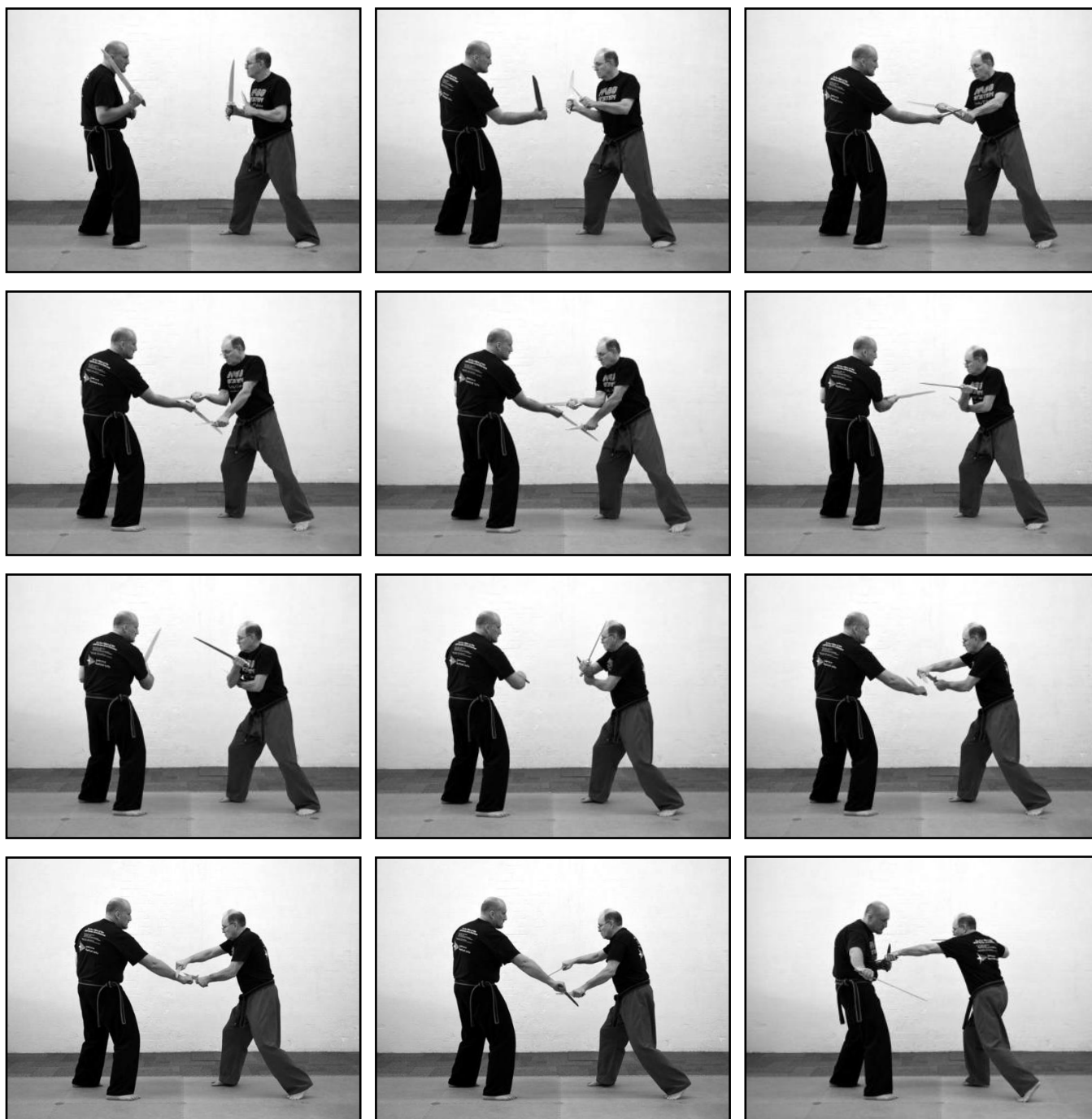


Using my short blade as my follow up attack (above).

The highline application of the banda y bands is easiest done against a number 12 strike. It can also be used against other highline strikes such as numbers 1, 2, 10 and 11 as well. The passing of your opponent's blade to the other side of your body is of paramount importance in this application. Otherwise there is the possibility of your getting cut as you execute your counter cut.



The midline application of the banda y bands is generally practiced against strike numbers 3 and 4. It can also be done very easily against the lowline strikes 8 and 9). Again the passing of your opponent's blade downward to the other side of your body is of paramount importance in this application. Otherwise there is the possibility of your getting cut as you execute your counter cut.



Bangkaw

Bangkaw is a term used for the Filipino staff or spear. It is practiced more widely in the Philippines than in the west. Grand Master Cristino Vasquez and Datu Kelly Worden are well known practitioners of this aspect of Modern Arnis. **Sibat** is another term for the bangkaw.



Baston

The stick or rattan training cane used in Modern Arnis. The length of the baston can vary but it is mainly about 25 to 35 inches long (photo right).



Belt Ranks

Belt rankings vary from one group to another in Modern Arnis. The first recorded mention of how players were ranked was in Remy Presas' book, *Modern Arnis Philippine Martial Art "Stick Fighting"*, known colloquially as the "pink book." In it he says, "The rank of an Arnis player is signified by a belt like in other martial arts. But the color scheme is different. The belt used in Arnis are: white; brown rimmed with blue; and black rimmed with red. Also, it is knotted at the right side of the player instead of in front. After one year of continuous and religious training, a player may be awarded the rank of Lakan (for the male) and Dayang for the female).

BELT

White

Brown (rimmed with blue)

1st

2nd

3rd

Black (rimmed with red)

1st Dan

2nd Dan

3rd Dan

4th Dan

5th Dan

6th Dan

7th Dan

8th Dan

9th Dan

10th Dan

MALE

Likas

Likha

Isa

Dalawa

Tatlo

Lakan

Isa

Dalawa

Tatlo

Apat

Lima

Anim

Pito

Walo

Siyam

Sampu

FEMALE

Likas

Lihka

Isa

Dalawa

Tatlo

Dayang

Isa

Dalawa

Tatlo

Apat

Lima

Anim

Pito

Walo

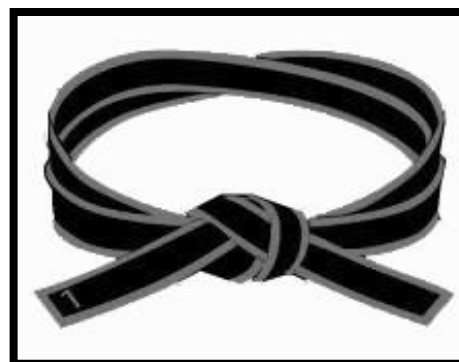
Siyam

Sampu

From the rank of Lakan or Dayang, a player can earn the rank of Lakan -Isa and up to Lakan -Sampu which is the highest rank of an Arnis player. Each rank, from Lakan -Isa (or Dayang -Isa) to Lakan -

Anim (or Dayang-Anim) can be awarded after every two years of continuous study and practice of the art. Lakan -Pito to Lakan -Sampu will be awarded after every 3 years of continuous study of the art.”

Cristino Vasquez (who passed away on June 25, 2015) was the highest ranked Modern Arnis practitioner (9th dan) promoted by the founder, Remy A. Presas. He was later elevated to 10th dan by members of the Worldwide Family of Modern Arnis.



Blast, The (MA80)

This is a term I use to delineate a way of striking that emphasizes utilizing the full bend of the elbow rather than swinging the cane using the shoulder as a pivot point. There are a couple of key characteristics of the blast that differentiate it from the usual strike. The first is that your cane is held at a 90 degree angle from your grip. When you do this you can execute a full cane strike at close range. Many Filipino martial arts use the butt of the cane when at close range. Striking with a blast at close range is an unexpected move and can be the difference between winning or losing a fight. When drilling with a partner you can control your cane and easily come within an inch of your target. Second is that when you strike with the blast you will need to ensure that your arm accommodates the “sweet spot” of the stick (the last 6 inches). As opposed to other ways of striking you do not extend your cane so that it forms somewhat of a straight line with your arm. The blast is used as a finishing blow as opposed to a strike that probes your opponent’s defense or sets him up. I appropriated this term from my Balintawak eskrima teacher, Manong Ted Buot.

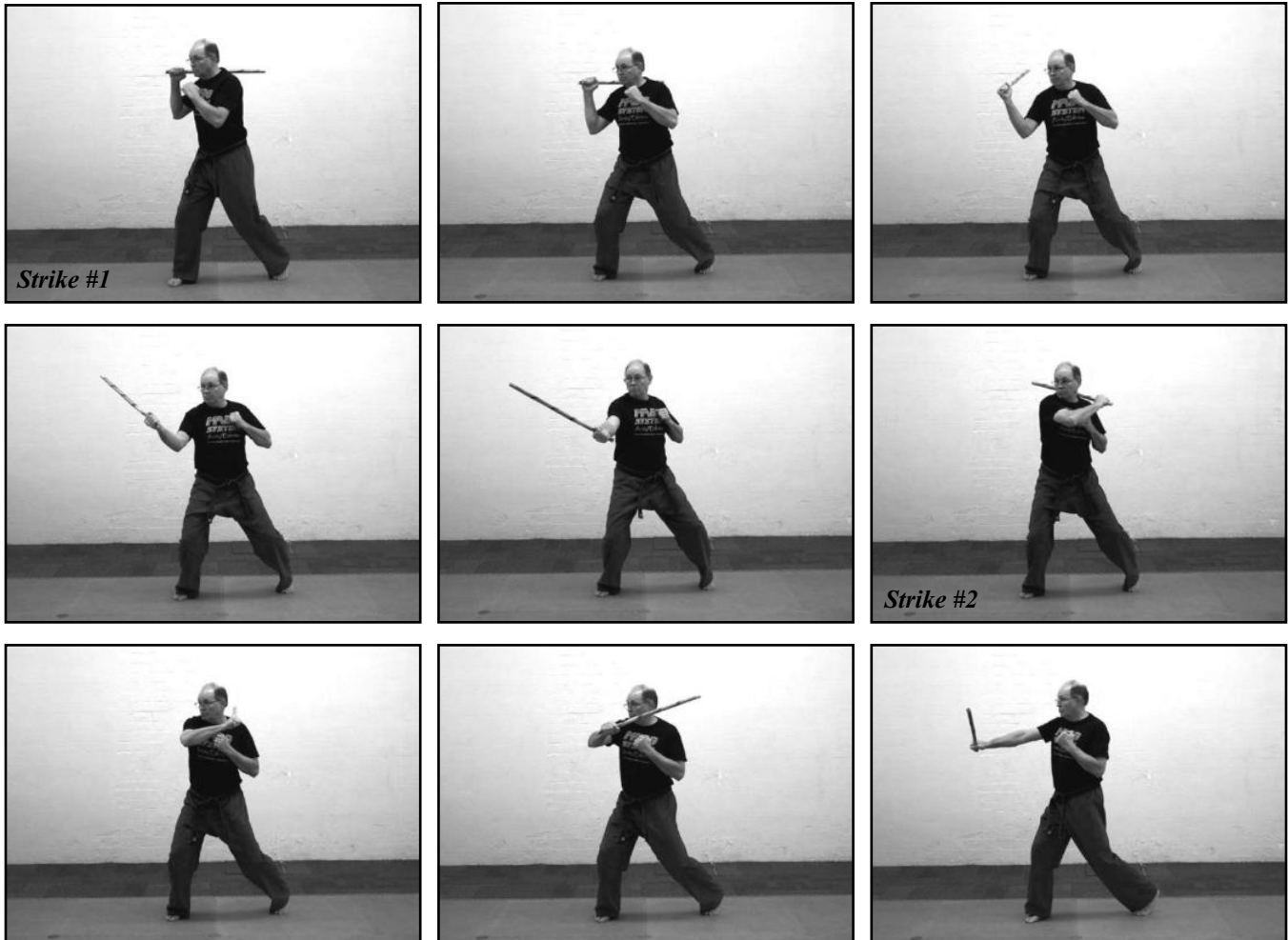


Note the full action of the arm from the point of chambering the strike to its finish. Also note the 90 degree angle of the cane in the grip (last photo). This positioning holds true for all strikes utilizing the blast (strikes 1, 2, 3, 4, 8, & 9), not just strike number 12.



In each of the above photos you see that the Blast allows one to come very close to the target without damaging your partner. In the words of my balintawak eskrima instructor Manong Ted Buot, “It leaves no room for discussion.”

A key factor in applying the blast as a finishing blow is the use of body torque. It is all too easy to rely on the hardness of the weapon to do the damage for you. To make the blast into a one shot finisher you add body torque with it. Bending your knees to drop your weight and snapping your hips into the strike will create a far more powerful blow than just swinging the stick alone. The key here will be leading with the legs rather than with the arm. You can use all kinds of strikes to set up the finishing blow but when you get to the finishing blow, it should have all the power you can muster behind it.

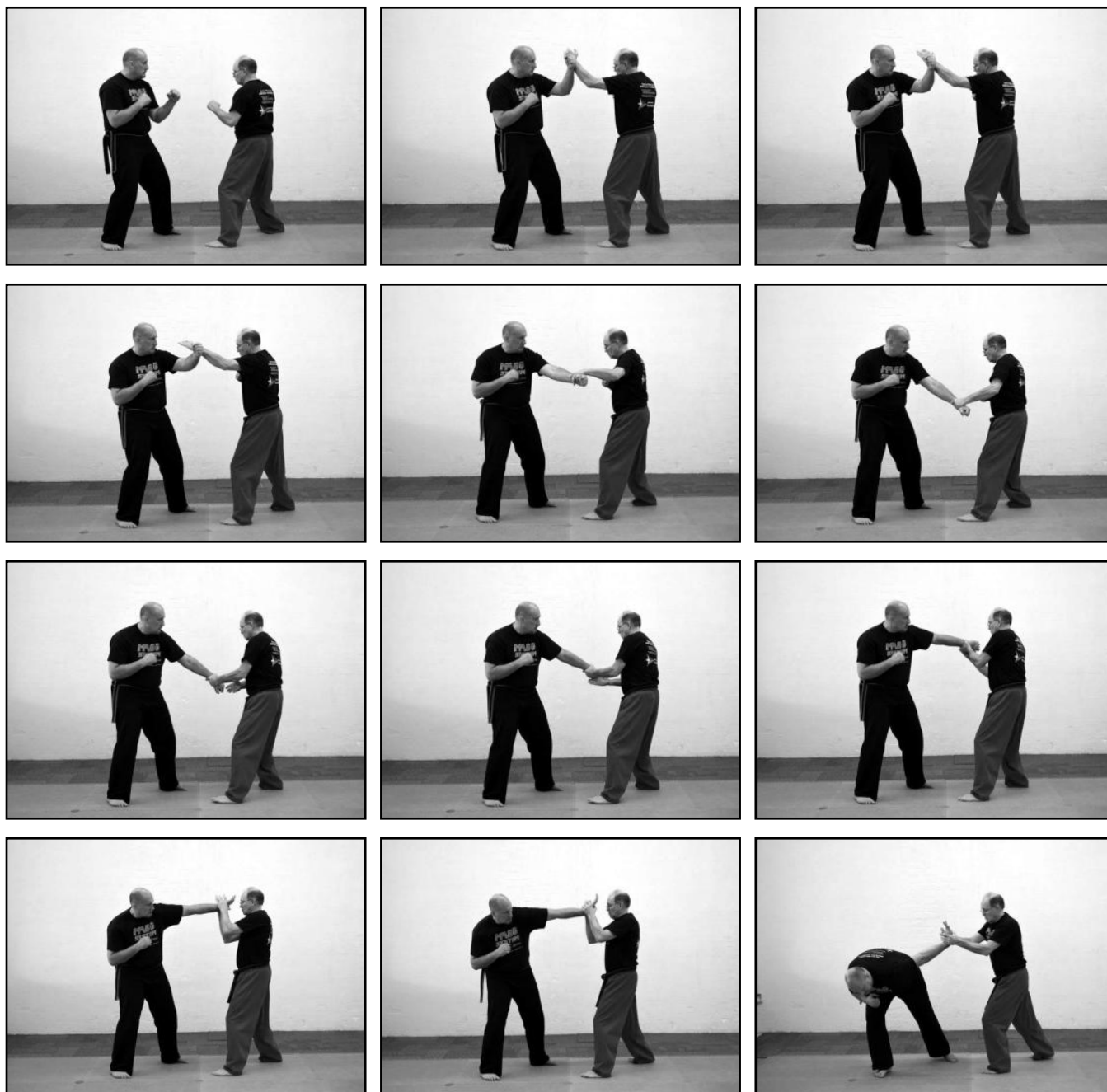


Blind Locking (MA80)

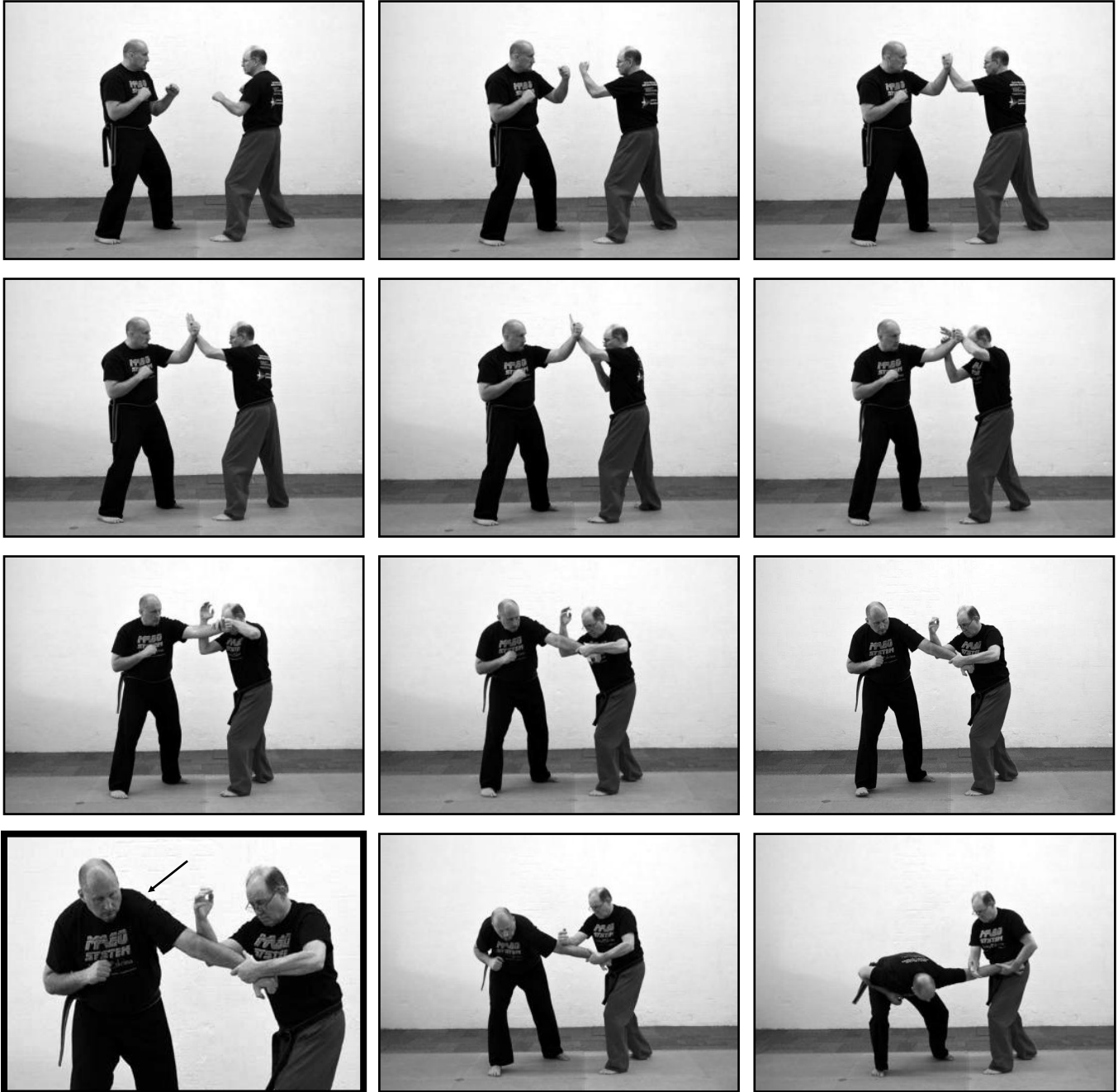
Blind locking is an arm sensitivity drill. The intent of this drill is to tell by feel what joint locking technique you can apply. When you are in close it is hard to tell by sight alone what your opponent is going to attack with. This is where recognition by feel comes into play. When your opponent touches you do you feel the hard edge of his forearm? Is it the fleshy side? Do you feel him gripping you? Do you feel him parrying you? Is he touching you with the palm side or back side of his hand? How do you know?

This type of recognition is developed first by learning and practicing your locking techniques over and over again until you have a fluid facility with them. From that point you begin to concentrate on how your opponent's hand or arm feels while applying the lock. After that you close your eyes and strike at your partner. When he defends, try to apply a joint locking technique that fits with what you feel. Examples of blind locking, the two hand wrist lock, the forearm bar, and the full finger lock will be demonstrated on the following page.

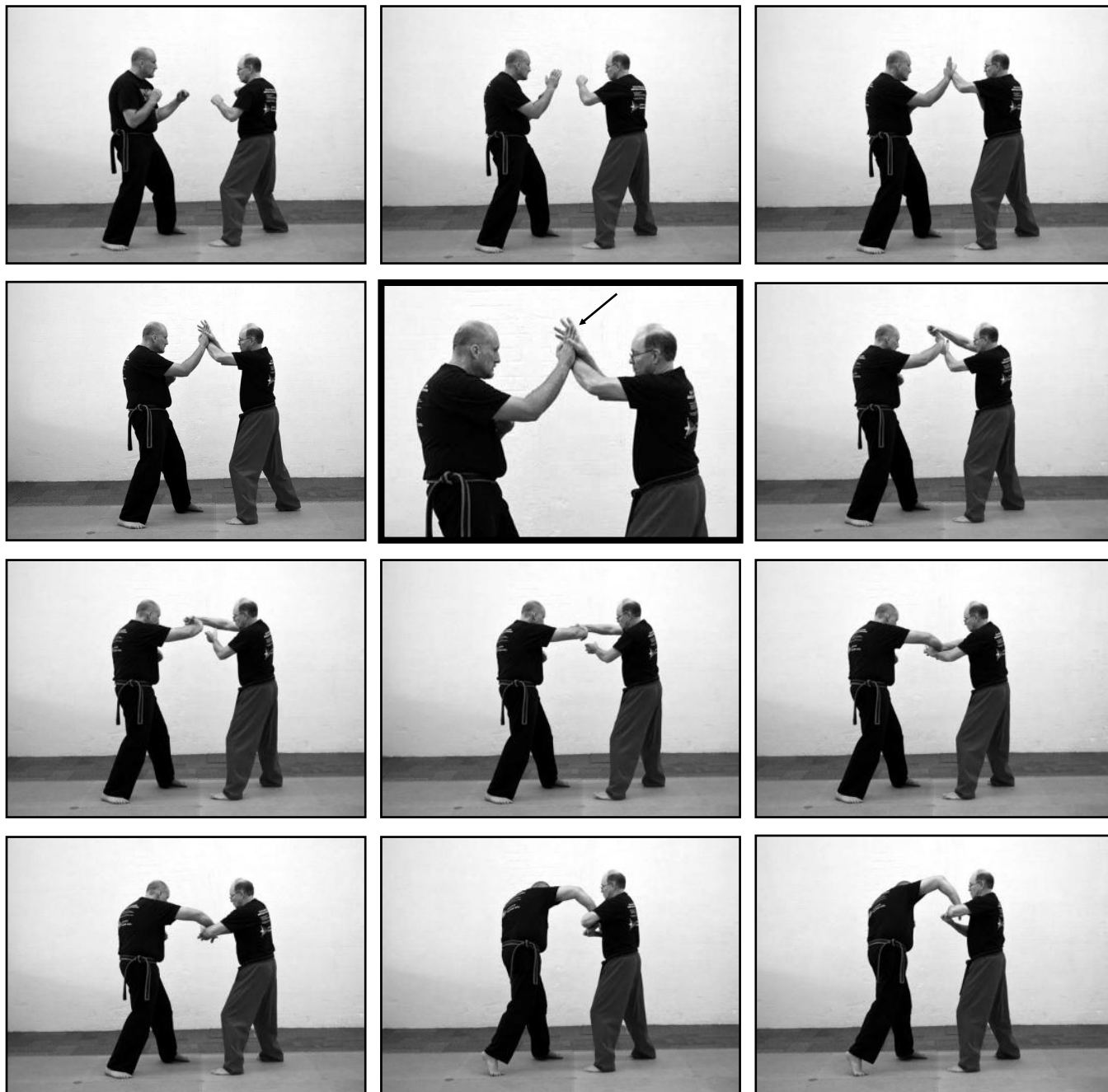
Blind locking - downward wrist lock: I strike at my partner with a back fist strike. He blocks it with his forearm. I feel my arm strike a bony surface. I open my striking hand and pull his arm across his body and downward to meet up with my other hand. I grab his hand with my thumb bracing the back of his hand. I raise his hand up to his head level while grabbing it the same fashion with my other hand. I use both hands to bend his wrist toward his head for the lock.



Blind locking - forearm bar. I strike at my partner with a back fist strike. He blocks it with his forearm. Feeling a solid mass I open up my fist and roll my hand over onto his arm. I pull his arm down while bringing up my other arm. I brace the bony part of my forearm against the insertion above his elbow (this is a nerve point). The next point is very important. I pull backward on his wrist against my forearm to activate the nerve point. His shoulder will roll forward to alleviate the immediate pain in his elbow (large photo). That 's when I drive forward with my forearm to maneuver his body downward. I pull toward me with my grip hand as I do so to aim his face to the floor.



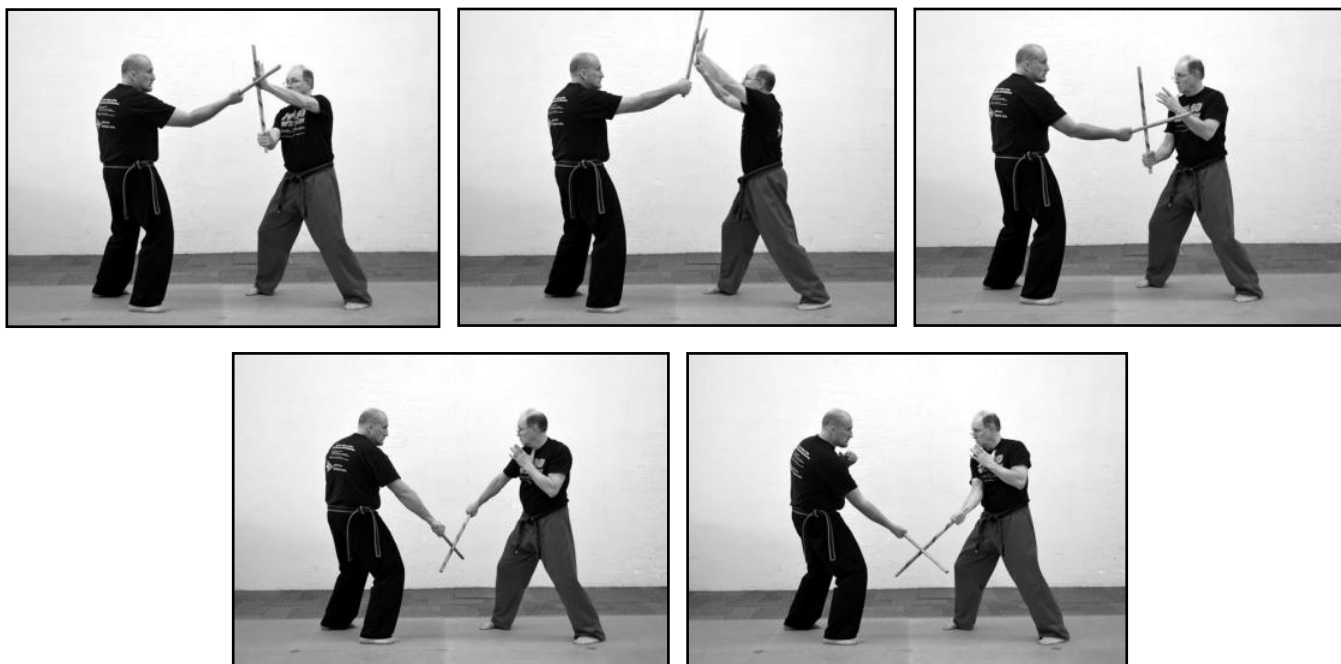
Blind locking - full finger lock. I strike at my partner with a back fist He checks it with his palm. Feeling a small fleshy check I know it is his hand and not his forearm. I reach with my other hand up over the top of the contact point and grip his fingers. I close my hand around his fingers forming as much of a fist as possible. I roll his fingers towards his head. This causes a painful reaction in him. I then circle his hand in an uppercut fashion so as to put him on his toes or to redirect his body so that he cannot counter me. I use my other hand to brace my gripping arm.



Block, Blocking

This is a generic term for using the cane as your defense to protect yourself from your opponent's attack. Technically speaking, the block is used to stop an attack that is coming at you. Parries are used to redirect the cane's force away from your body.

When you block your cane comes in contact with your opponent's. Blocks are generally categorized by two actions: 1. a block, as opposed to a parry, is generally a force against force type of action where you meet the power of the incoming strike head on or 2. as a stationary or mobile shield which you place in front of your opponent's target. Blocks can be done one handed or two-handed brace. The most common blocks used in Modern Arnis are the force-to-force block (against strikes 1, 2, 3, 4, 8, & 9), the brace block, the drop shot, and the rising block. (Note: how to execute each of these will be covered in its appropriate alphabetical section - DA).



Block-Check-Counter

This is the signature cane and empty hand move of Modern Arnis. The technique of block-check-counter is 1. blocking an attack with your cane (or empty hand), 2. checking (touching with your empty hand) this attack with your other hand, 3. and then counter-striking with your initial blocking agent (cane or hand). This is the manner in which you perform the abecedario. When done empty handed (without a weapon) it is generally referred to as "trapping hands."



Block

Check

Counter

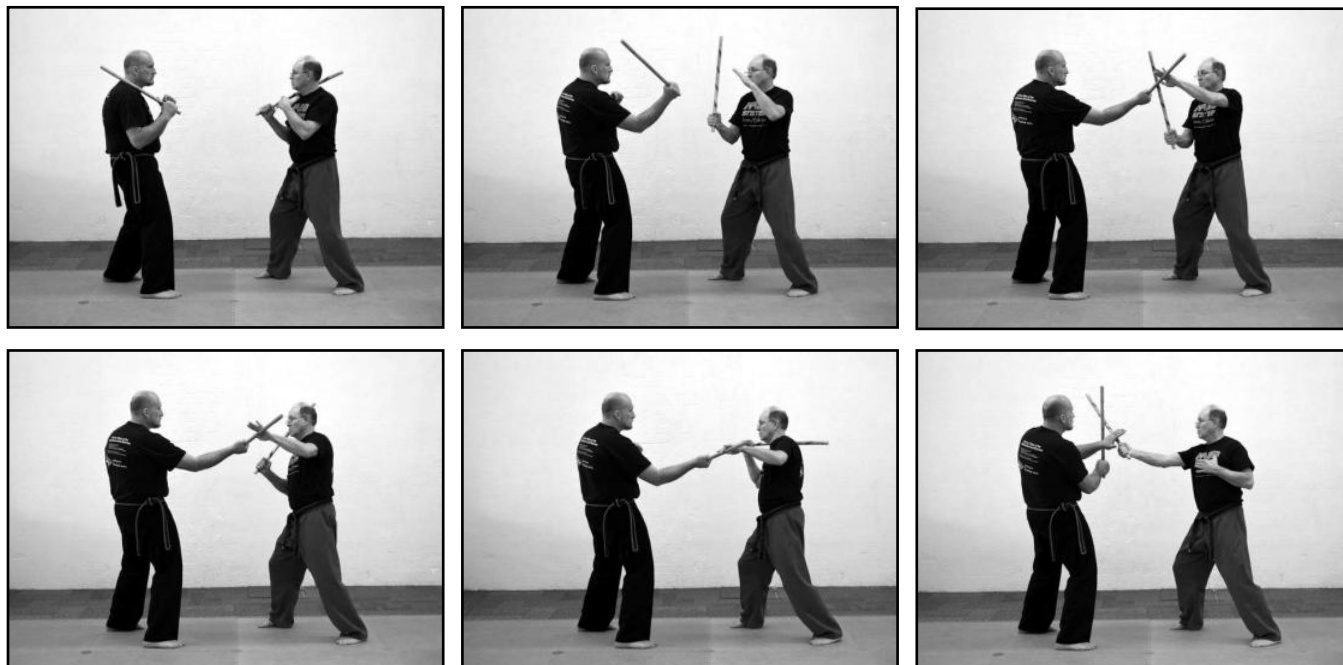
Block-Check-Counter-Counter (MA80)

This is an extension of the basic Modern Arnis action of block-check-counter and is derived from my experience with one of the base systems of Modern Arnis, balintawak eskrima. It is drill for beginners to teach the student to counter your partner's counter. As opposed to the Basic Flow drill where you are cutting your partner's arm, this action is done cane on cane. There are three forms to this exercise:

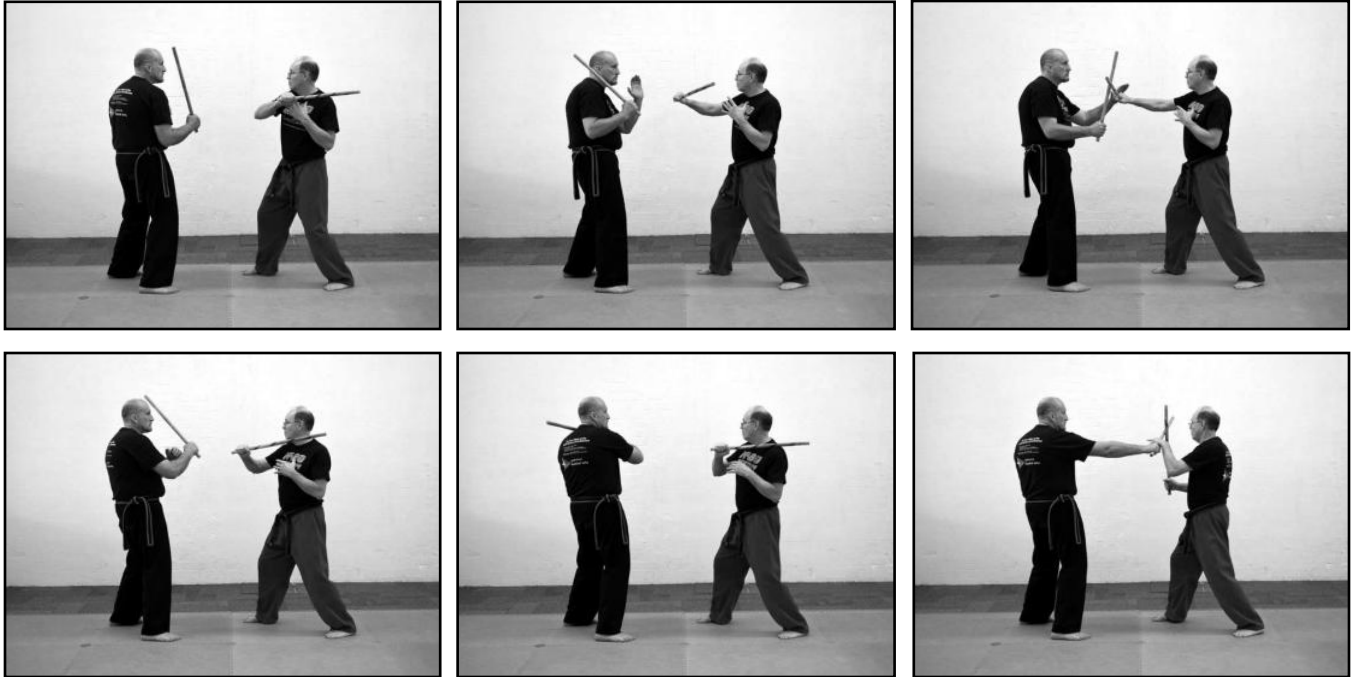
1. Fixed style is where your partner strikes at you with strikes 1-14 in order and you counter with the same strike. The advantage to training in this manner early in one's development lies in the fact in order to counter with the same strike as your partner, you need to *recoil* your cane rather than cut through as in the abecedario. Example: with the abecedario you execute a cut-through defense against your partner's number 1 strike. This sets you up to immediately counter with your own number 2 strike. In Block-Check-Counter-Counter you will bounce (recoil) your block off of your opponent's number 1 strike back to your shoulder so that you can fire off your own number 1 strike. The advantage to this training is that you will become used to seeing a counter strike come at you from *any* direction and so will be able to respond accordingly.
2. Semi-fixed style is where your partner strikes at you with strikes 1-14 in order and you counter with any strike you like. The discipline in this is for the attacker to keep in strict numerical order. In this fashion of the drill you begin to learn to counter strikes from either cut-through defenses or recoil defenses.
3. Free-form is where all strikes and counters are done in random order. This is the final product of the three basic drills.

A key point to this drill is that it develops what is called coordinated action between your cane and your check hand. Rather than do the block and check in a one-two sequence, the student is trained to execute the block and check at the same time. This will cut down time between the block and the counter strike.

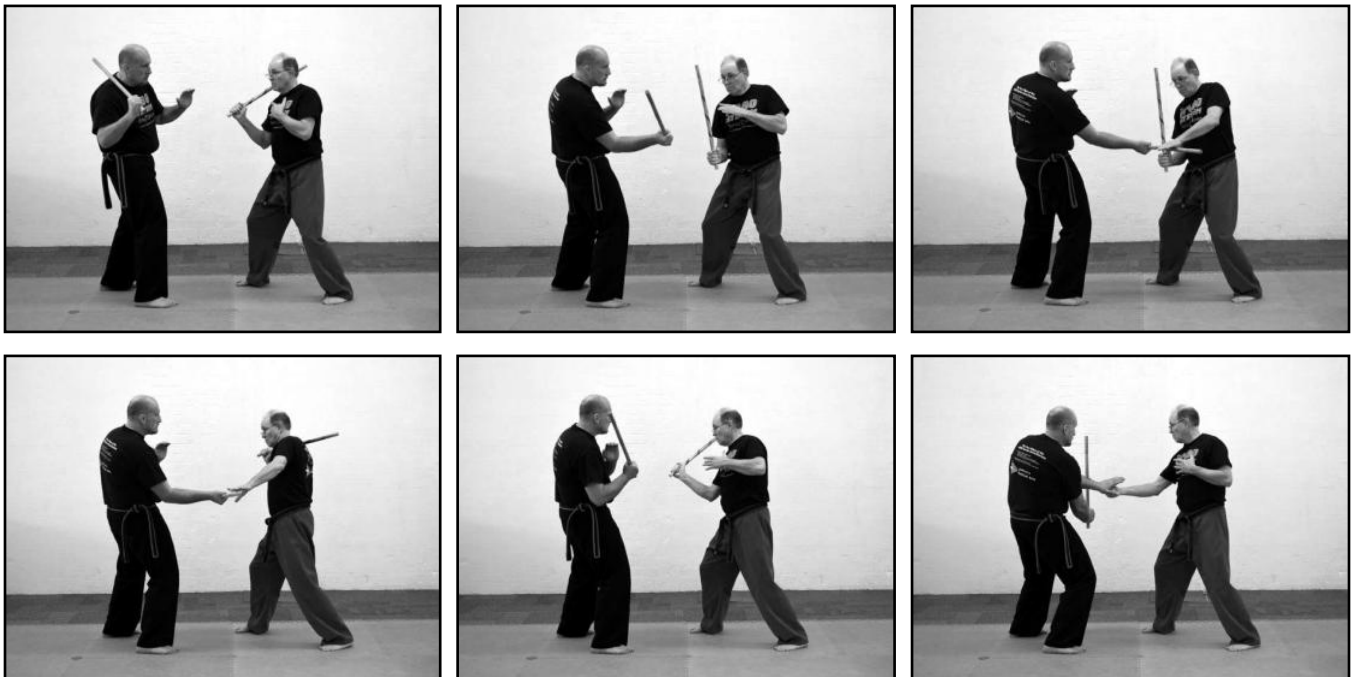
Block-Check-Counter-Counter 1-1 (strike number 1 countered by strike number 1). My partner strikes at me with a number 1 strike. I block it and recoil to chamber for my own number 1 strike. I return fire with my own number 1 strike and he blocks it.



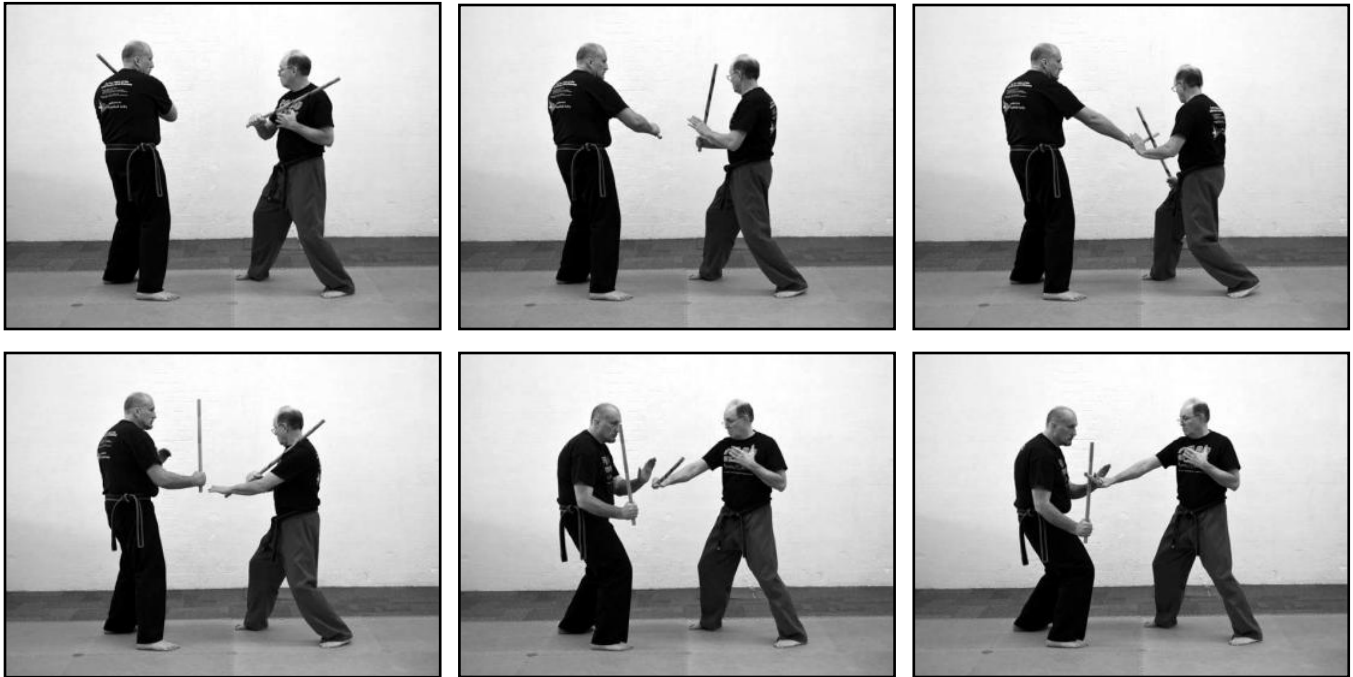
Block-Check-Counter-Counter 2-2 (strike number 2 countered by strike number 2). I strike at my partner with a number 2 strike. He blocks and recoils this cane to chamber for his own number 2 strike. He returns his own number 2 strike and I block it.



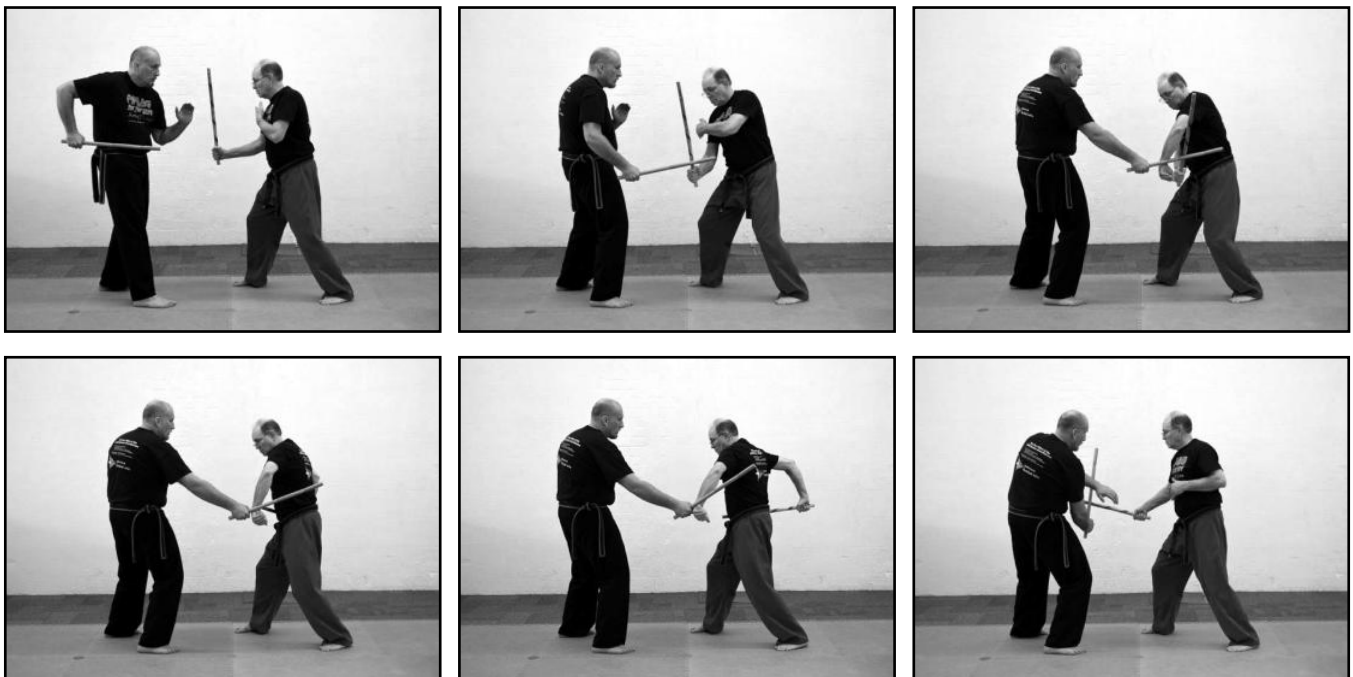
Block-Check-Counter-Counter 3-3 (strike number 3 countered by strike number 3). My partner strikes at me with a number 3 strike. I block it and recoil my cane to chamber for my own number 3 strike. I return fire with my own number 3 strike and he blocks it.



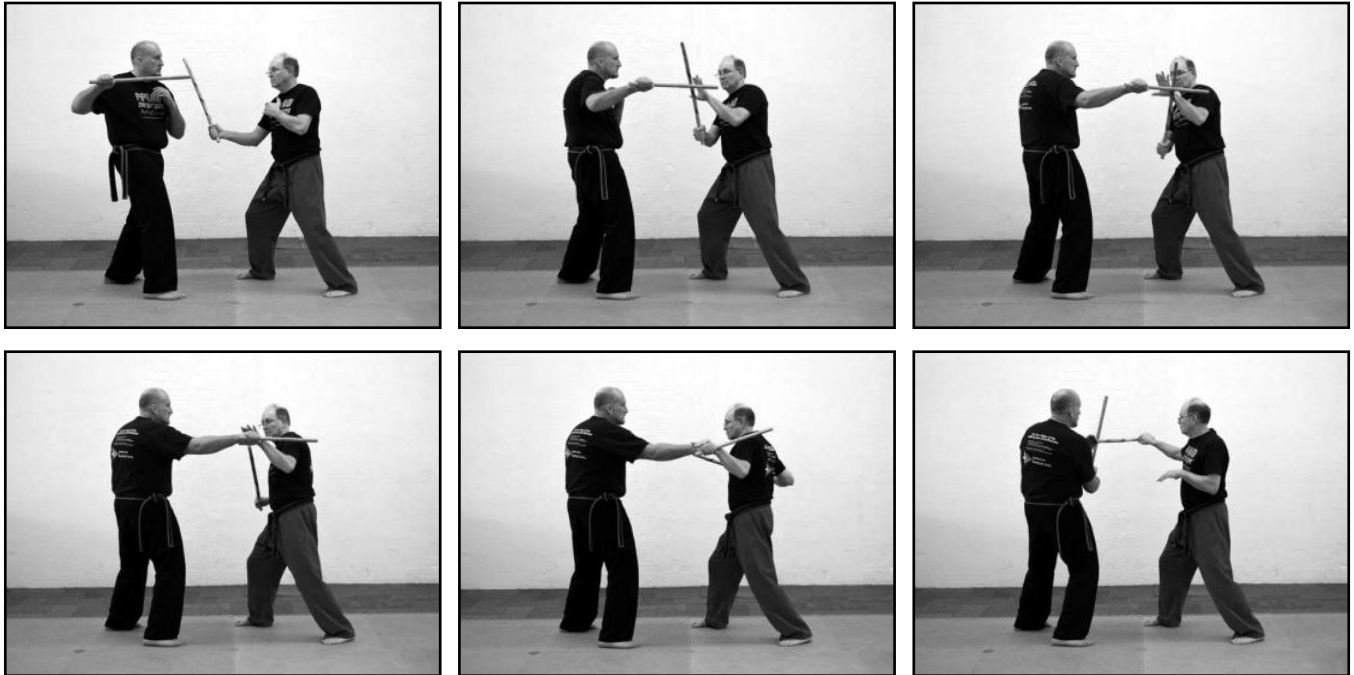
Block-Check-Counter-Counter 4-4 (strike number 4 countered by strike number 4). My partner strikes at me with a number 4 strike. I block it and recoil my cane to chamber for my own number 4 strike. I return fire with my own number 4 strike and he blocks it.



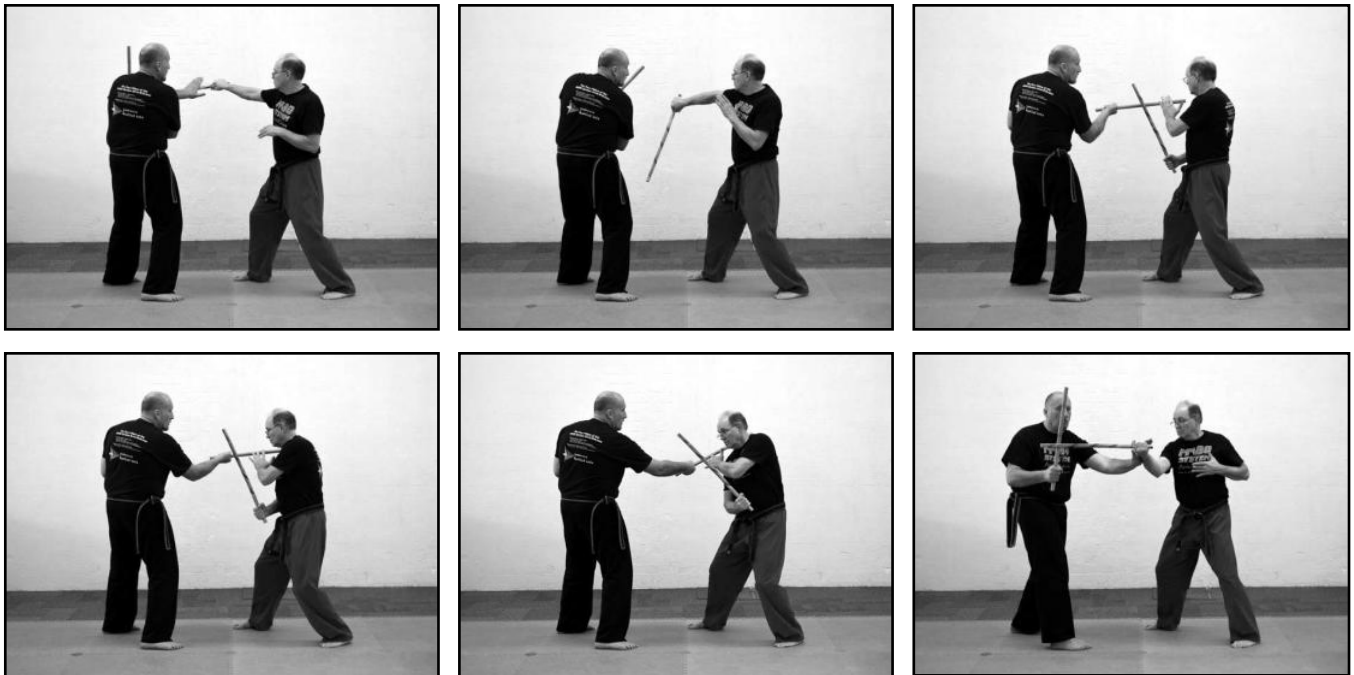
Block-Check-Counter-Counter 5-5 (strike number 5 countered by strike number 5). My partner thrusts at me with a number 5 strike. I parry it and use my check hand to clear his cane. I retract my own cane to my side and return fire with my own number 5 thrust. He parries my cane and clears it with his check hand.



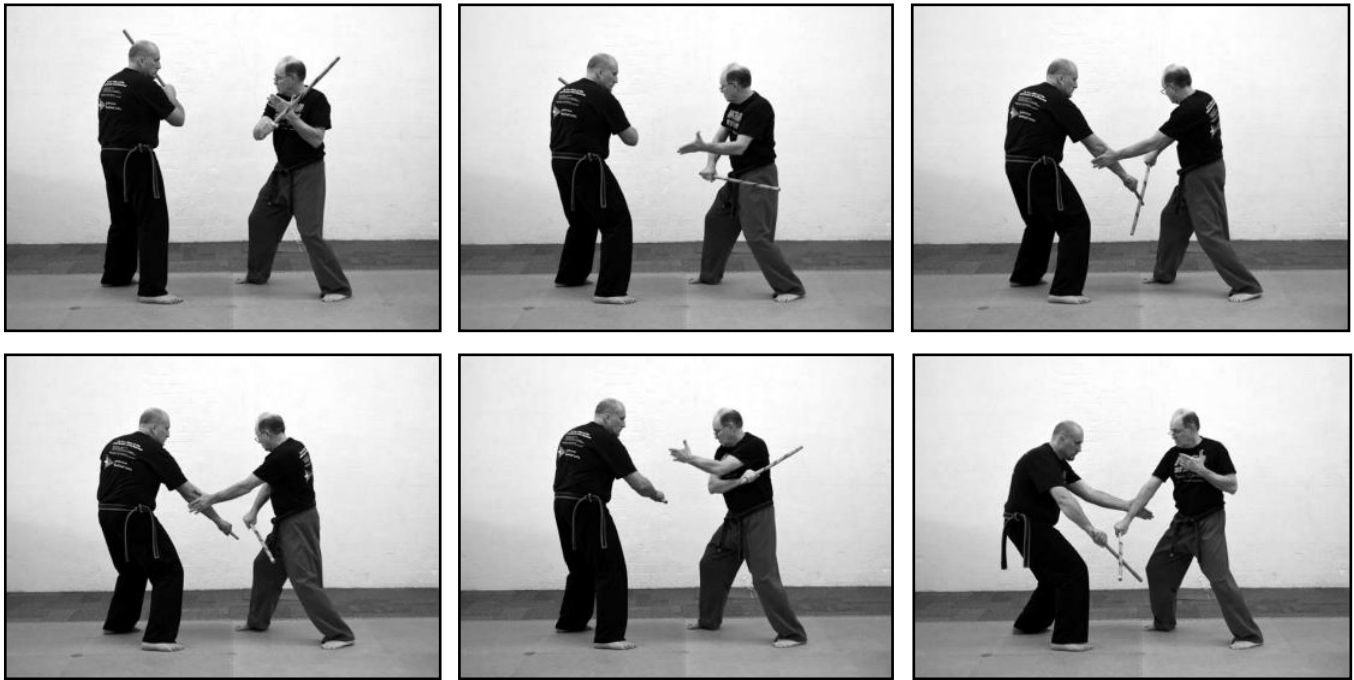
Block-Check-Counter-Counter 6-6 (strike number 6 countered by strike number 6). My partner thrusts at me with a number 6 strike. I parry and check and then retract my cane to chamber for my own number 6 thrust. I return fire with my own number 6 thrust and he parries it.



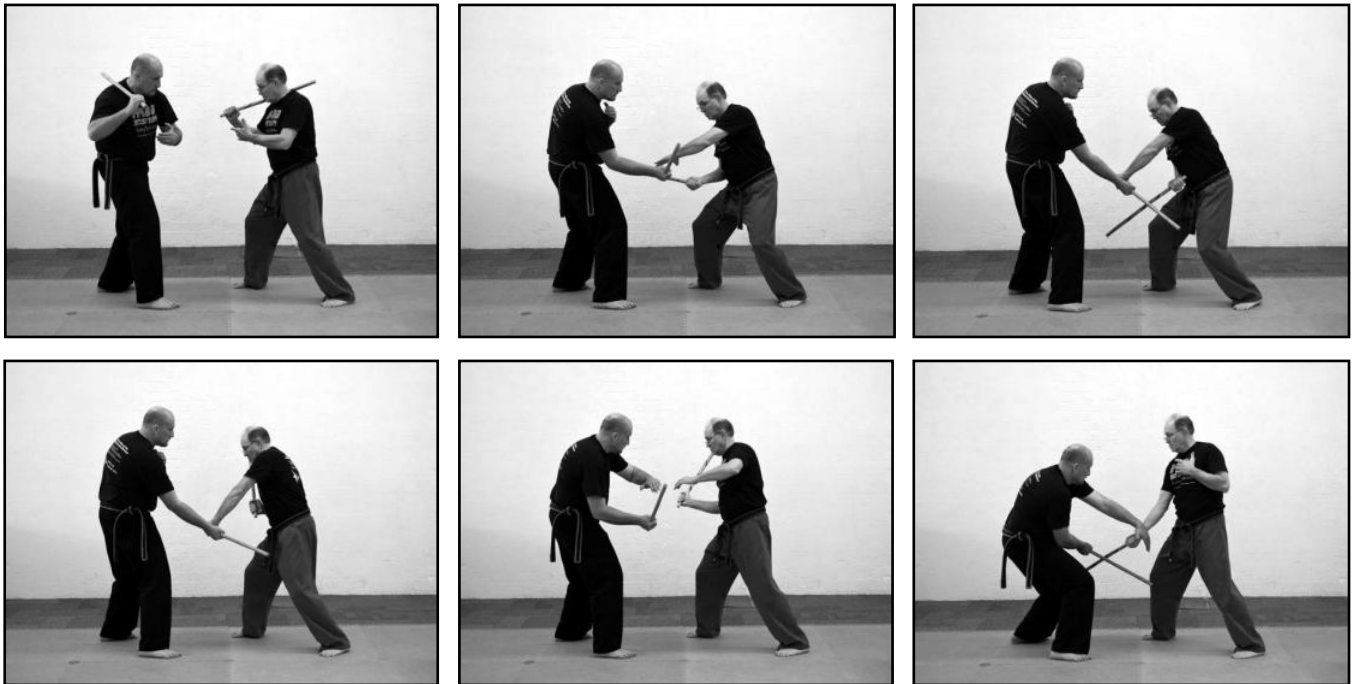
Block-Check-Counter-Counter 7-7 (strike number 7 countered by strike number 7). My partner thrusts at me with a number 7 strike. I parry it and recoil my own cane to chamber for my own number 7 thrust. I return fire with my own number 7 thrust. He parries my cane and checks my cane hand.



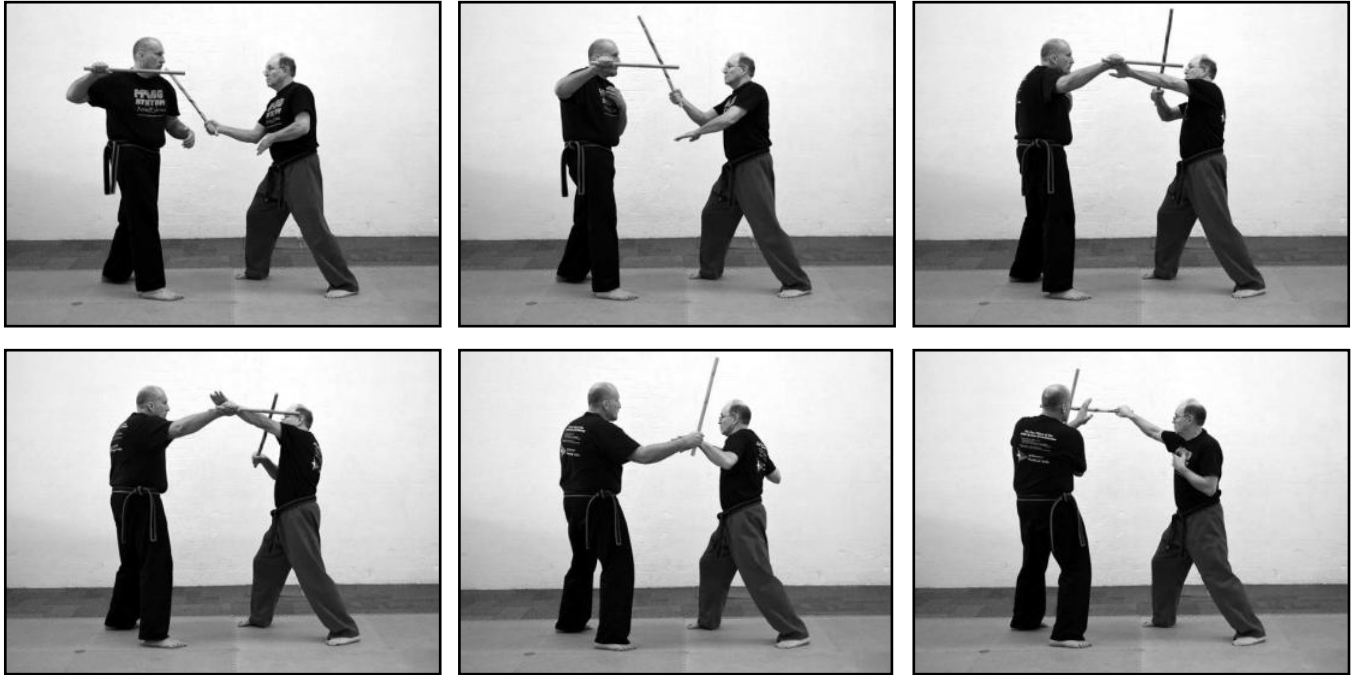
Block-Check-Counter-Counter 8-8 (strike number 8 countered by strike number 8). My partner strikes at me with a number 8 strike. I block and check his strike and then recoil my cane to chamber for my own number 8 strike. I return fire with my own number 8 strike and he blocks it.



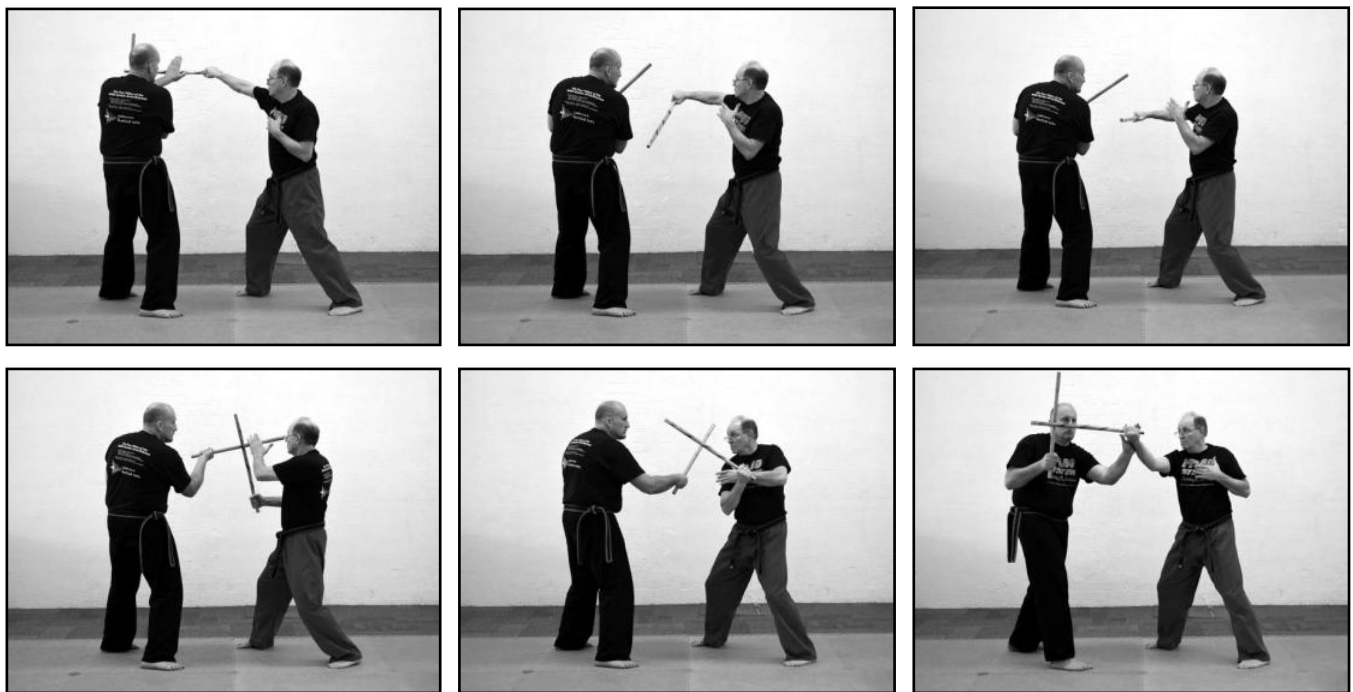
Block-Check-Counter-Counter 9-9 (strike number 9 countered by strike number 9). My partner strikes at me with a number 9 strike. I block and check it and then recoil my cane to chamber for my own number 9 strike. I return fire with my own number 9 strike and he blocks it.



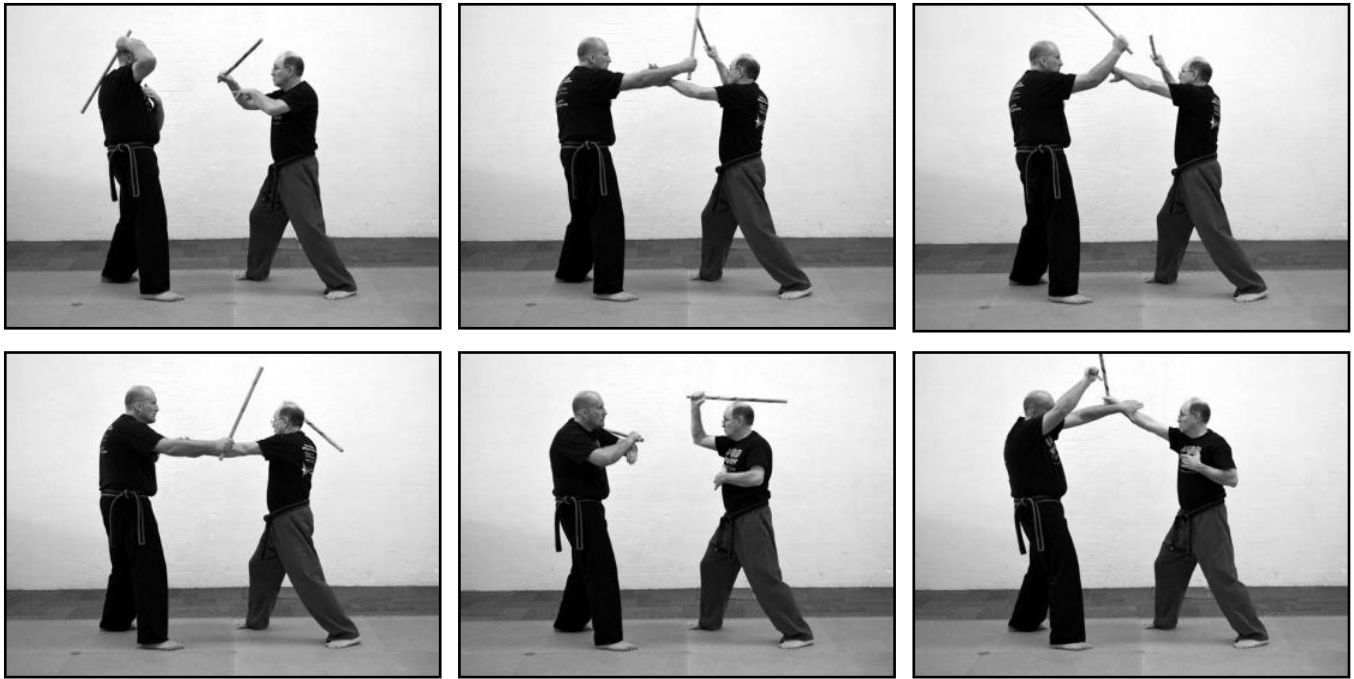
Block-Check-Counter-Counter 10-10 (strike number 10 countered by strike number 10). My partner thrusts at me with a number 10 strike. I parry and check and then retract my cane to chamber for my own number 10 thrust. I return fire with my own number 10 thrust and he parries it.



Block-Check-Counter-Counter 11-11 (strike number 11 countered by strike number 11). My partner thrusts at me with a number 11 strike. I parry it and recoil my own cane to chamber for my own number 11 thrust. I return fire with my own number 11 thrust. He parries my cane and checks my cane hand.

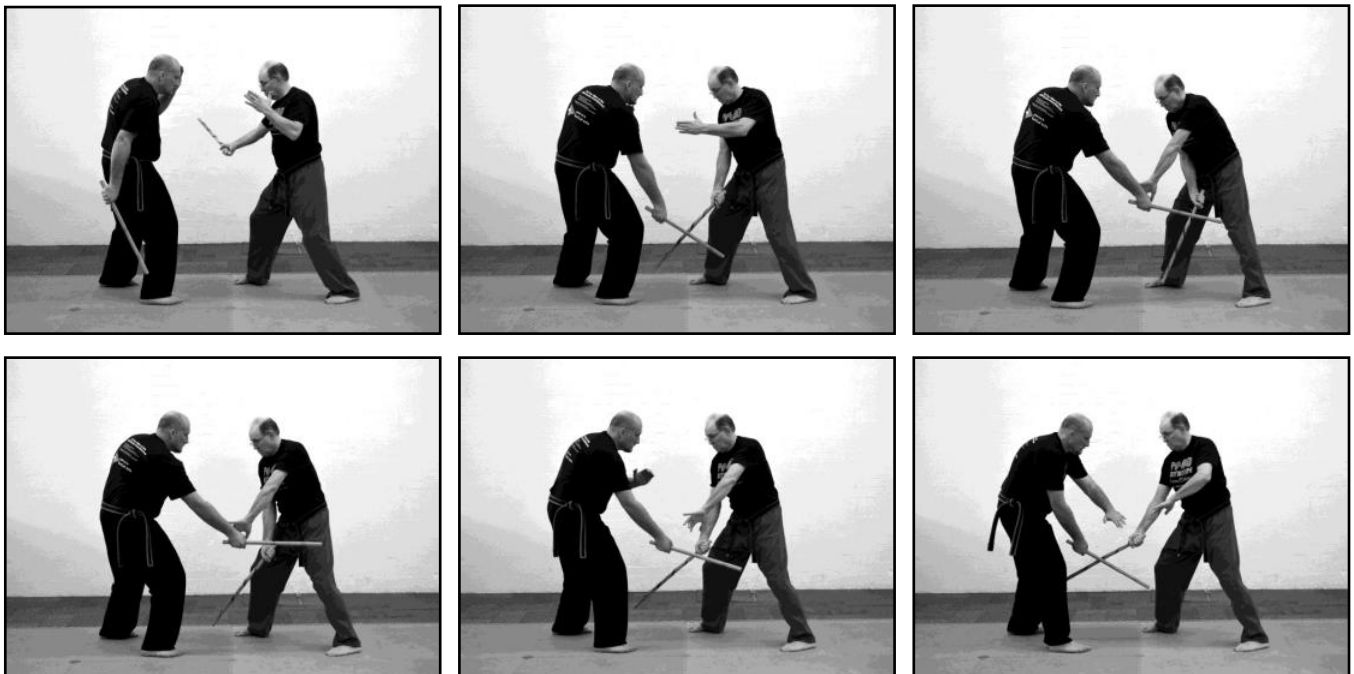


Block-Check-Counter-Counter 12-12 (strike number 12 countered by strike number 12). My partner strikes at me with a number 12 strike. I defend by using an umbrella parry and chambering my own cane to prepare for a 12 strike. I return fire with my own number 12 strike and he executes his own umbrella defense to parry it.

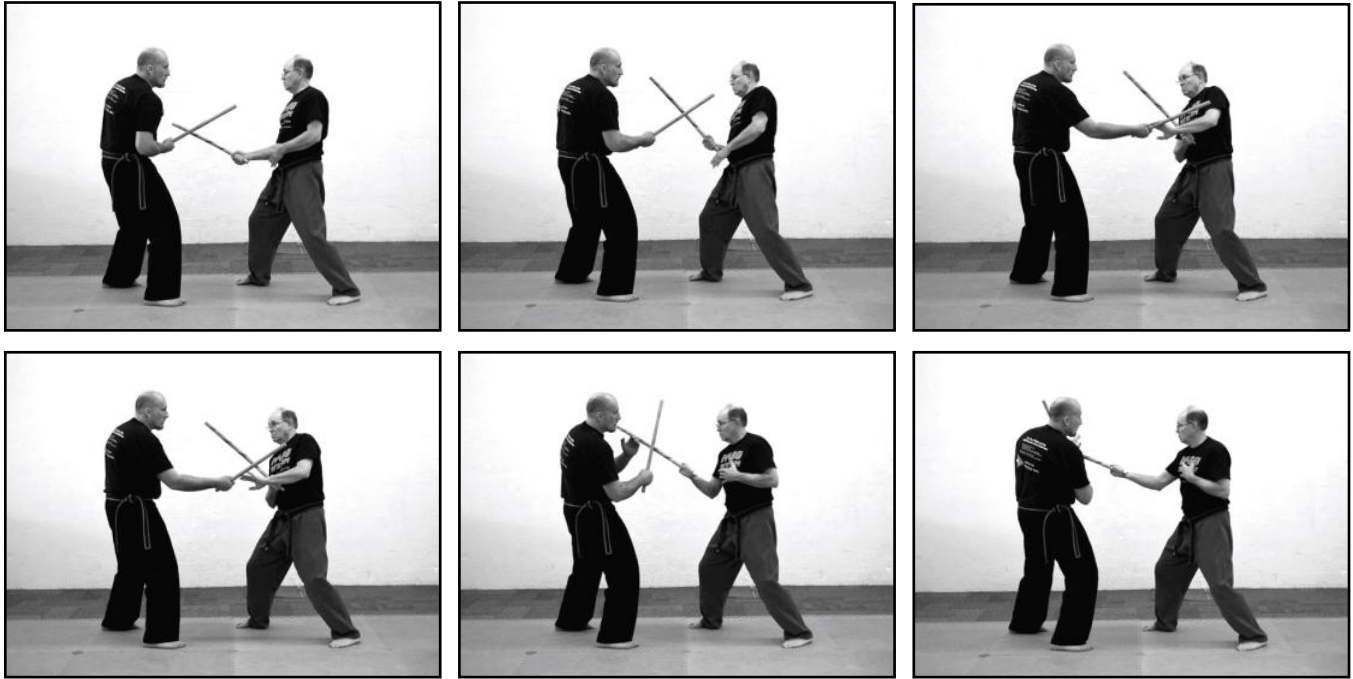


In the MA80 System Arnis/Eskrima there are two additional strikes appended to the original twelve taught by Prof. Presas. Strike #13 is an upward strike to the groin and strike #14 is an upward thrust to between the eyes.

Block-Check-Counter-Counter 13-13 (strike number 13 countered by strike number 13). My partner swings upward at me with a number 13 strike. I parry it aside and clear his cane with my check hand. I return fire with my own number 13 strike and he parries it.



Block-Check-Counter-Counter 14-14 (strike number 14 countered by strike number 14). My partner thrusts at me with a number 14 strike. I defend by slipping to my right and simultaneously parrying with my cane. I clear his cane with my check hand and return a 14 strike at his face. He slips and parries in return.



Block-Check-Counter-Counter Semi Fixed

The next stage of this drill is where the student executes strikes 1 -14 in order and the coach returns fire with a counter strike that is out of order. This is the beginning of training the student to spot counter attacks coming in at random angles and raising his ability to defend against them. The following is just an example of the possibilities that may occur within this drill.



Student strikes with a number 1 strike. Coach counters with a number 8 strike. Student defends with a drop shot.



Student strikes with a number 2 strike. Coach counters with a number 7 thrust. Student defends with a parry and check.

Block-Check-Counter-Counter semi-fixed continued.



Student strikes with a number 3 strike. Coach counters with a number 13 strike. Student defends with a parry and check.



Student strikes with a number 4 strike. Coach counters with a number 12 strike. Student defends with an umbrella parry.



Student strikes with a number 5 thrust. Coach counters with a number 12 strike. Student defends with an umbrella parry.



Student strikes with a number 6 thrust. Coach counters with a number 9 strike. Student defends with a block and check.

Block-Check-Counter-Counter semi-fixed continued.



Student strikes with a number 7 thrust. Coach counters with a number 9 strike. Student defends with a parry and check.



Student strikes with a number 8 strike. Coach counters with a number 2 strike. Student defends with a block and check.



Student strikes with a number 9 strike. Coach counters with a number 12 strike. Student defends with a rising block.



Student strikes with a number 10 thrust. Coach counters with a number 5 thrust. Student defends with a parry and check.

Block-Check-Counter-Counter semi-fixed continued.



Student strikes with a number 11 thrust. Coach counters with a number 1 strike. Student defends with a block and check.



Student strikes with a number 12 strike. Coach counters with a number 13 strike. Student defends with a block and check.



Student strikes with a number 13 strike. Coach counters with a number 2 strike. Student defends with a block and check.



Student strikes with a number 14 thrust. Coach counters with a number 11 thrust. Student defends with a parry and check.

Once you have mastered the two preceding drills, you graduate to Block -Check-Counter-Counter free form in which all strikes and counters are done in random order. Although this is a very basic drill, it is essential for the student's development of how to counter your opponent's counter. Countering your opponent's counter is one of the hallmarks of Modern Arnis.

Bolo

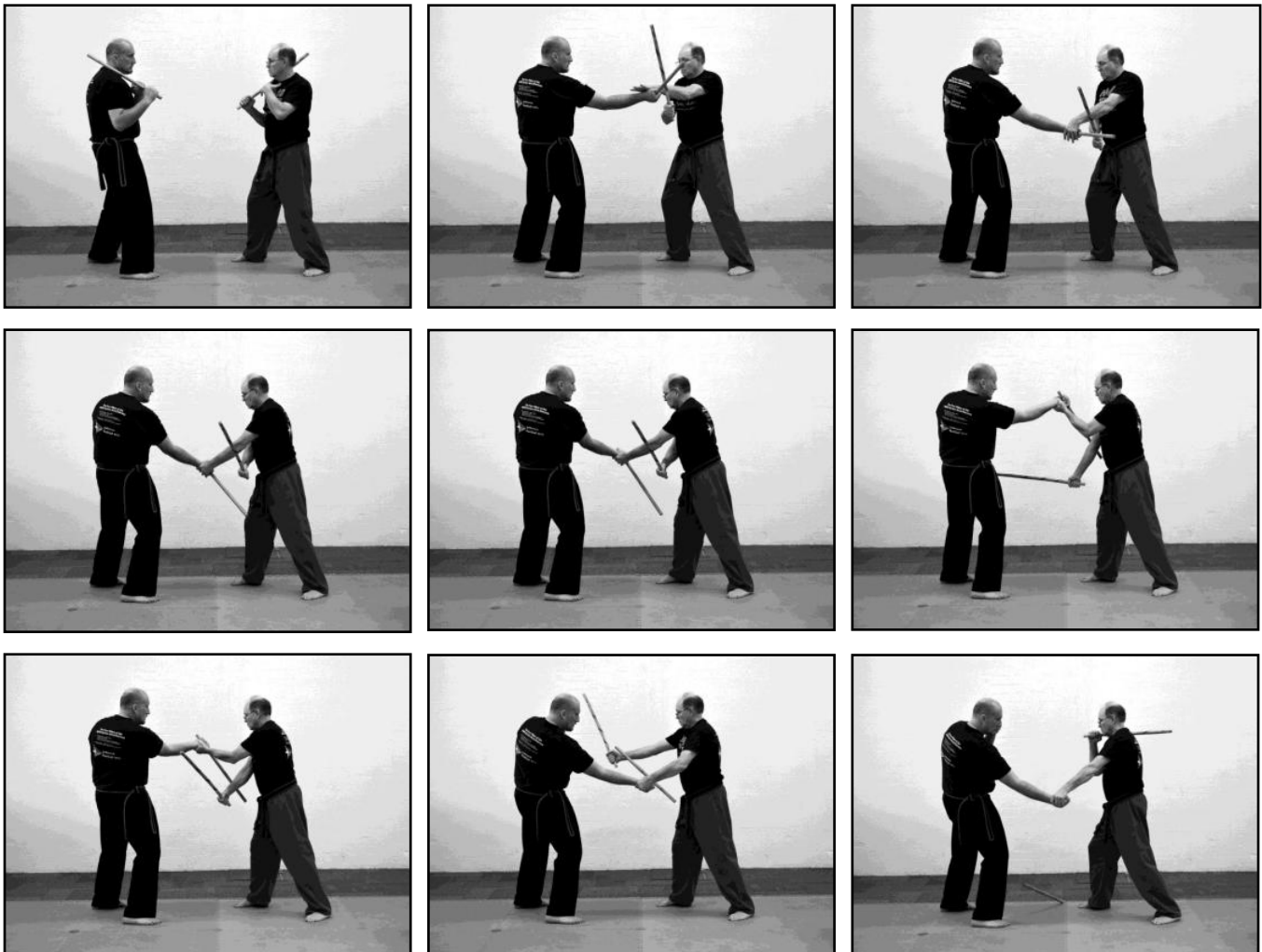
A type of short machete or short sword used in Modern Arnis, and found most everywhere in the Philippines. This is the art that Prof. Presas was initially trained in by his grandfather. The strikes of the blade are done in a slashing manner so as to effectively cut your assailant. The blocks are done with the flat of the blade and not the edge. More often than not the defenses done with a bolo will be done as an immediate counter cut to the opponent's arm or by using range to evade the blade.



Grand Master Bram Frank demonstrating the use of the bolo.

Body Disarming (disarming your opponent on a body part)

Usually the check hand is used in coordination with your cane or with your other hand (if you are unarmed) in order to disarm your opponent. This is disarming your opponent by using a part of your body (arm, shoulder, neck, leg, hip, etc.) as a fulcrum to aid in the disarm.



Disarming your opponent using the arm as a fulcrum.

Body disarms continued.



Body disarm using the leg as your fulcrum.



Body disarm using the shoulder as your fulcrum.

Body Shifting

Body shifting is moving your body away from attacks by just shifting it out of line of the attack. The most common methods of body shifting are ducking, shifting to the side and rolling your body backward away from the attack. With pure body shifting there is little or no stepping involved.



It is wise to add dropping your knees when ducking. This way you keep your opponent in sight.



I duck when I see the telegraph of my partner's strike. I counter strike to my partner's knee as the same time as I duck. Any time you use body shifting as your defense you should hit at the same time. Otherwise your opponent has an opportunity to follow up strike at you.

Body shifting continued. A Roll Back is where you shift backwards on your back leg to pull the target at which your opponent is striking out of range of his strike. You counter strike as you roll back. The roll back is followed immediately by your return to an upright position. My nickname for the roll back and return to position is “rocking horse.”



Solo execution of the roll back.

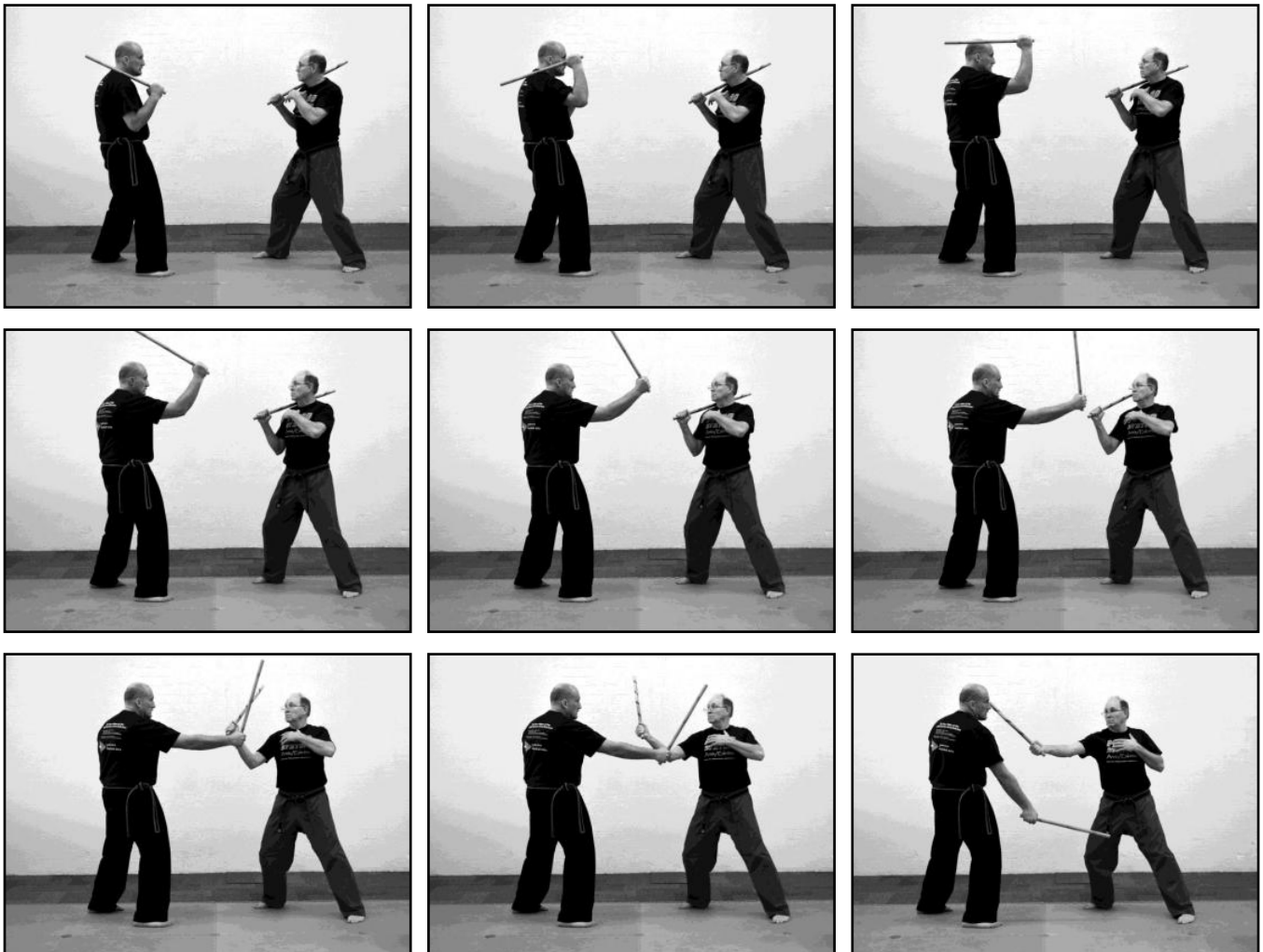


Execution of the roll back against a partner. I roll back to put weight on my back leg thereby pulling my head out of range of his incoming strike. I counter strike to his grip hand as I roll back. I do a return roll forward to continue my counter attack. The rolling back and forth gives the body shifting a rocking horse effect.

Body shifting continued. A Slip (to the side) is where you move your head sideways, putting weight on your lead leg and rotate your body as you do so. The weight shift and rotation is effective against downward strikes. You counter strike as you slip to the side.



Solo execution of the slip to the side.



Execution of the slip against a partner. As I spot the telegraph of my partner's strike, I shift my weight to my lead leg and rotate. This pulls my head off to the side and out of alignment of his incoming strike. I counter strike to his head as I slip.

Body Torque (MA80)

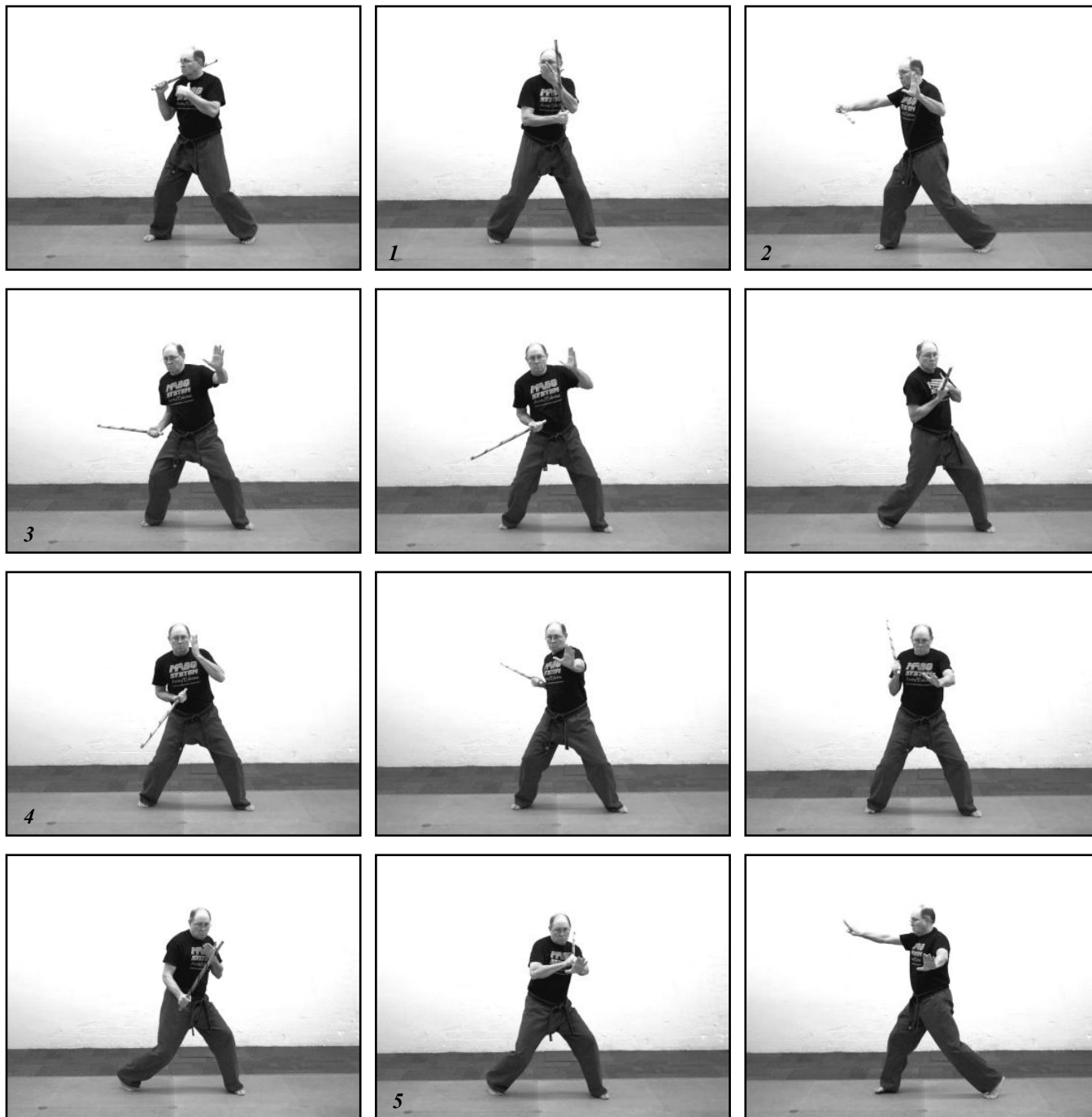
Body torque is using the rotation of your body to add power to your strike. One of my maxims is that *I do not rely on the hardness of the weapon to do its job for me* . If you swing the cane only using your arm the amount of power you can generate in the strike will rely on how strong your arm is. If you are muscular and well developed this is fine. If you are small or slender you will need to take advantage of using the entire body with each strike you execute. This will create power for your strike. For maximum impact with any strike you deliver you need the power of the entire body in action. You do this by dropping your weight (bending your knees to lower your body) and combining body rotation into your strike.



These photos were taken at random at various events. I use the bend of my knees to impart power into my strikes.

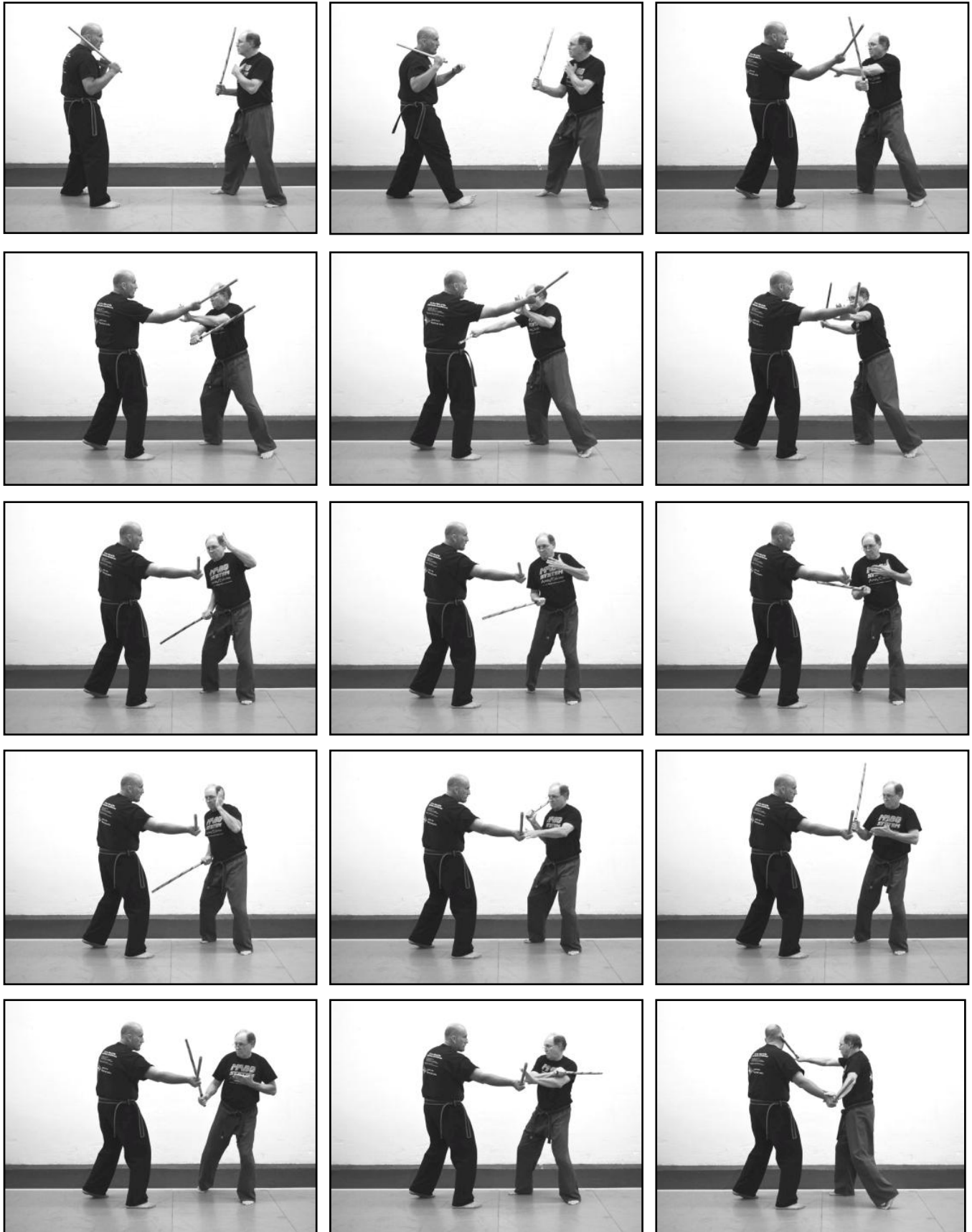
There are four body torquing drills used in the MA80 System Arnis/Eskrima. This first one I learned from world champion Graciella Casillas when we were in the Philippines in 2006. The sequence is 1. rotate to my left when executing a block. 2. Rotate to my right with my number 4 strike. 3. Rotate to my left and deliver a close in upward strike. 4. Wind up (short rotation to my right) and rotate to my left and deliver a downward strike. 5. Rotate to my right and execute a number 2 strike. Done with a partner your check hand will be very active.

Body torque drill number 1.



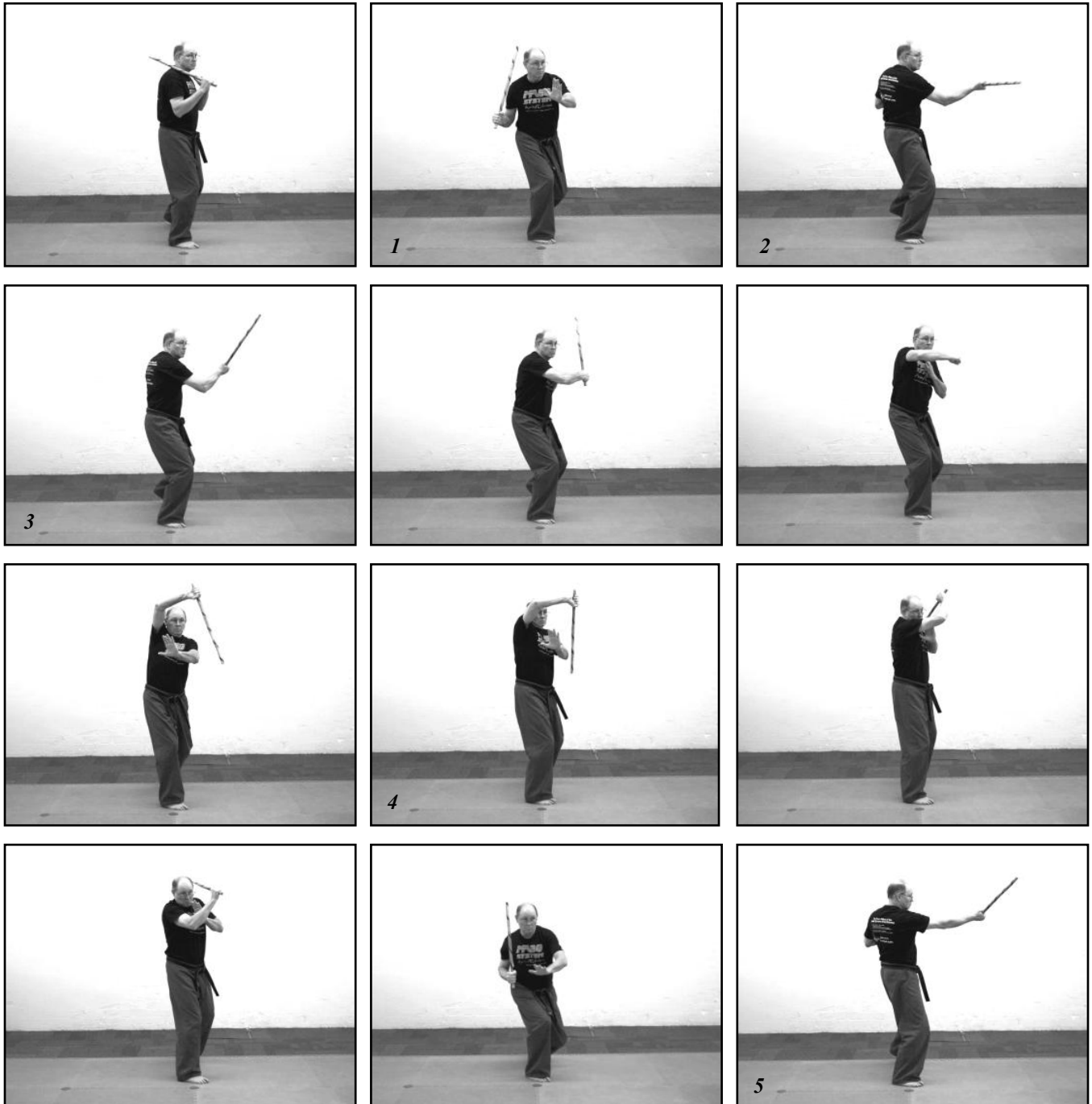
Note that actions 3 and 4 are very compact actions designed to develop short, explosive strikes where you do not have much time and room within which to move. Actions 1, 2, and 5 are full 90 degree turns where you can develop singular finishing strikes.

Body Torque drill number 1 with a partner.



Body torque drill number 2 is an adaptation of a sequence I learned from Christopher Ricketts when I was in the Philippines in 2006. The sequence is 1. Rotate to my right and block and check. 2. Rotate to my left when executing a counter strike. 3. Chamber my cane to my left side, rotate to my right and strike with an upward strike (reverse of strike number 12 - tip of the cane is down and is not an abanico strike). 4. Wind up to my left, retract my cane and then rotate to my right and deliver a close in downward strike. 5. Rotate to my left and execute a number 1 strike. Done with a partner your check hand will be very active.

Body torque drill number 2.



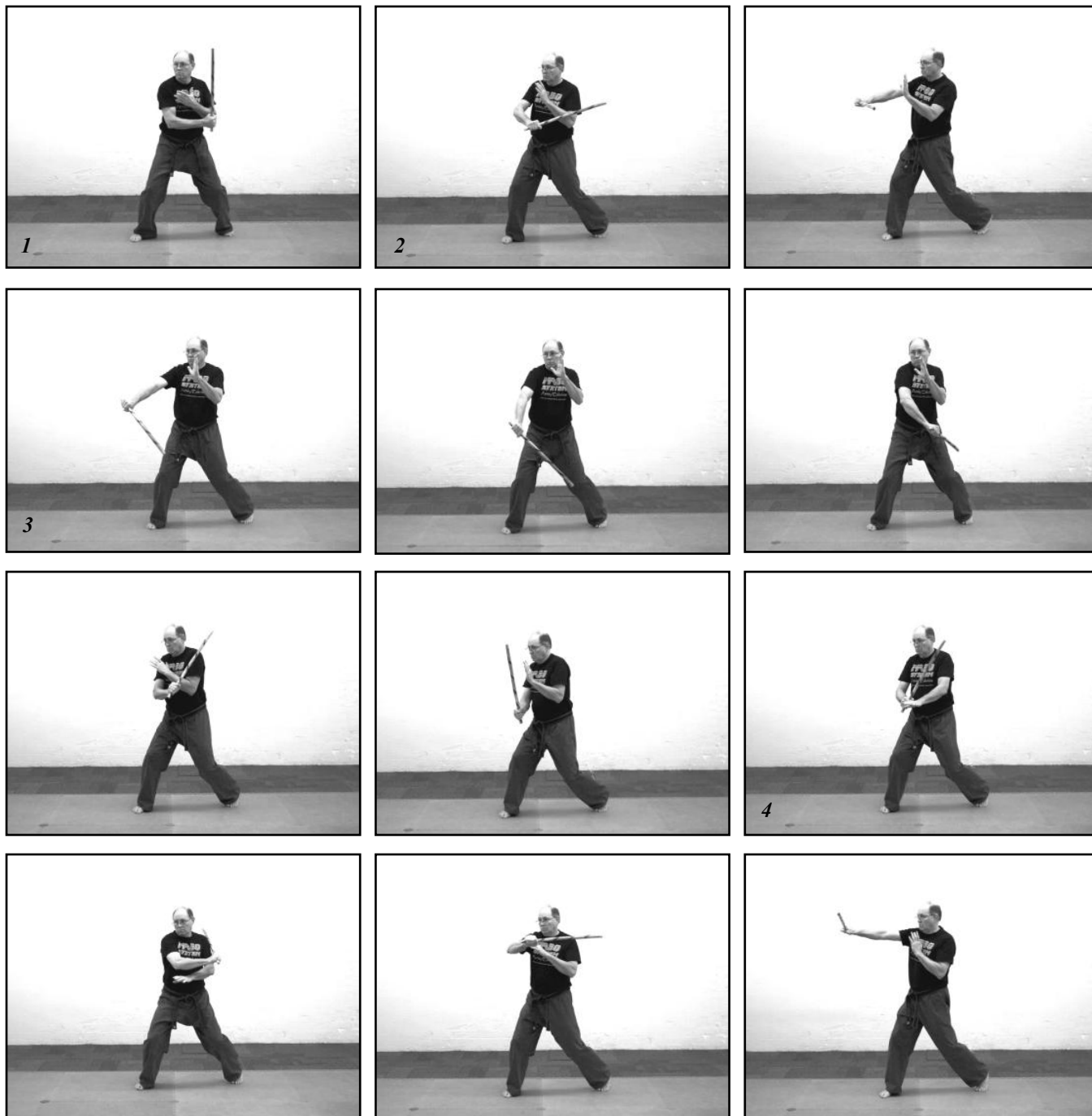
Actions 1, 2 and 3 are full 90 degree angle rotations. Action 4 is a smaller action designed to develop a tight coiling action to your rotation. I add dropping weight to give more power to the strike. Action 5 is a full rotation. Body torque drills 1 and 2 work on the interchange of forehand and back hand strikes as well as full and tight rotations.

Body Torque drill number 2 with a partner.



Body torque drill numbers 3 and 4 develop the use of body rotation when striking in the same manner, i.e. forehand strike or backhand strike. The sequence for drill number 3 is 1. Rotate to my left and block. 2. Rotate to my right and execute a number 4 strike. 3. Wind up to my left, retract my cane and then rotate to my right and deliver a close in downward strike. 4. Rotate to my left and chamber my cane (to my left side), then rotate to my right and execute a number 2 strike. Action 4 is done in a springing 1-2 motion. Done with a partner your check hand will be very active.

Body torque drill number 3.



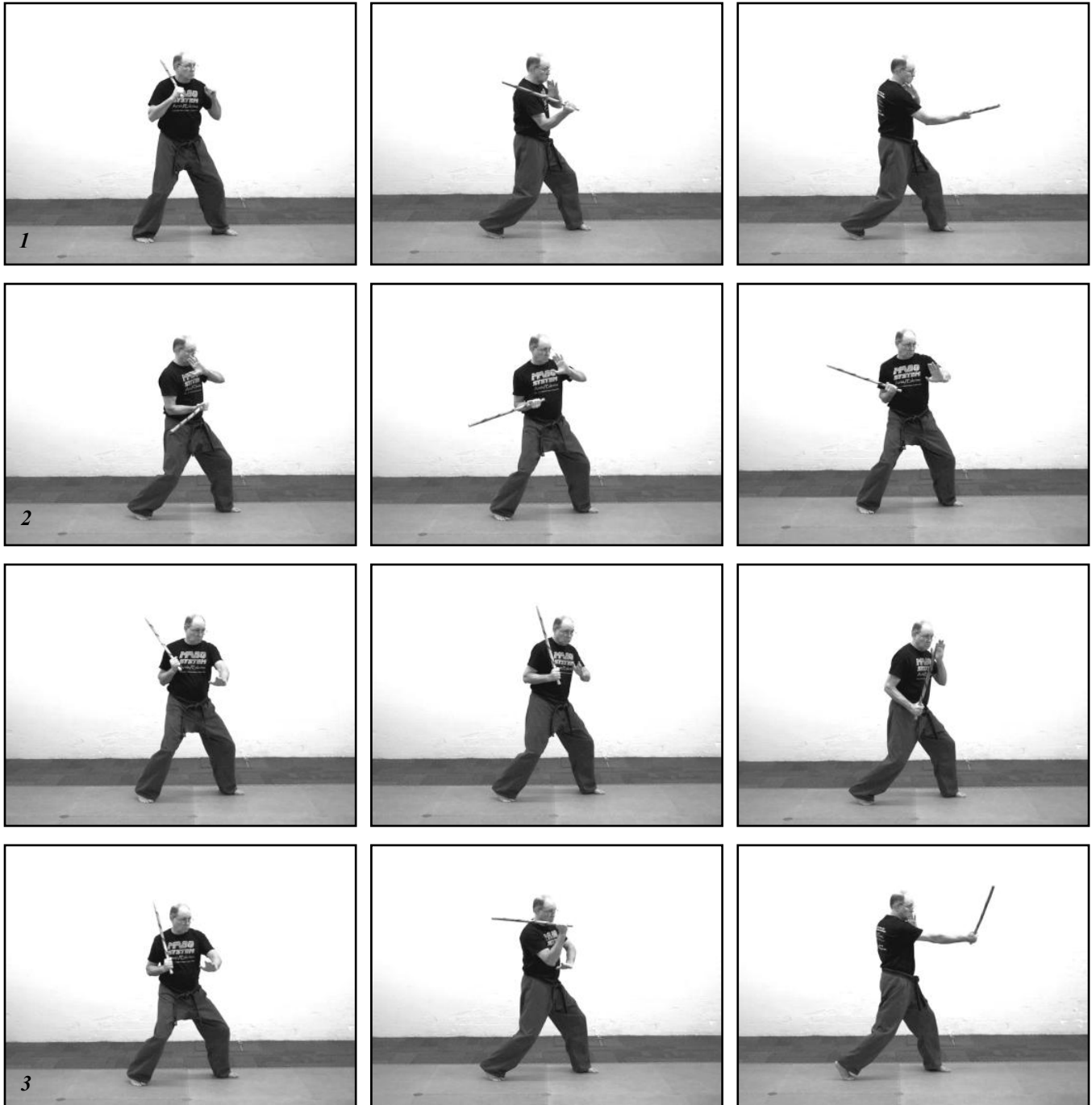
Actions 1 and 2 are full 90 degree angle rotations. Action 3 is a smaller action designed to develop a tight coiling action to your rotation. I add dropping weight to give more power to the strike. Action 4 is a full rotation.

Body Torque drill number 3 with a partner.



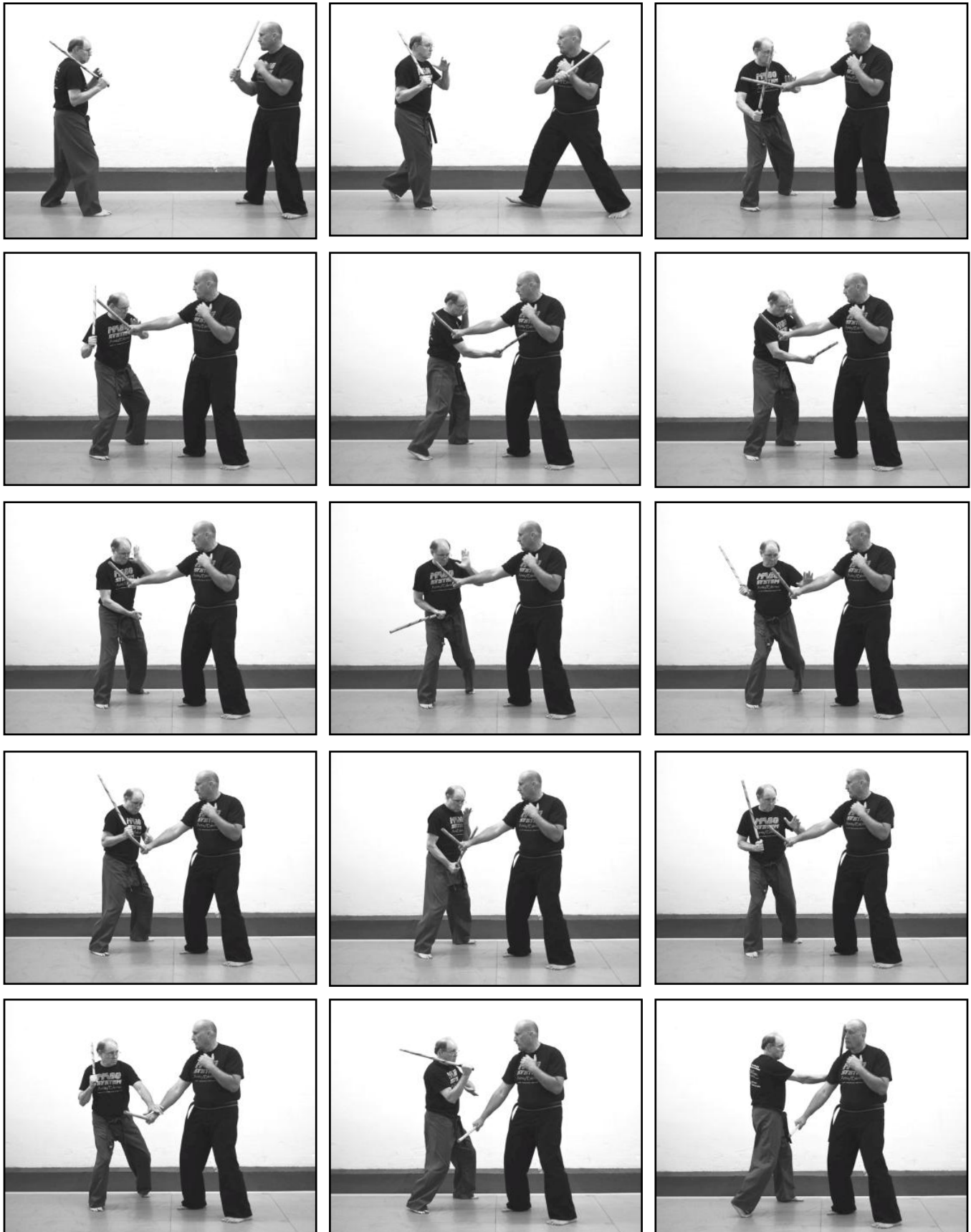
Body torque drill number 4 develops the use of body rotation when striking with multiple forehand strikes. The sequence for drill number 4 is 1. Rotate to my left and execute a number 1 strike. 2. Wind up to my right, retract my cane and then rotate to my left and deliver a close in downward strike. 3. Rotate to my right and chamber my cane (to my right side), then rotate to my left and execute a number 1 strike. Action 3 is done in a springing 1-2 motion. Done with a partner your check hand will be very active.

Body torque drill number 4.



Actions 1 and 3 are full 90 degree angle rotations. Action 2 is a smaller action designed to develop a tight coiling action to your rotation. I add dropping weight to give more power to the strike.

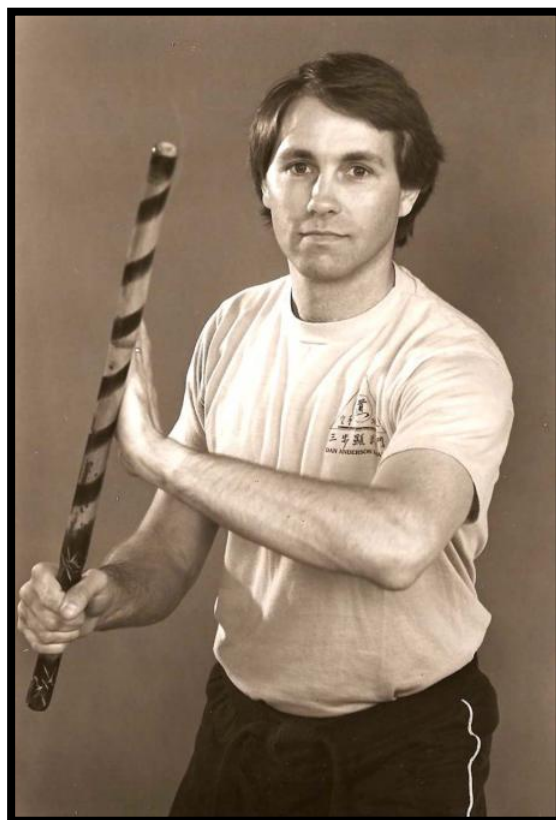
Body Torque drill number 4 with a partner.



Brace Block

A Brace Block is a two-handed stick defense where you use your check hand to brace your cane against the oncoming blow. This is the first block I was taught to set up a disarming technique. I asked Guro Ronald Dantes about the origin of this block. He replied, *“As to your questions...the brace block was part of the Professor’s close range blocking system that he added...as we know balintawak did not use a lot of bracing blocks in their close range defensive techniques.”*

This defense is effective against a power shot by your opponent or if your opponent swings a heavier weapon at you requiring two hands such as a baseball bat, etc. A key point is to keep your cane relatively close to you as you block. This way your opponent cannot capture your cane as you execute the block.

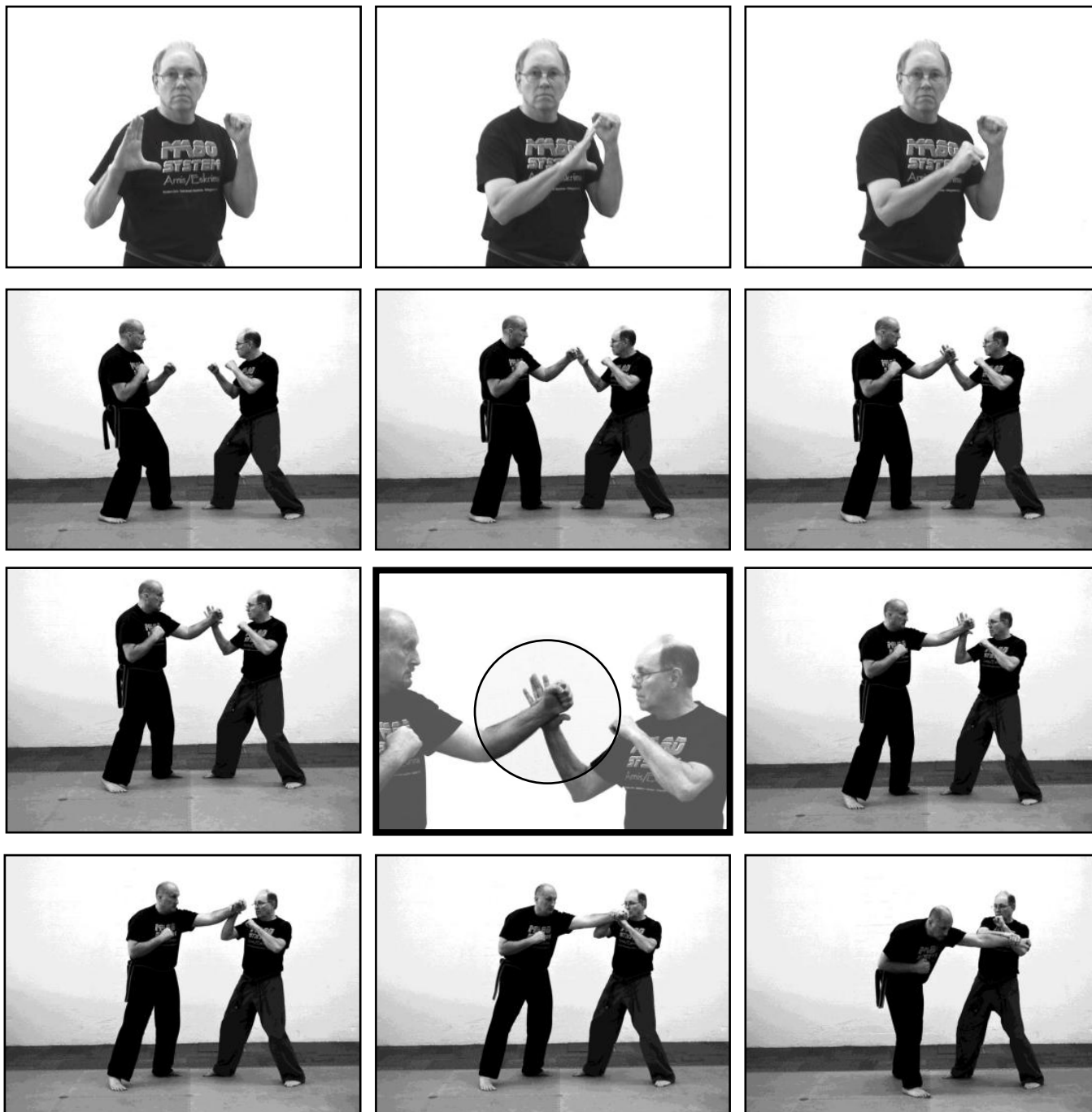


The author, Buffalo, New York 1987

C

C-Clamp Parry (MA80)

A C-Clamp Parry is a single hand method of capturing a punch. You use your open hand to parry a punch. Your thumb is extended from your hand. As the punch is pushed off course from its intended target your fingers grasp your opponent's arm in a 'C' figure vise-grip action. The sequence of this action is parry first, and then clamp. Do not try to catch the strike at it is heading towards you. Clamp as it goes past you. Defense comes first and capture second.



Note how in the above sequence the parry comes first and the clamp and off-balancing action comes next.

Cane releases

This is a term used by Prof. Presas for techniques to be used if your opponent grabs your cane. You can either effect a release of your opponent's grip on the cane or use the grip on your cane to create a joint lock on him. When executing a release you can either use a shock action on your opponent's arm or use leverage against his fingers.



Impact 1. I raise the end of my cane up so that it is vertical and then bring it down sharply on the back of his arm.



Impact 2. I raise the end of my cane up so that it is vertical and then bring it down sharply on the inside of his forearm.



Leverage 1. I raise the end of my cane up and push it down brushing the back of his hand, prying it from his fingers.

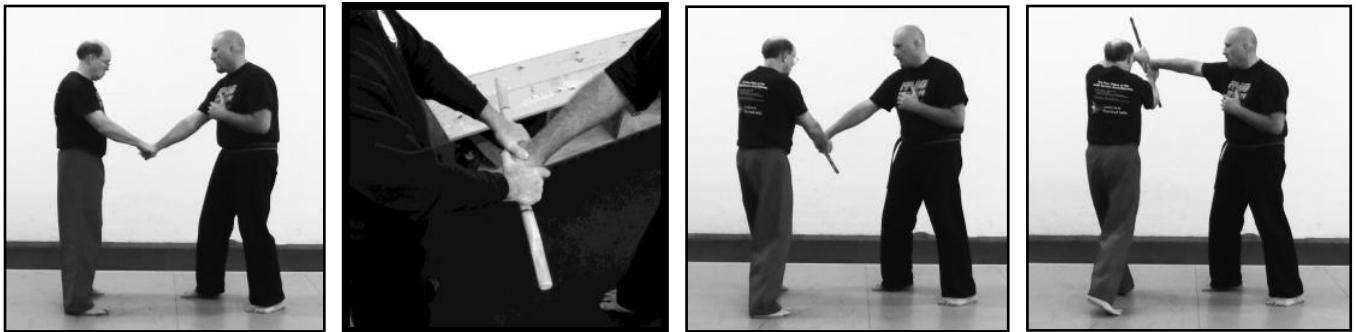


Leverage 2. I raise the end of my cane up and push it down to the outside, brushing the back of his hand (thumb up), prying it from his fingers. I run the tip of my cane under his forearm to fully effect the release.

Cane releases continued. This next series are joint locks that come from your opponent grabbing your cane. Prof. Presas filed them under the heading of “cane releases” as they came from the same approach by your opponent.

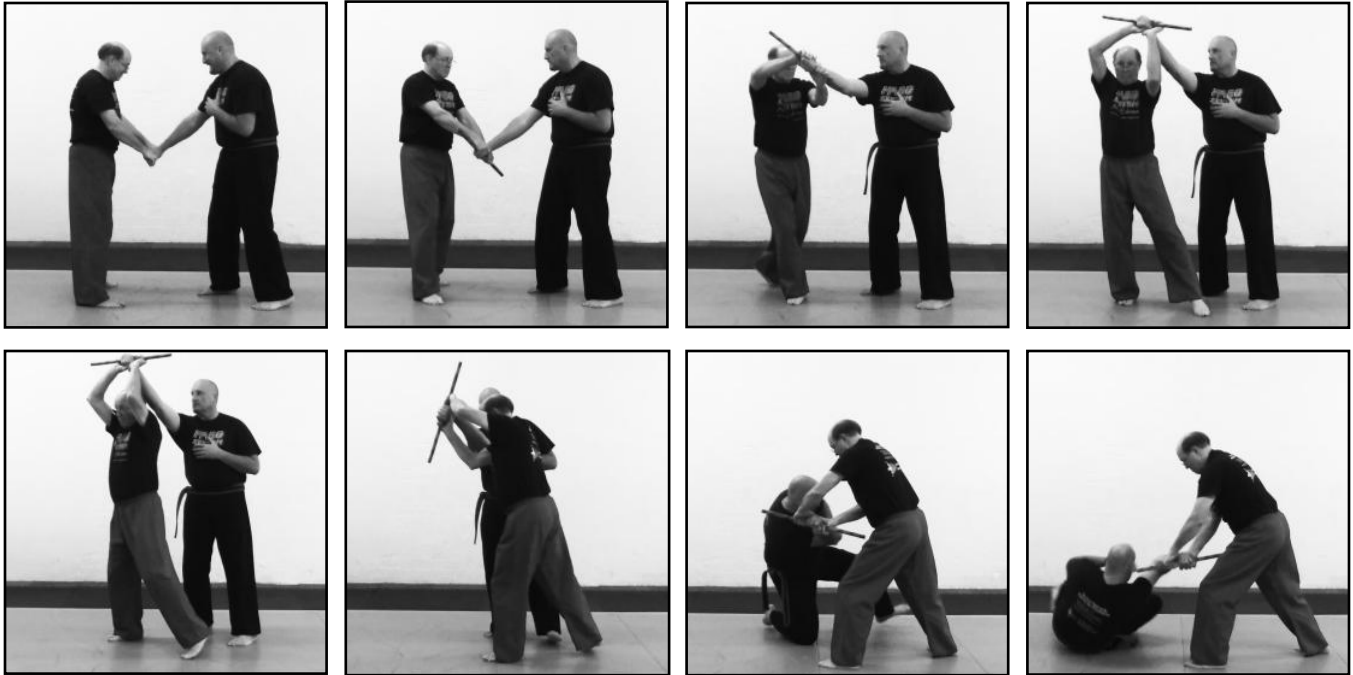


Joint lock 1 - Center lock. I slide my hands down to overlap his grip. This secures his hand on the cane. I take the tip of my cane over the top of his wrist and push forward slightly to create an “S” shape of his arm. I push down to the floor for the completion of the joint lock.

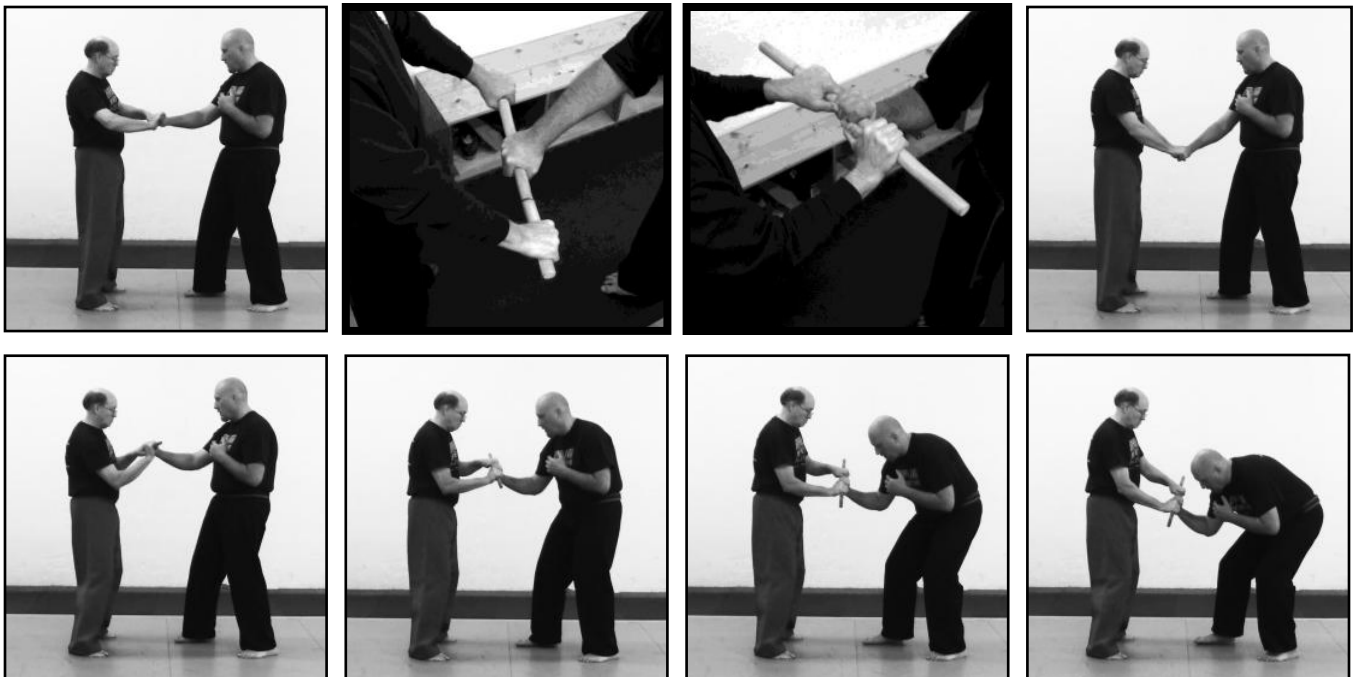


Joint lock 2 - Standing center lock. I slide my hands down to secure his grip to the cane. I swing my arms out to the side and up to form an arch. I take two steps under and through the arch created by our arms and bring his hand to my chest. From this point I rotate to my rear side to effect the lock.

Cane releases continued.



Joint lock 3 - Side by side lock/throw. I slide my hands down to secure his grip to the cane. I swing my arms to the front of him and upward. I do two steps under my grip hand and twist his wrist outward and then down for the throw.



Joint lock 3 - Thumb lock. I roll my cane upward so that I can get access to his thumb. I slide my hand over and loop my thumb under his thumb to create a compression lock on it. I roll my hand towards him to increase the pressure on his thumb and to take him down.

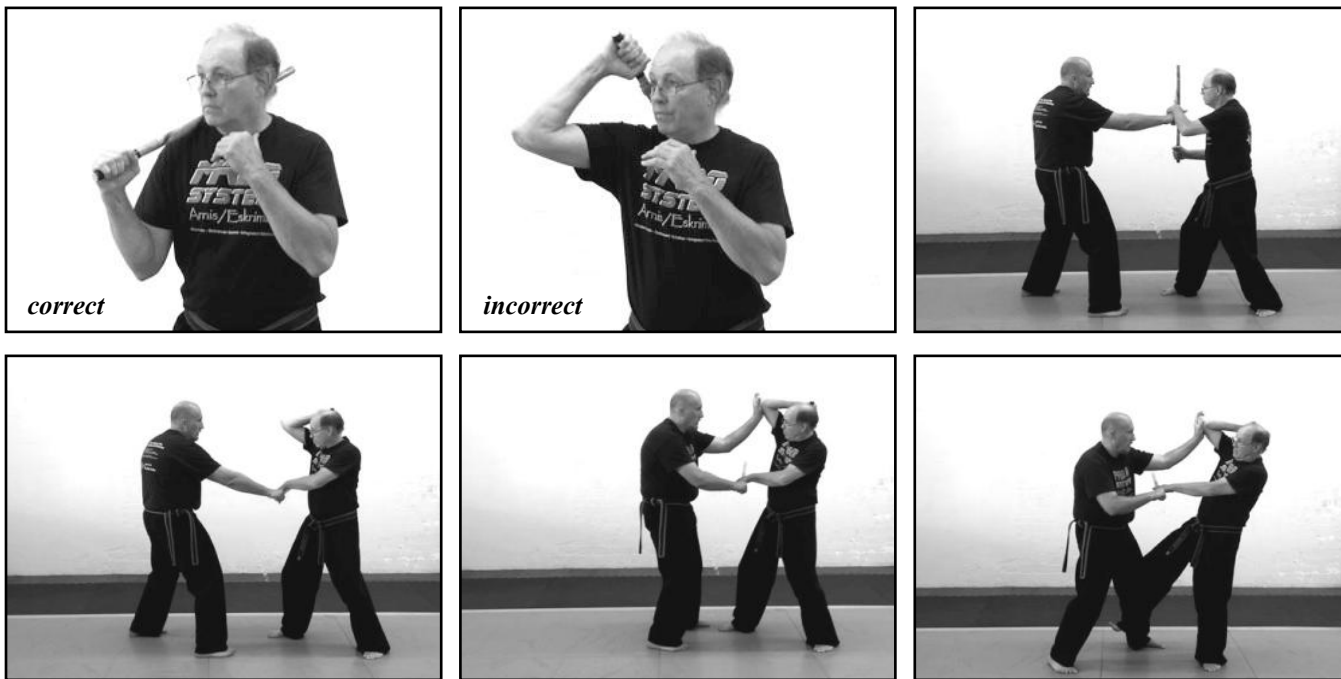
Cat Step (MA80)

A Cat Step is the action of shifting your front foot back to a “cat stance” (weight 95% on your rear foot). This is done to aid your defense of a cane attack to the leg.



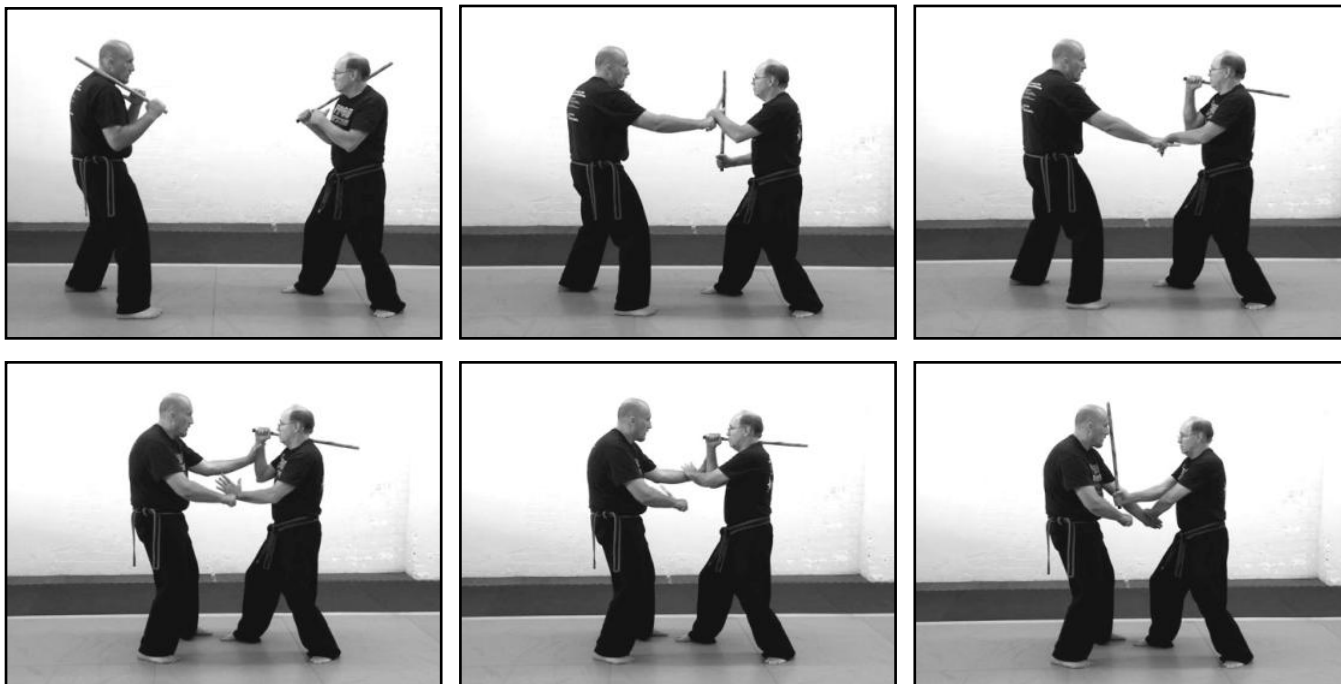
Chamber (MA80)

The Chamber position is where you retract your arm to set yourself up to deliver a strike. In delivering either a forehand or backhand strike it is important that you do not expose your elbow by raising it too high or pointing it at your opponent. Doing so will give your opponent an opportunity to offset you during the chamber.



You notice that if you raise your elbow too high in chambering for a forehand or downward strike, your opponent can take advantage of this fault by stepping in and pushing your body off balance by pushing the exposed elbow.

When chambering for a forehand or downward strike, you want to have the “punch knuckle” of your little finger and the blade of your forearm facing your opponent. If your opponent attempts to trap your arm in chamber, it is very easy to counter him.



With a correct chamber, my opponent cannot get to my elbow therefore he cannot push upwards to off balance me. As he touches my arm (or preferably before contact) I can slap down his arm and counter with a strike of my own.

When chambering for a backhand strike, there are three variations of the chamber: one for when you are delivering a strike to the head, one when you are delivering a strike to the body and your cane is over your check arm, and one when you are delivering a strike to the body and your cane is under your check arm. In all of these the common mistake is to point your elbow at your opponent instead of your pointing your forearm at him.



In the first example below pointing your elbow at your opponent sets him up to off balance you. The following examples show how correct chambering will set you up to counter his action.



I cut through too far with my block and expose my elbow. My opponent moves in and pushes me off balance.



Correct chambering counter - My opponent pushes on my forearm. Since it compresses into my body rather than turning it, I can reach under his arm and lift it for the release and counter with a strike of my own.



Correct chambering counter - I chamber across my shoulder and my opponent pushes on my forearm. I ride his push by bending my elbow. I bring my elbow up over his forearm. I sharply strike down with my forearm to disengage his push and follow up with a punyo (butt of the cane) strike to his face.

The chambering positions for thrusts are different than the strikes. In strike number 5 the cane is held at the hip parallel to the floor, much like holding a pool cue with one hand. In strikes number 6 and 10 the cane is held aside the shoulder parallel to the floor. Strikes number 7 and 11 are held cross body with your palm upward. The thrusts are delivered in a straight forward fashion from these positions.



Check Hand, Checking

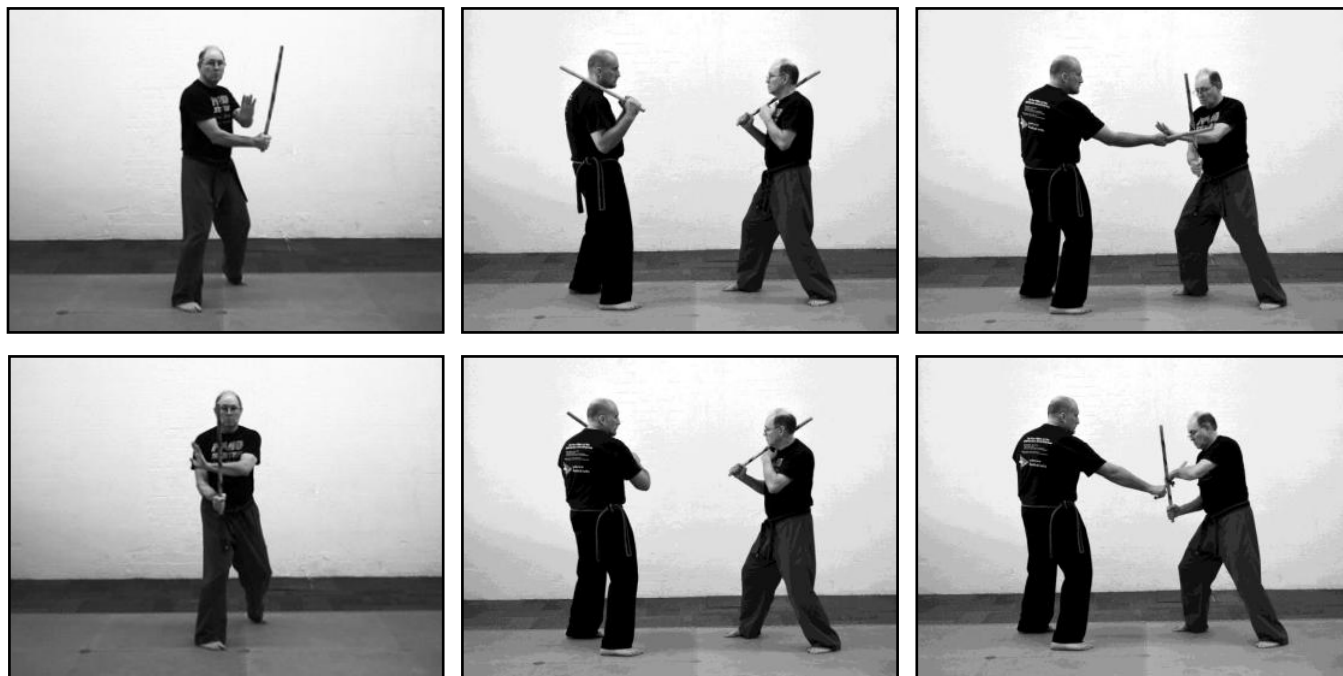
Checking is the use of the non -weapon hand to “check into” or “see” what your opponent's cane is doing or going to do. The check hand is commonly called the “alive hand” and the “quarterback” because of its importance. Based on what you feel your opponent doing, your check hand can then execute a number of distinct functions: delaying/clipping (curling your fingers over the cane) your opponent’s recoil or rechambering of his cane, obstructing motion of his cane hand or arm, maneuvering or managing his cane arm, using it to strike your opponent, blocking your opponent’s strike, grabbing, passing (parrying) your opponent’s strike, pushing, pulling, joint locking, takedowns/throwing, disarming and trapping your opponent’s arms. The importance of the functions of the Check Hand cannot be overstressed.

When you block and check your opponent’s cane arm there are several positions you can check from. For reference I call them a parallel check, a cross check and a scissors check. The parallel check is where your cane hand and your check hand are side by side. A cross check is where you cross your arms when you check. A scissors check is a type of a cross check where you pass your opponent’s cane to the other side of your opponent’s body rather than stopping it.



Top row: parallel check to the left side of your body. Bottom row: parallel check to the right side of your body.

Checking continued. A cross check is when your check hand crosses over your arm while you block.



Top row: cross check to the left side of your body. Bottom row: cross check to the right side of your body.

The scissors check is peculiar in that the function of the check hand is to transfer your opponent's cane arm from one side of your body to the other, right side to left or left side to right. In order to do this your check hand needs to go under your opponent's cane arm if the strike is a high-line strike and over your opponent's cane arm if the strike is mid-line or low-line. I'll give examples of each.



Scissors Check: high-line to my left

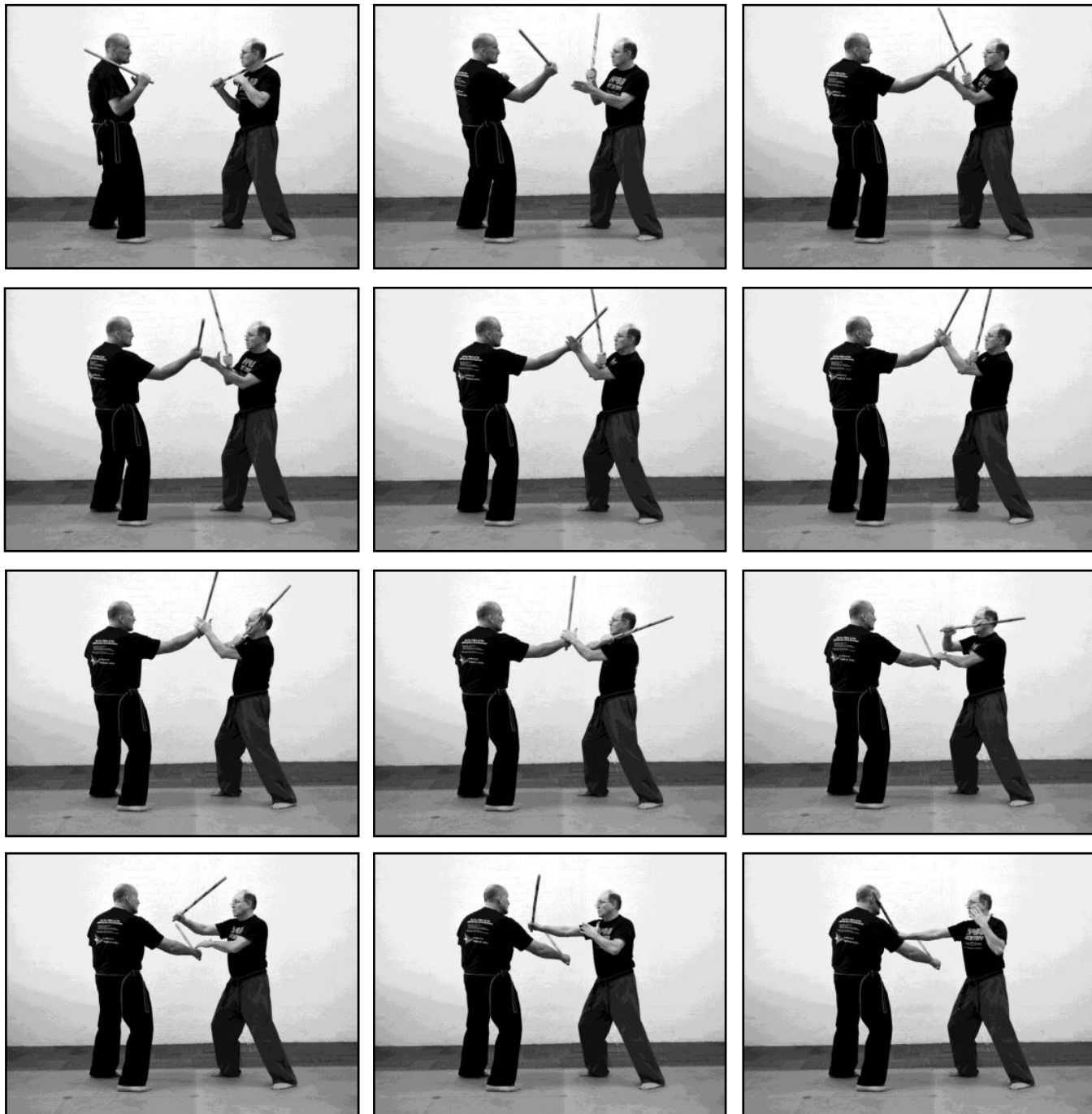
Scissors Check: high-line to my right



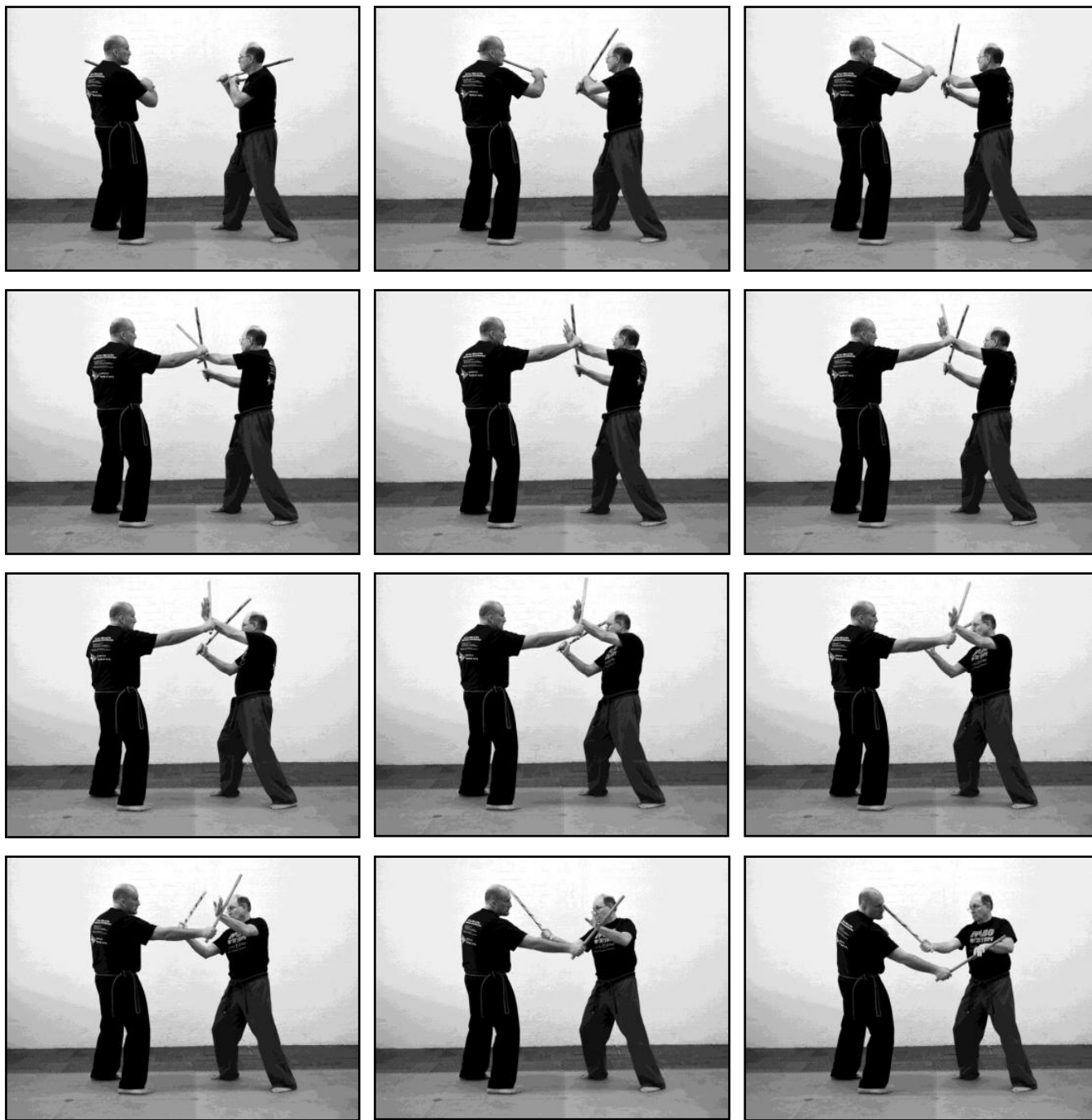
Scissors Check: mid and low-line to my left

Scissors Check: mid and low-line to my right

High-line scissors check on my left side. My opponent strikes at my head. I block with my cane impacting close to my grip hand. This makes the cane close to me and opens up space for my check hand. I place my hand under his grip hand. These two actions are done at the same time. My check hand passes his cane hand from the left side of my body to my right side. I follow up with a backhand strike to his head for the counter. In the photos I show the pass and counter strike as a one -two motion. In application they are done simultaneously.

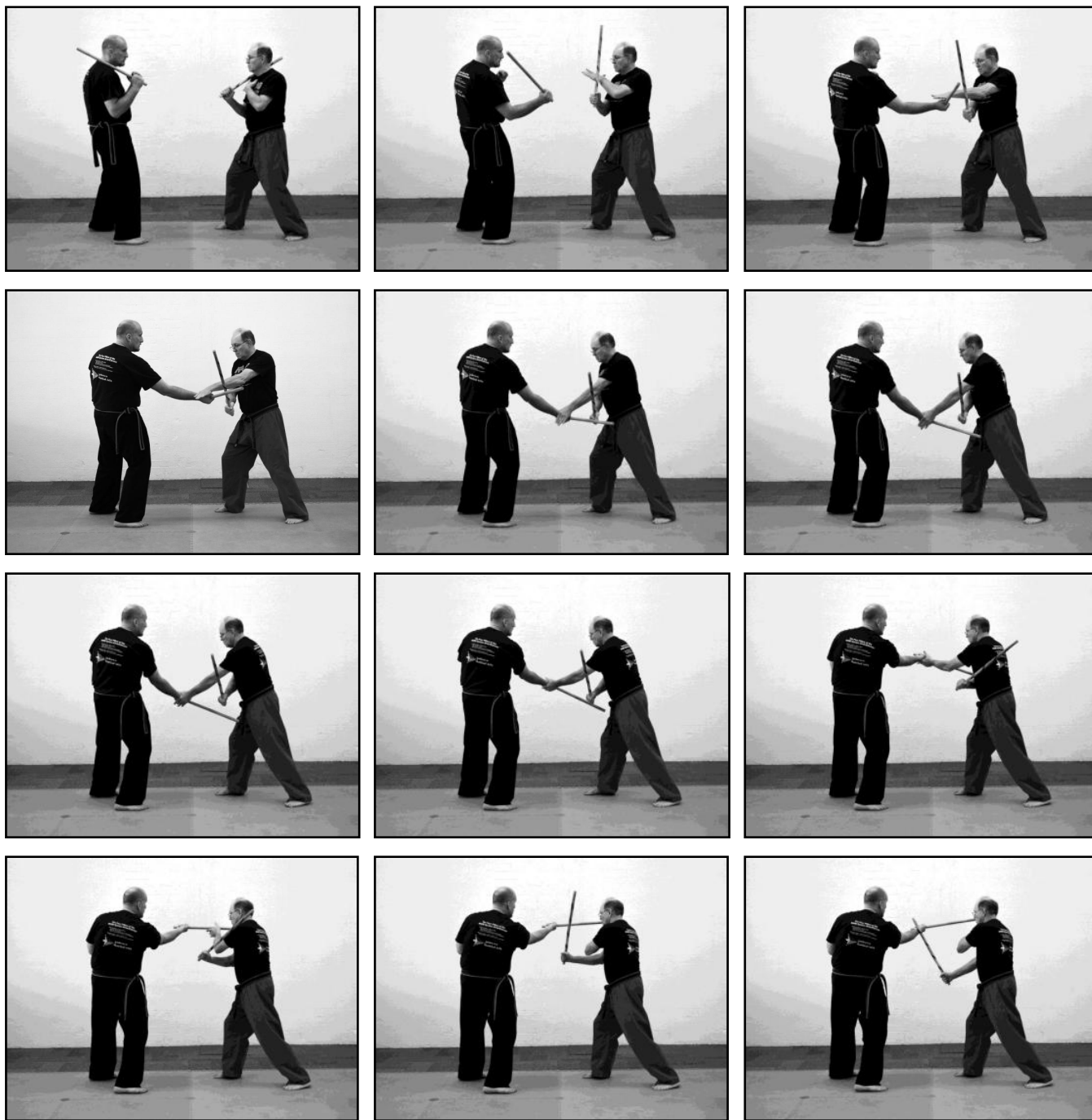


High-line scissors check on my right side. My opponent strikes at my head. I block with my cane to my right side. At the same time I slide the back of my check hand under his cane right at his grip hand. My check hand passes his cane hand from the right side of my body to my left side. I follow up with a forehand strike to his head for the counter.



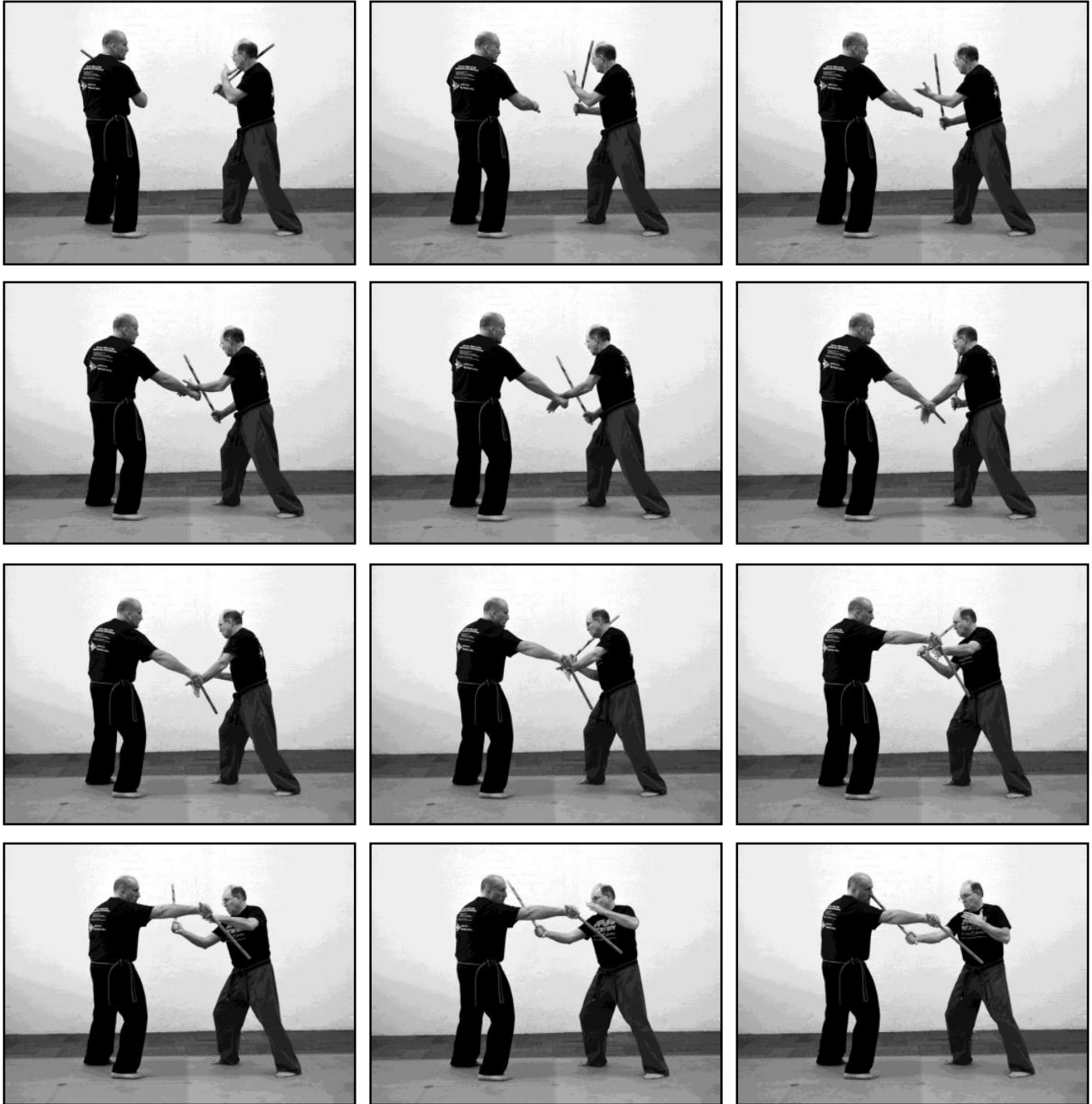
The above action is done in one smooth motion.

Mid and low-line scissors check on my left side. My opponent strikes at my left side. I block with my cane and at the same time I place my check hand on the top of his grip hand. I swing his cane hand in a circular motion from the left side of my body to my right side. I follow up with a backhand strike to his arm for the counter.



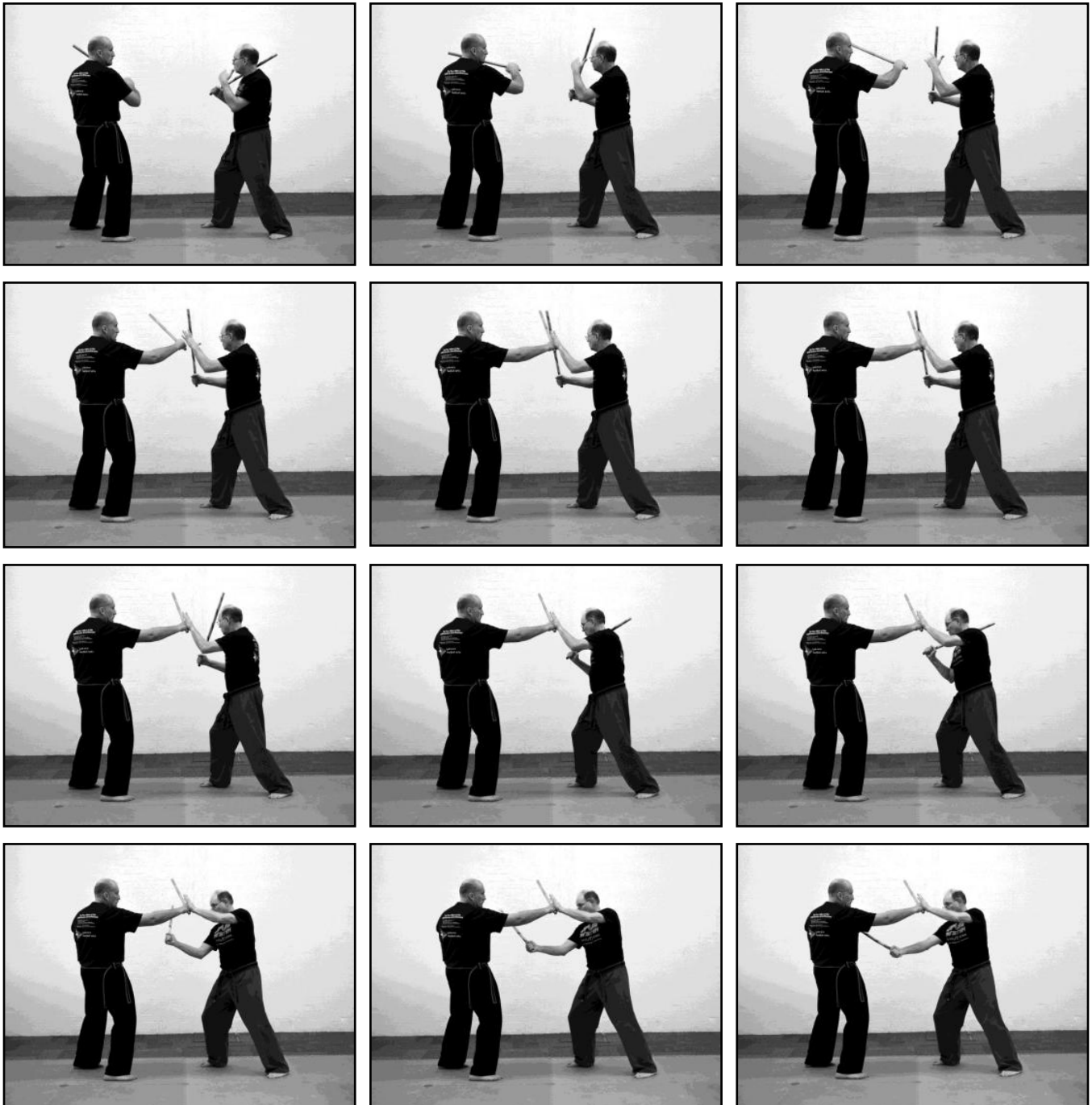
The above action is done in one smooth motion.

Mid and low-line scissors check on my on my right side. My opponent strikes at my right side. I block with my cane to my right side. At the same time I slide the back of my check hand over his wrist. I swing his cane hand in a circular motion from the right side of my body to my left side. I follow up with a forehand strike to his head for the counter.



The above action is done in one smooth motion.

The first example of checking is the check itself. The function in the check is in the actual definition: "to make an inquiry into." When you check, you monitor what your opponent's hand or cane is doing or is going to do, you check into it. You touch, you feel. Many players use a different definition of the word check: "to stop or arrest the motion of, suddenly or forcibly", but that is one of the many functions of the check hand, not the only function. The placement of the check hand varies as to what you are going to check. You can check on your opponent's cane to monitor by feel where his cane may go when you counter strike. Your check does not only go to his cane as you can check his arm as well. As you develop your sense of touch you will be able to choose at a split moment which action you need to take with your check hand in response to your opponent's motion.



In the above sequence my partner strikes at me with a number 2 strike. I block and check his hand at the same time. I slide immediately to a counter strike to his own check hand while monitoring his cane hand.

Using the check hand to delay your opponent's cane. A method of delaying or hindering the motion of your opponent's cane is to curl your fingers around the cane as you check. When he recoils his strike his cane runs into your fingers, stopping the action. A key point of the curl is to descend on the cane rather than meeting it head on with your hand. This is called "clipping". If your timing is off you can get your hand injured. Curling from over the top of the cane is safer. Ensure you block and curl at the same time for best effectiveness.



If I don't check his cane at the same time as I block, my opponent has time to recoil his cane before I can get to it.

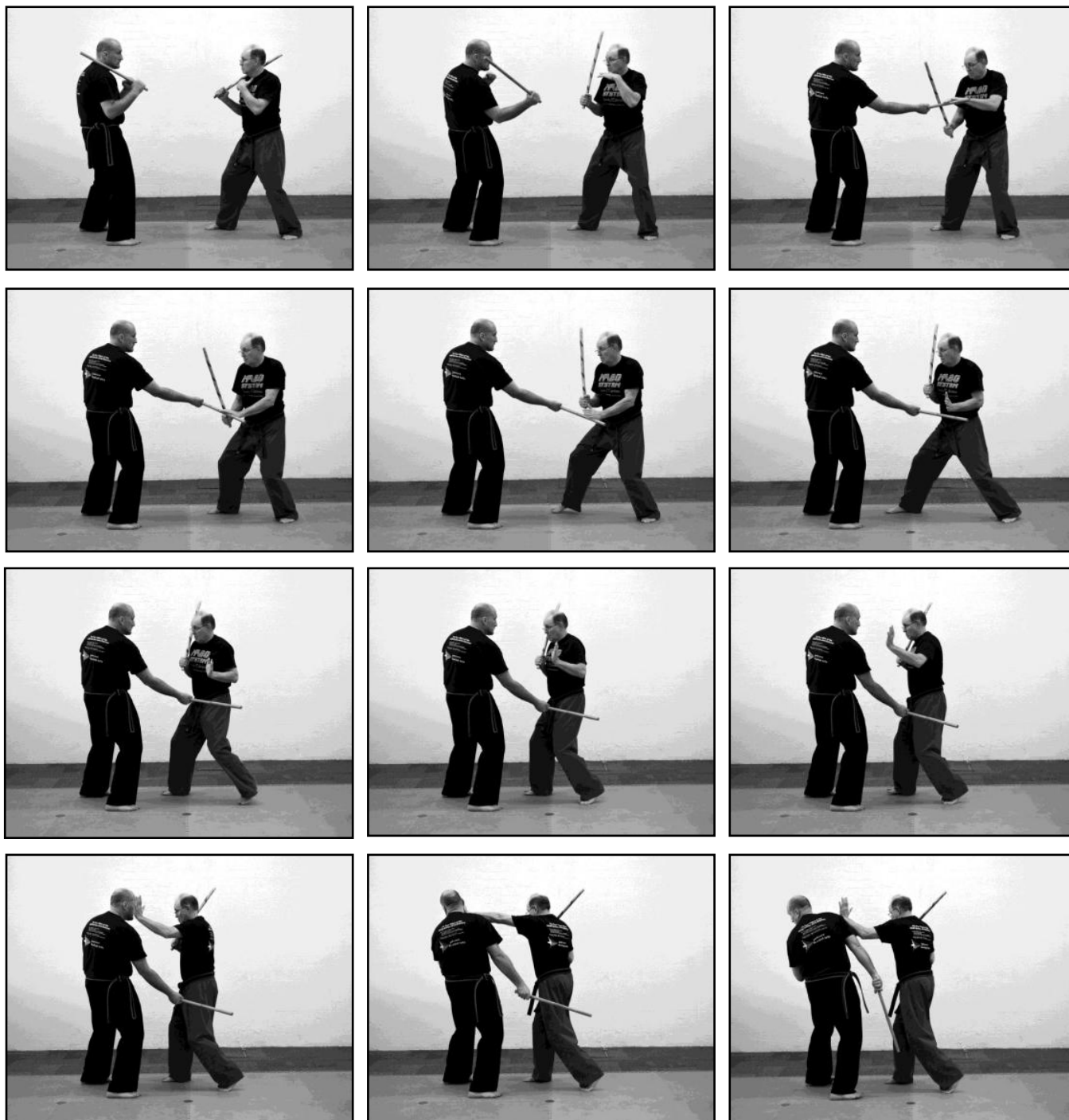


The use of the check hand to clip your opponent's strike rather than grabbing the cane is a signature check hand action of Balintawak Eskrima. It frees up your check hand to move from your opponent's cane to a different position in a split moment.

Using the check hand to manage or maneuver your opponent's cane. The terms manage (def. "maintain control or influence over ") and maneuver (def. "move skillfully or carefully ") are interchangeable. This is the action of using your check hand to take control of your opponent's cane to your advantage. Here is one scenario in which you can manage/maneuver your opponent's cane with your check hand. 1. My opponent strikes at the left side of my head. 2. I block his strike and use a scissors check. 3. My opponent punches at me with his check hand. 4. I use his own cane to block his punch and counter strike to his head with my cane.



Using the check hand to strike your opponent. A piece of advice Prof. Presas used to give me over and over was, “*Danny. Do not become hypnotized by the cane.*” I took this as meaning that you have far more weapons at your disposal than just the cane. Using the check hand to immediately counter attack your opponent is one of them and can be an unexpected maneuver. In using the check hand to counter strike you will need to change your distance from cane length to empty hand length for it to be effective.



Note that I push his cane down to inhibit his using it to counter my palm punch.

Using the check hand to grab. Grabbing an outstretched limb or your opponent's clothing is one of the uses of using the check hand to grab. Grabbing the cane is one of the signature moves of Modern Arnis. Grabbing the cane was one of Prof. Presas' prized attributes. He had an uncanny ability to snatch your cane in mid air. Many people will not grab the cane as it is felt that the cane and blade are interchangeable. It is a fact that there are many actions that you can do with both weapons but the fact remains that a cane is not a bolo and vice versa. Key to grabbing a cane is where and when you grab it. Attempting to grab a cane mid strike is dangerous only if you are attempting to grab it down near the striking end of it. This will get your hand broken. If you capture it near the grip, however, there is virtually no impact and it will be safe to grab.

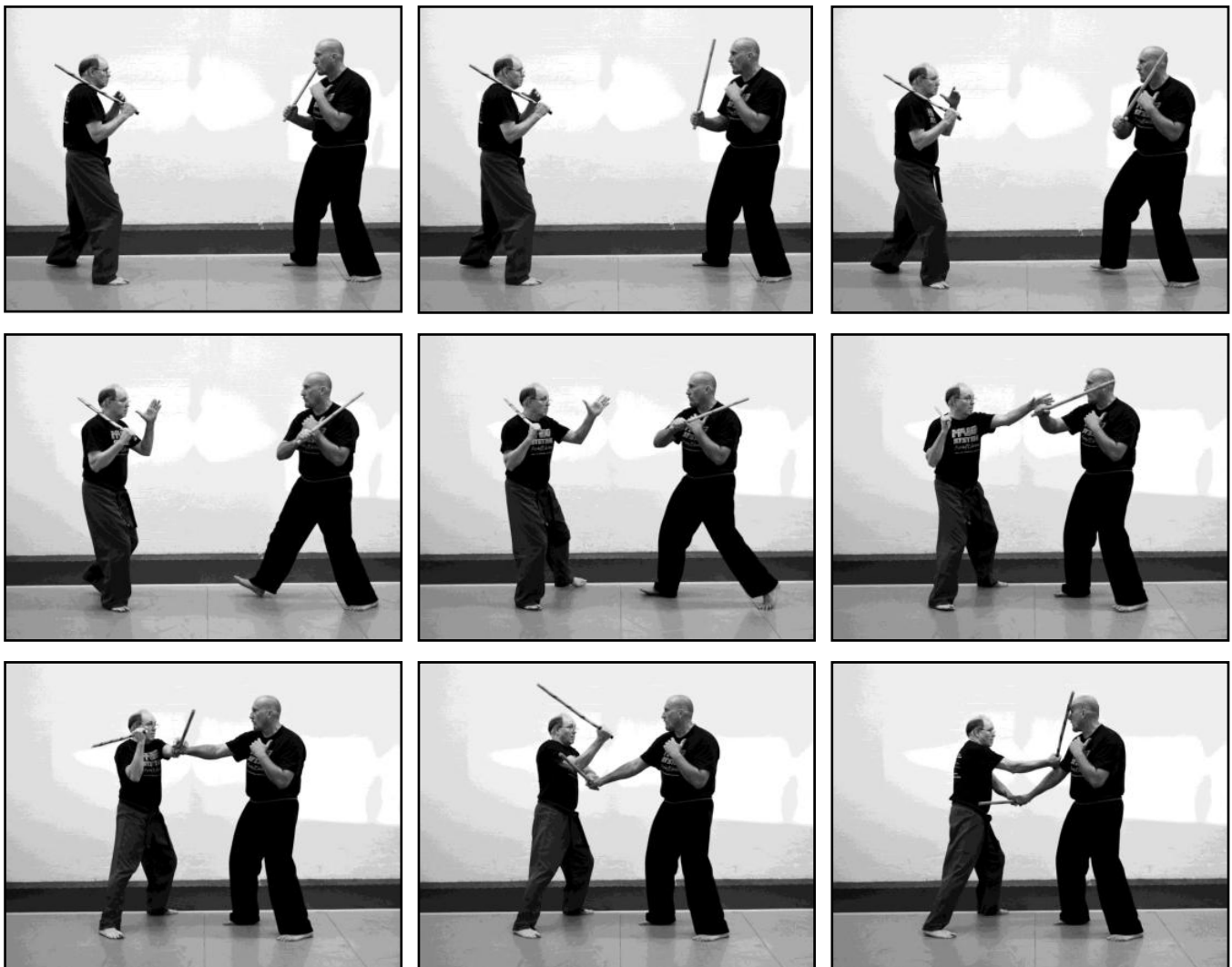
Dieter Knuttel recorded this in an interview with Cristino Vasquez (highest ranking student under Prof. Presas):

DK - "Was there grabbing the sticks of the opponent as well?"

CV - "Yes, grabbing the stick."

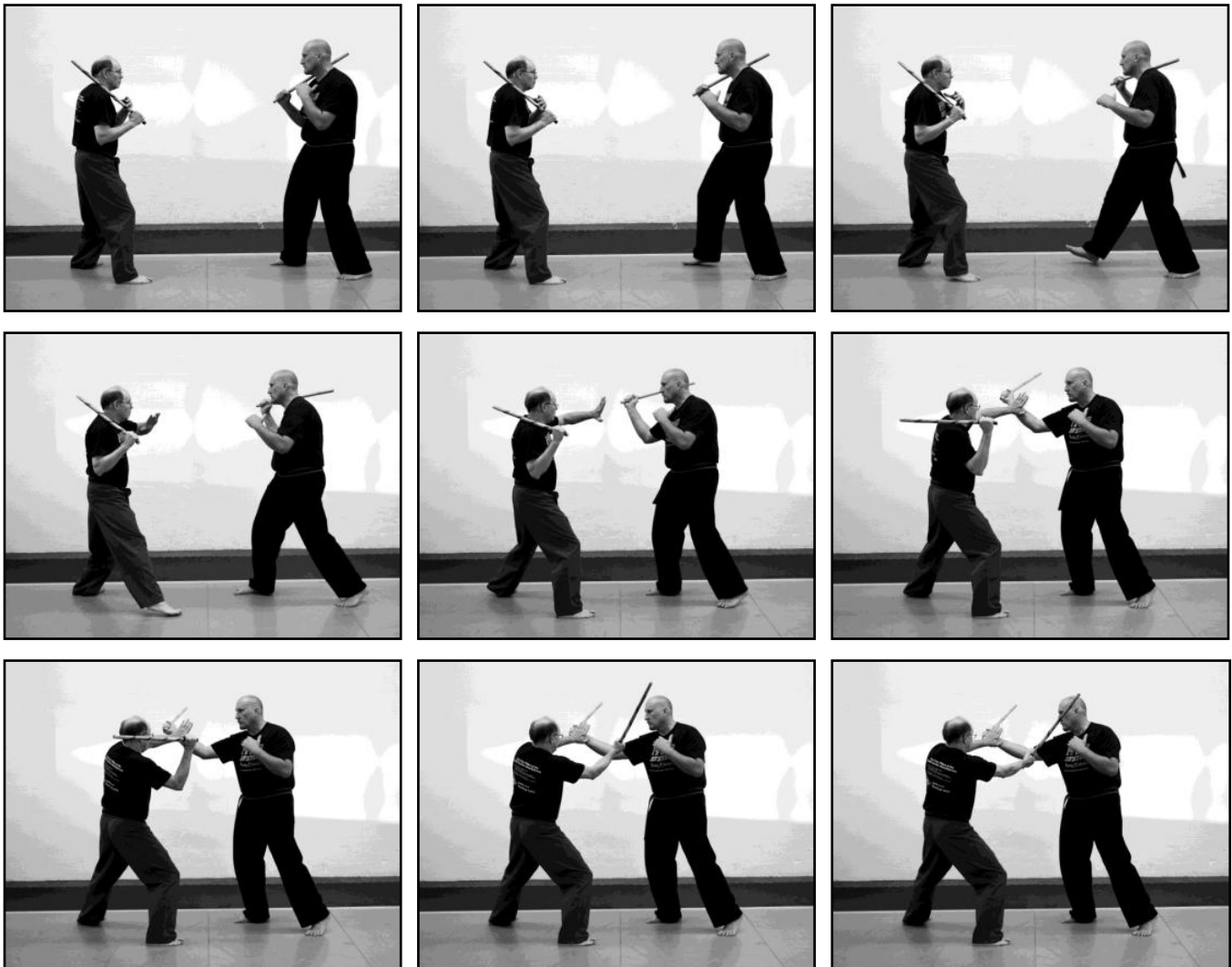
DK - "That's interesting."

CV - "The secret of Modern Arnis is grabbing."



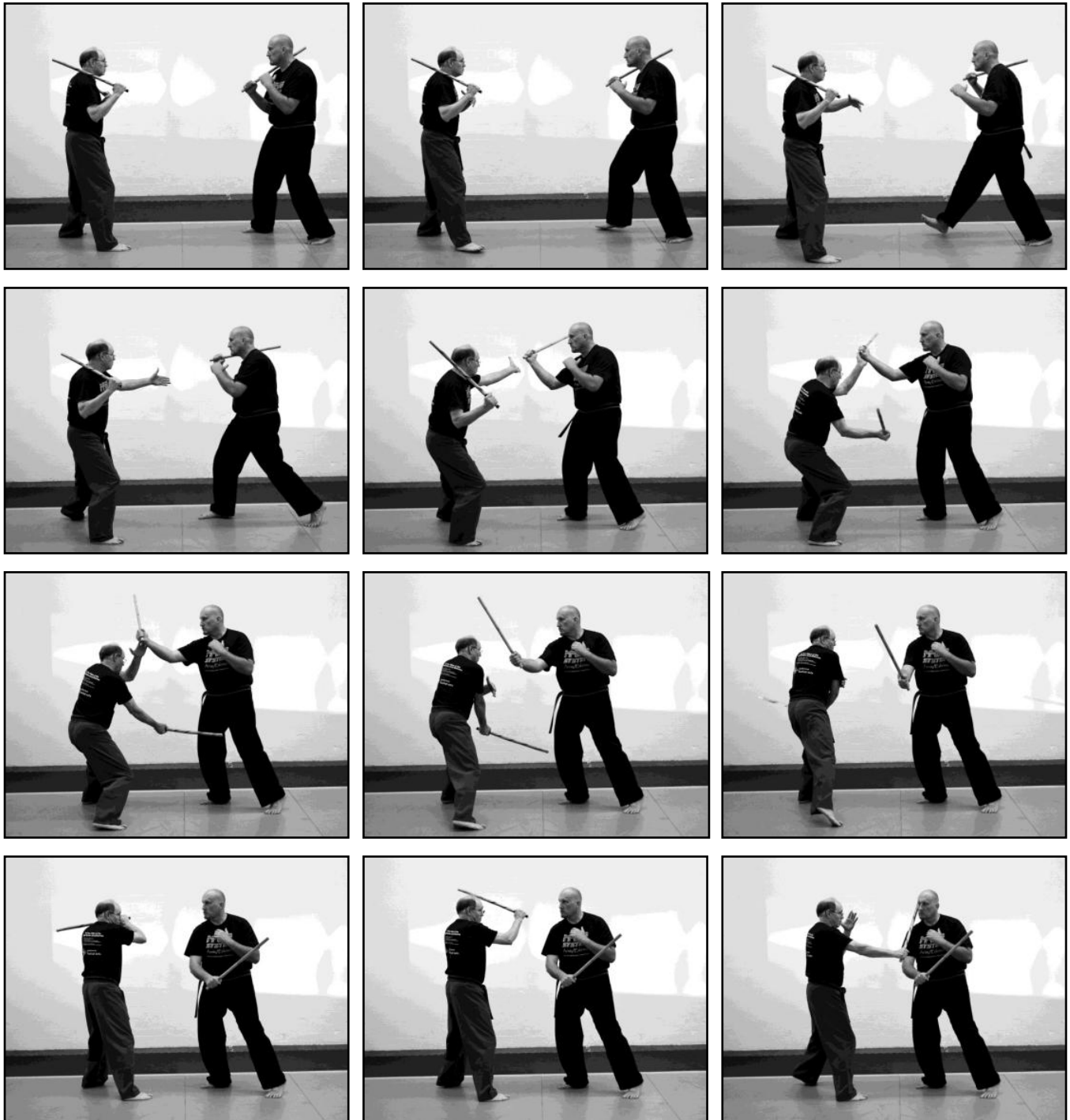
Key to the successful application of this maneuver is to angle step forward just as you recognize the telegraphing of your opponent's strike. Stepping as your opponent strikes is way too late. You cannot move a larger body of mass (your body) faster than a smaller body of mass (his arm). Physics doesn't allow for that. If you begin your step as your opponent begins his chambering for the strike you will be able to get inside of the arc of his strike and grab his cane near the grip.

Using the check hand to block. Besides grabbing an incoming strike Prof. Presas was adept at blocking the strike itself by intercepting the striking arm with his check hand. You can do this against a poorly timed strike or as in the preceding example, if you angle step forward inside of the arc of your opponent's swing. To do this your timing must be spot on and you must begin your step just as your opponent chambers for his strike.



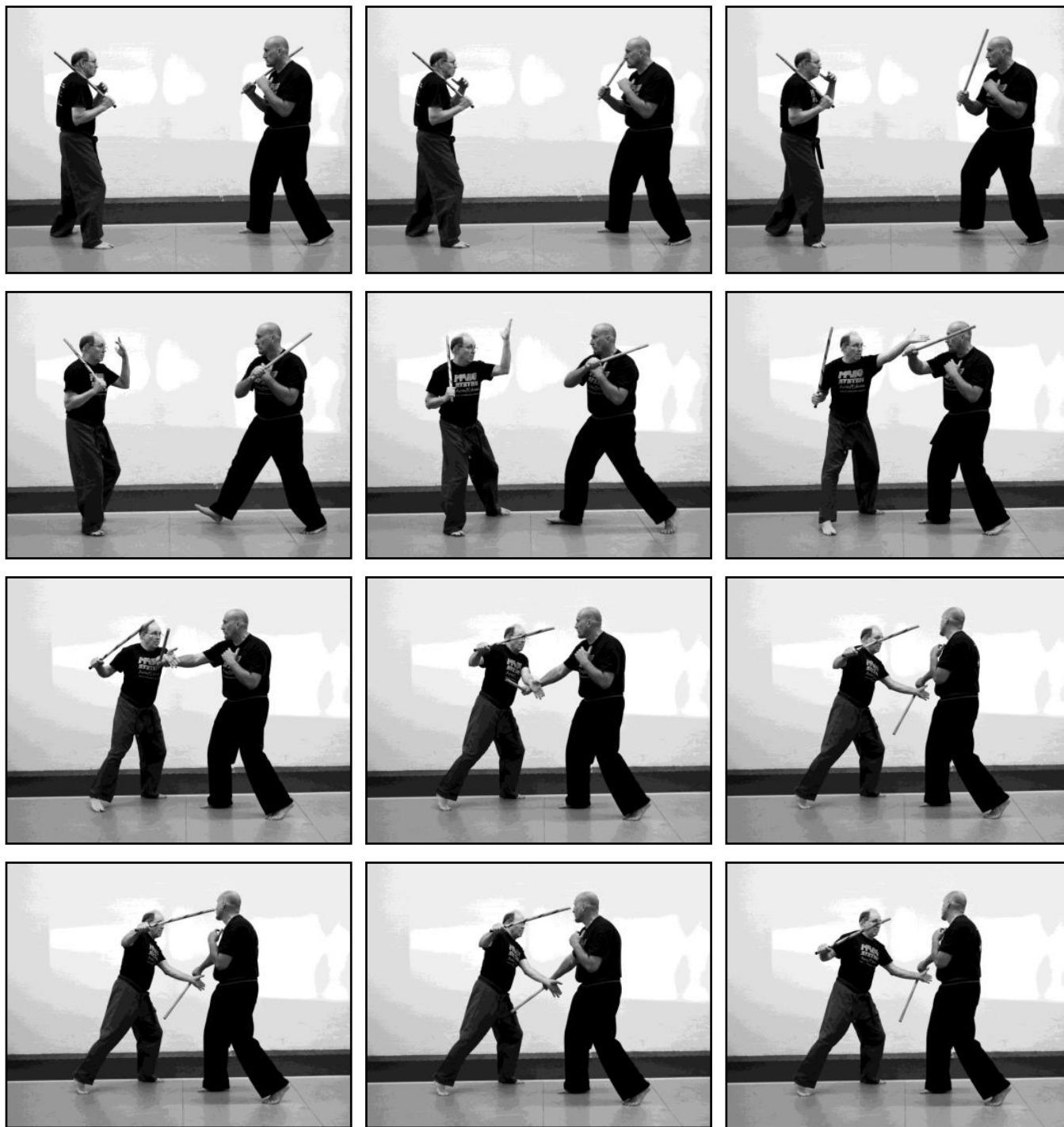
Note in the above example that I am beginning my counter strike as I use my check hand (photo 4). It is essential that you counter strike as you block. This prevents you from getting hit by a follow up strike. If you execute this action in a 1-2 fashion your opponent can abanico strike you with your hand on his wrist or forearm. The safest way to execute a maneuver like this is doing what I call "coordinated action." This is using the check hand and the cane at the same time.

Using the check hand to “pass” a strike. Passing is an action whereby you parry your opponent’s strike somewhat in the same direction it is moving. You can duck the strike (as in this scenario) or change its course during its motion (next scenario). The key point of this is that as opposed to blocking the strike and stopping its motion, you continue its motion and counter attack.



In the above action I step to my right to give myself room for both the passing action and the duck. I counter strike his knee as I pass his strike. I shift my weight to my left as I strike his knee to give the strike more power. I then follow up with my finishing strike to his head.

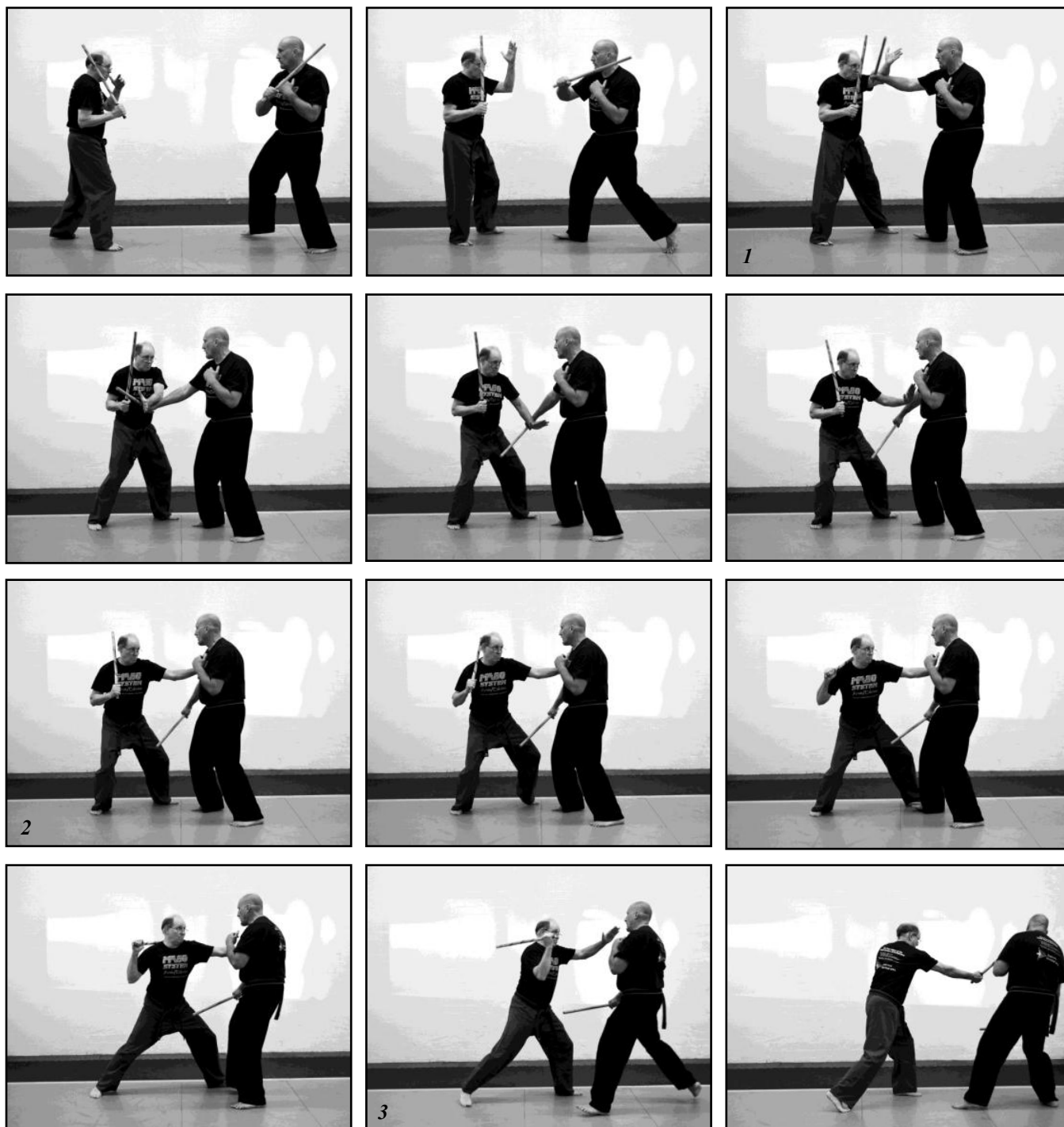
Using the check hand to “pass” a strike. In this scenario you move into the path of the strike and alter its course with your passing action. I meet my partner’s backhand strike and redirect it downward, and then counter with a thrust to the face as I pass it.



Using the check hand to pull. Prof. Presas called this “tulok”. You can use your check hand to pull your opponent into your strike. 1. I angle step behind his downward strike and use an abanico action to pass the strike. 2. I complete the passing action by capturing his cane right at the junction of his grip on it. 3. I rest my weight back on onto my rear foot and use the momentum of his strike to pull him toward me. 4. I hit him in the face with the butt of my cane.



Using the check hand to push. Prof. Presas called this “tusok”. You can use your check hand to sharply push your opponent to offset his alignment with you or to create distance for your follow up strike. In the following sequence I 1. Use my check hand to pass his backhand strike. 2. Go immediately from the passing action to effect a push his upper body. 3. Step forward and follow up with a finishing strike to his head as he goes off balance.



Note that my step forward is simultaneous with the push. In effect I push with my entire body instead of just my arm. This is very effective against a larger opponent.

Using the check hand to trap your opponent's arm(s). The use of the check hand to capture and immobilize or maneuver your opponent's arm(s) is a signature of Modern Arnis. Prof. Presas was very adept at this. Shown below is a favorite tactic of his. 1. I block my opponent's strike to my head. 2. Using a scissors check I pass his cane to the other side of my body. 3. I purposely telegraph my counter blow by raising my cane arm higher than necessary. 4. My opponent takes the bait and begins to check my oncoming strike. 5. I release his cane and grab his checking arm from underneath. 6. I pull his arm down and simultaneously counter strike to his head.



Using the check hand to joint lock your opponent's arm. In this sequence: 1. My partner strikes with a backhand strike to my head. I step to my left and meet his arm with my checking arm. 2. I pass his strike down to my left side. 3. I insert my check hand up under his elbow. 4. I push his elbow up to bend his arm. 5. When it hits a 90 degree angle I begin to circle step to my rear with my right leg. 6. I slide my hand out from under his elbow. 7. I finish my step to arrive in a side by side position with him. The step enables my hand to slot into the crook of his elbow. 8. I raise my locking elbow to create pain and pressure on his shoulder for the finish of the lock.



Using the check hand to throw your opponent. In this sequence: 1. My opponent delivers a forehand strike to my head. 2. I block his strike and pass his cane to the other side of my body. 3. When his cane has passed to my right side I step behind his body with my rear leg. I cross my checking arm in front of his body at the same time. I ensure that my leg and arm are tightly pinching his body. This creates a backward direction pressure on his chest. 4. I lean toward his rear leg. His body will hit a point where it will feel as though his chest and core will disconnect. At that point I push him over my thigh.

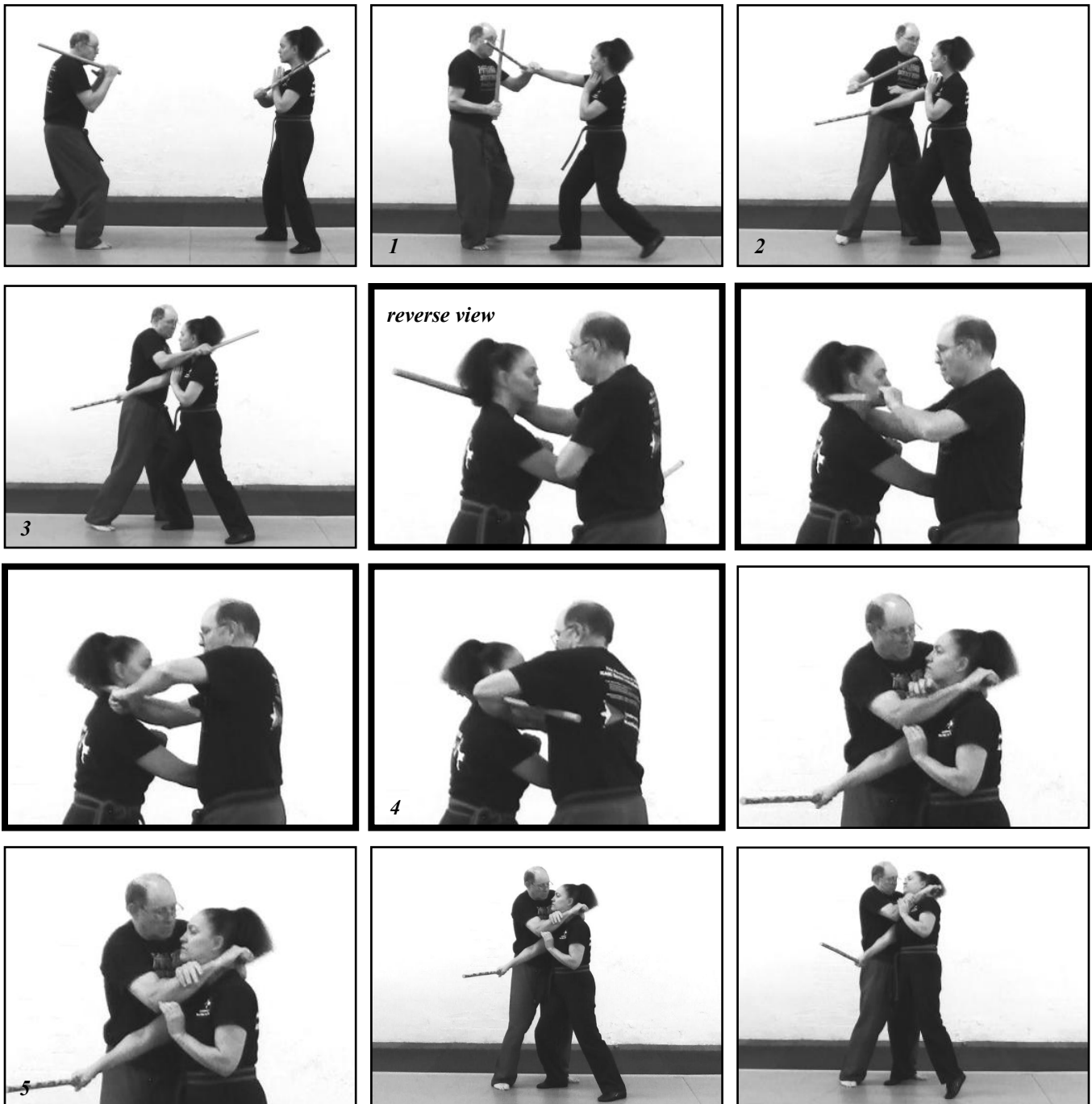


Choke, cane

The term “choke” includes suffocating attacks, closing off blood to the brain by pressure on the carotid arteries and muscle neck cranks. Prof. Presas taught a handful of these actions all using the cane. I adapted these by initiating the action with a strike that allows me time to get into the choke. These are the ones I learned from the grand master. Note: he never gave them names. He would just say, “...and then you will choke them.” I have arbitrarily named them for easy reference.

Figure four neck lock

In sequence: 1. I defend against my partner's number 2 strike. 2. I slap down her cane arm and strike her neck with the inside of my forearm. 3. I bring my cane around to the back of her neck and grab it with my check hand (reversed view photos). 4. I bring it to my side so that I can slide my arm under it (reversed view photos). 5. I reach to grab the forearm of my cane arm to secure the choke.



Cross choke

In sequence: 1. I defend against my partner's number 1 strike and parallel check. 2. I strike her neck with the inside of my wrist (reversed view) and swing my cane behind her neck. 3. I grab my cane with my other hand to create a dual pressure to the sides of and the back of her neck. 4. I spread my elbows outward and pull down to effect the choke.



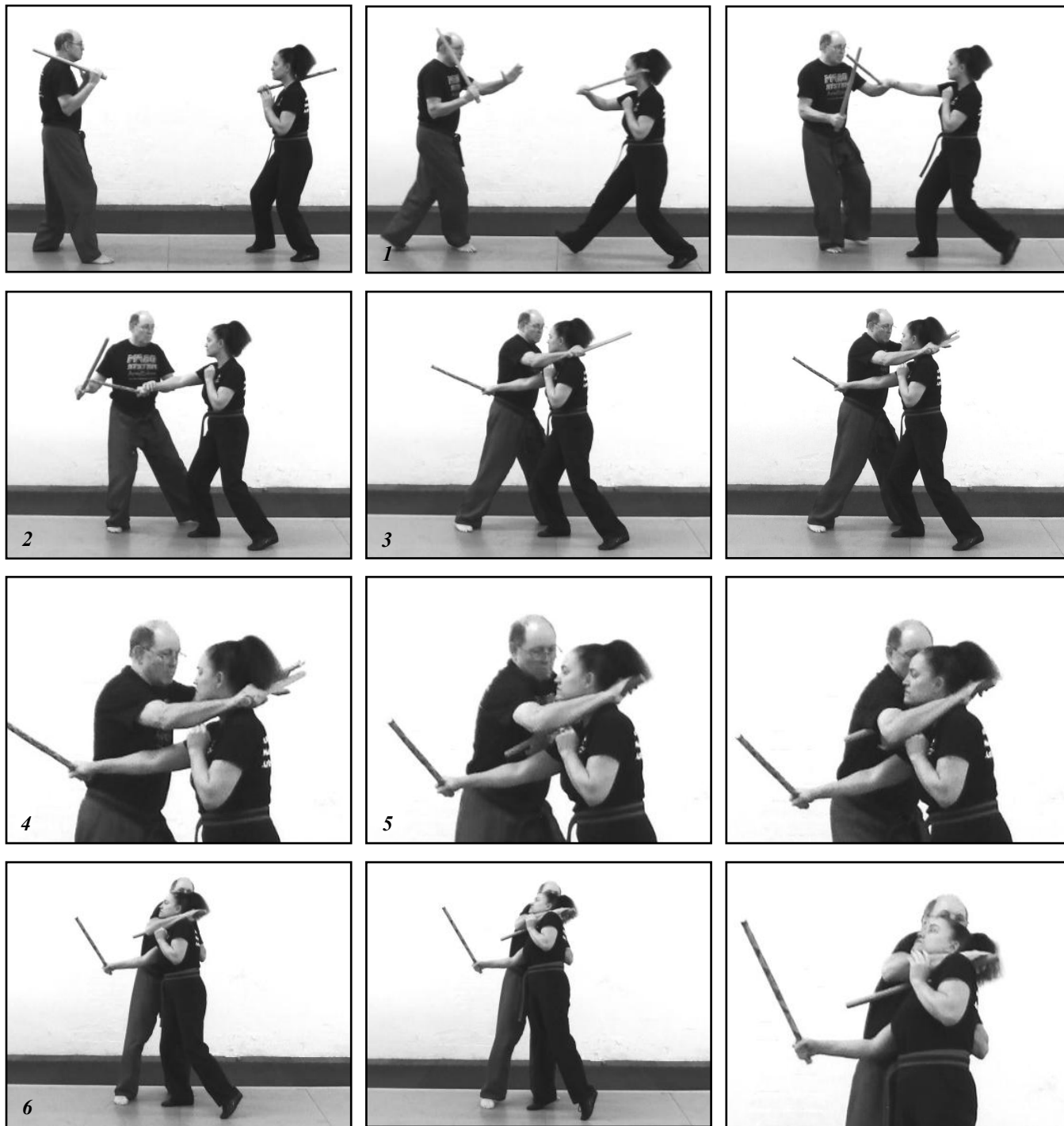
Side neck lock

This neck lock is essentially the cross choke done to the side of the neck. It is extremely painful. In sequence: 1. I defend against my partner's number 1 strike and parallel check. 2. I maneuver her cane downward and follow up strike the side of the neck with my forearm. 3. I use the impact of my forearm to flip my cane around to the other side of her neck and step behind her as I do so. 4. I grab my cane with my other hand. 5. I pull with both hands to immobilize or maneuver her to the ground.



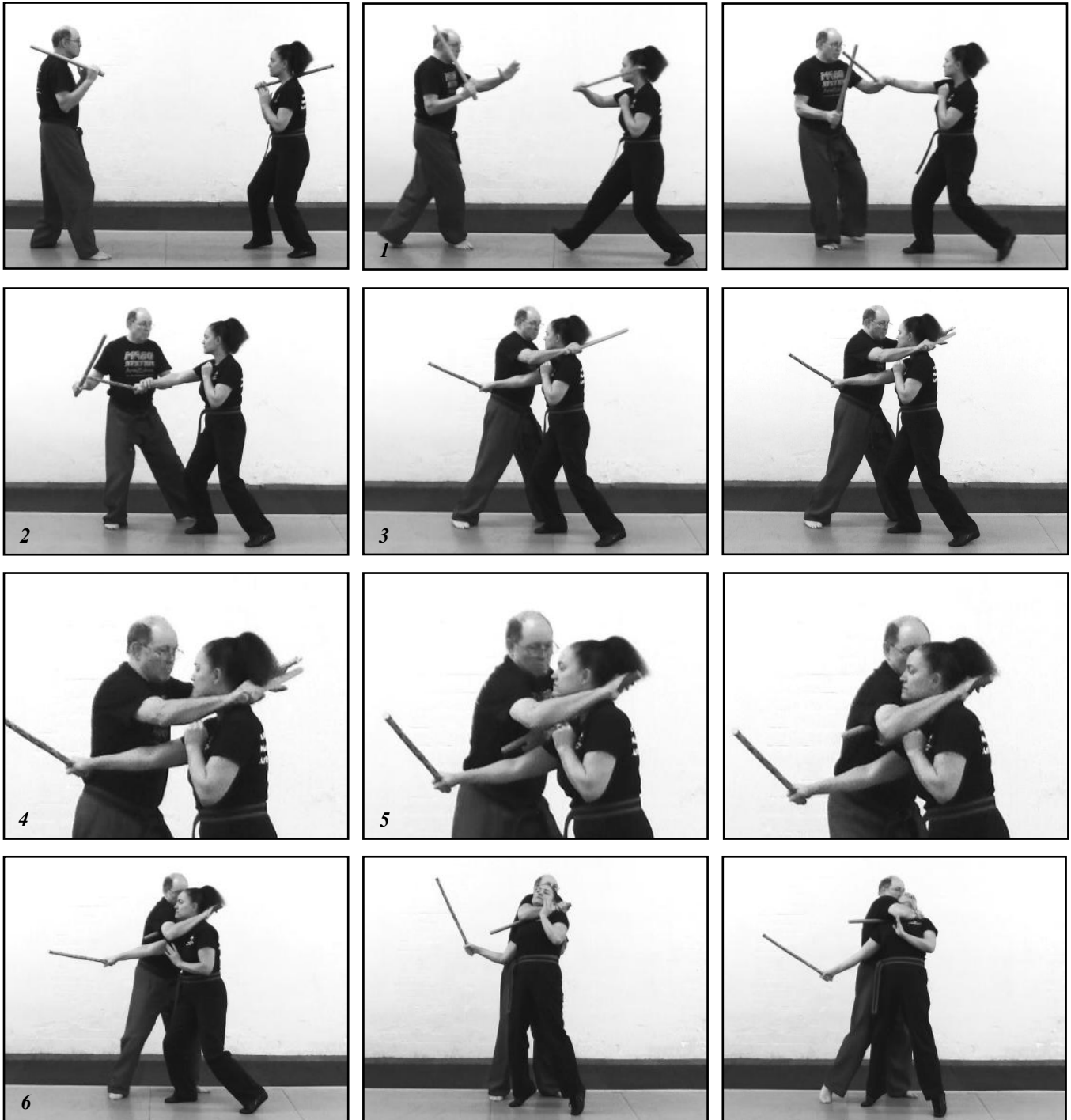
Riding crop neck lock

The name of this comes from how a jaunty equestrian might tuck a riding crop under his arm. In sequence: 1. I defend against my partner's number 2 strike. 2. I slap her cane arm down and deliver a forearm strike to her neck. 3. I use the impact to flip my cane around the back of her neck. 4. I grab my cane with my other hand. 5. I tuck my cane under my cane arm at the arm pit. This puts my forearm against her neck. 6. I cinch in the lock by pulling my arm inwards to my shoulder.



Riding crop choke

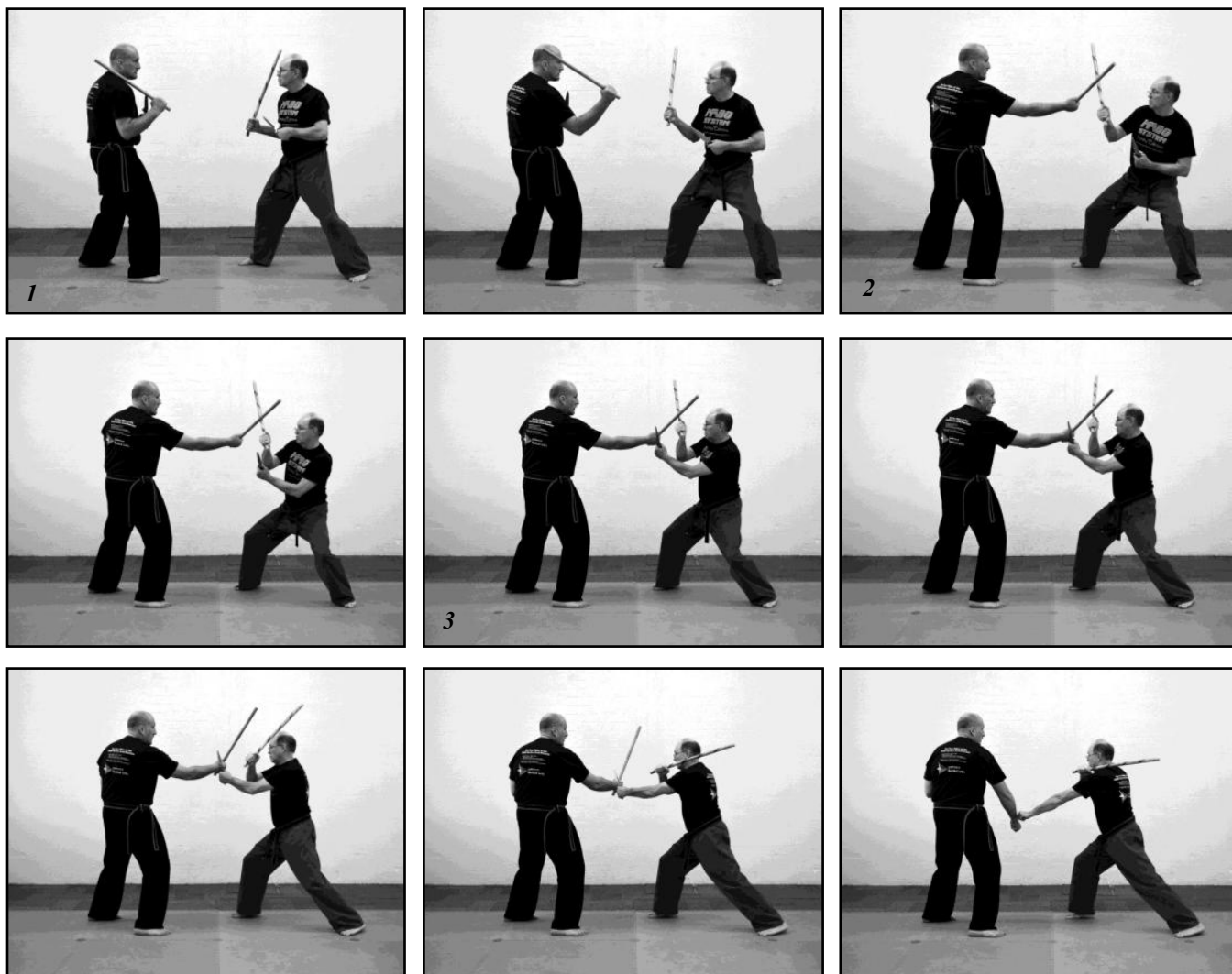
This is essentially the same as the Riding crop neck lock except that at the end you step behind your partner for a choke. In sequence: 1. I defend against my partner's number 2 strike. 2. I slap her cane arm down and deliver a forearm strike to her neck. 3. I use the impact to flip my cane around the back of her neck. 4. I grab my cane with my other hand. 5. I tuck my cane under my cane arm at the arm pit and slide my forearm so that her throat is in the crook of my elbow. 6. I step behind her and cinch in the choke.



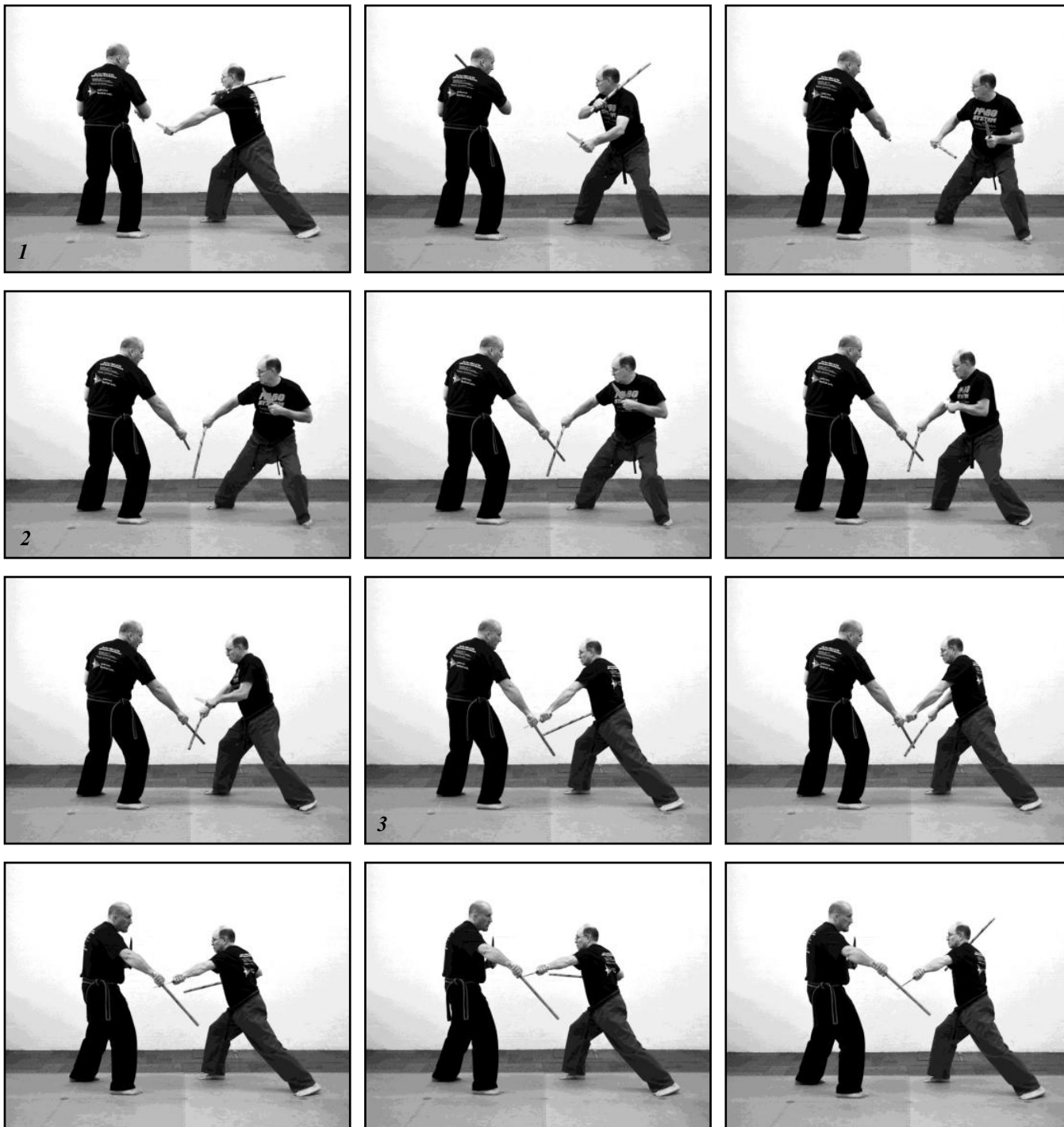
Cinco Teros Style (Five strokes)

Cinco Teros is a classical style involving a series of 5 strikes and counters done Espada y Daga (sword and dagger) style as demonstrated in Remy Presas' book *The Practical Art of Eskrima* (The Practical Art of Eskrima page 123, 2004 edition). The attacker's strikes are in the order of strike number 1, strike number 8, strike number 9, strike number 2 and thrust number 6. The defender blocks or passes the attacker's strikes and follows up with a check done with the dagger.

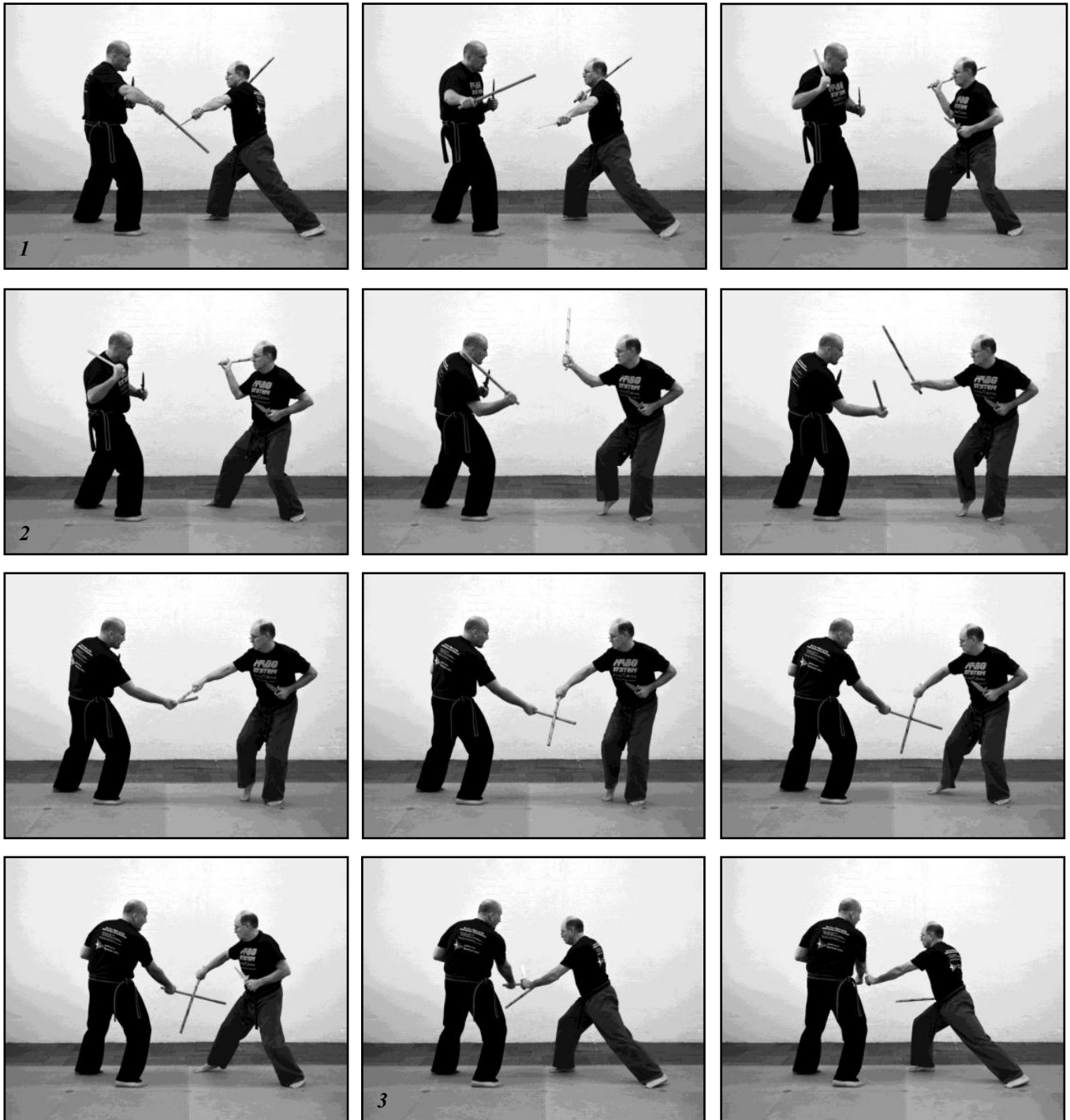
Cinco teros sequence one: 1. My partner strikes at my head with a forehand strike. 2. I shift my weight to my rear leg and block his strike. 3. I pass his cane with my dagger from the left side of my body to the right side and shift my to my forward leg.



Cinco teros sequence two: 1. From the preceding position my partner fires a backhand strike at my right knee. 2. I shift my weight to my rear leg and block his strike. 3. I shift my weight back to my forward foot and clear his cane to my left side with my dagger.



Cinco teros sequence three: 1. From the preceding position my partner retracts his cane and fires a fore-hand strike at my right knee. 2. I shift my weight to my rear leg into a cat stance and pass his cane with my own. 3. I shift my weight and step forward foot to check his cane arm with my dagger.



Cinco teros sequence four: 1. From the preceding position my partner retracts his cane and fires a back-hand strike at my head. 2. I shift my weight to my rear leg and pass his cane from underneath with my own. 3. I shift my weight back to my forward foot and check the inside of his cane arm and push it away with my dagger.



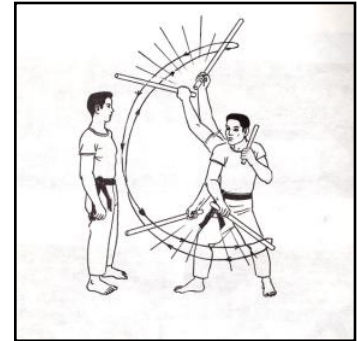
Cinco teros sequence five: 1. From the preceding position my partner retracts his cane and fires a fore-hand thrust at my chest or face. 2. I shift my weight to my rear leg into a cat stance and swat down his cane with my own. 3. I shift my weight and step with my forward foot to check his cane arm downward with my dagger. 4. I follow up strike to his head.



Classical Styles

This quote is from my book *Filipino Martial Arts – The Core Basics, Structure & Essentials* - “There are many different styles or systems of Filipino Martial Arts (FMA). You will have as many different styles or systems as you have families or groups training. So what makes a style? What makes a system? Mark Wiley, author of the book ‘Filipino Martial Culture’, delineates a style as a manner of applying a technique (such as an abanico – a method of using the wrist action to strike with the cane, much like fanning the air). He defines a system as a step -by-step curriculum that progresses from one point to the next.”

The term “Classical Styles” refer to the older methods of Arnis fighting, especially the ones which Remy Presas learned from his grandfather, Leon. In the book *Modern Arnis – Philippine Martial Art Stick Fighting*”, Prof. Presas states: “Besides the 12 striking techniques, there are other forms of strikes which a player could use according to the situation prevailing in actual combat or sports match. These strikes are: the figure 8 techniques, short or long; the rompida; the abanico (fan); the banda y banda (side by side); the up and down; and the redonda or x movement. ” (page 147, 4th printing 1980).



The classical styles have an interesting point in common. They seem to be derived from the actions of the blade rather than the impact weapon. The rompida (above), figure 8, banda y banda, and rompida are all slashing/cutting actions. The up and down and the abanico are “tip rips” (using the tip of the weapon to cut your opponent). Both the slashing and the ripping actions are easily converted over to impacting actions when you hit with the end of the cane.

Here is further data I received from Samuel Dulay on the classical styles within Modern Arnis.

“Early 1950’s Prof. Remy taught the classics he learned from Negros Occidental bastonero/masters. From what I researched according to the old students from Negros (Bebing, Junior, Popoy, Doromal, etc.) during the late 1950’s these are the classics he taught: 1. The Palis, 2. abanico, 3. sungkite (thrusting), 4. dikitan (close quarter fighting method initially demonstrated using 18 to 22 inch stick or machete), krusada (espada y daga), 6. doble baston (double stick - sinawali) and others.”

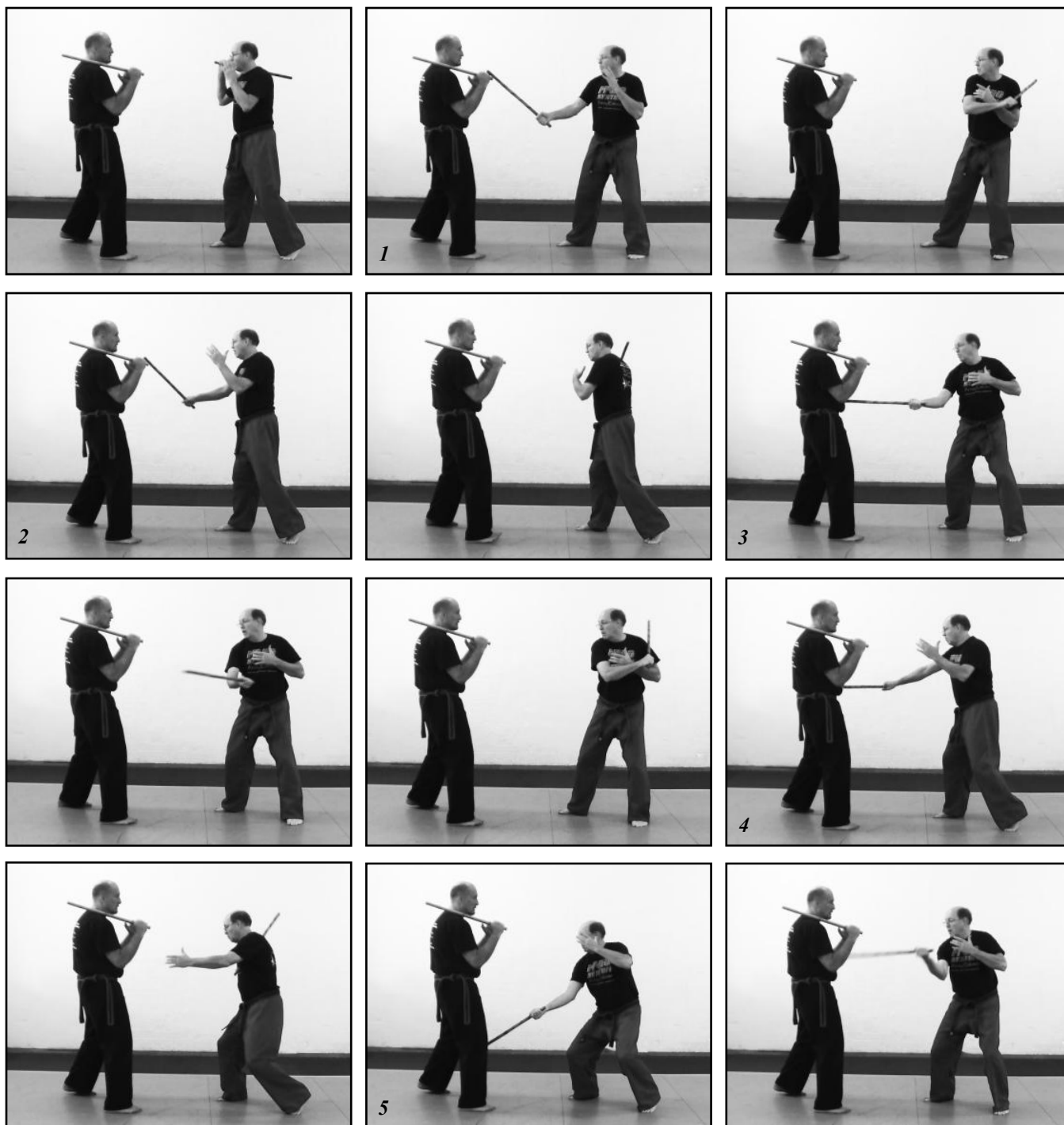
Clipping (MA80)

Clipping is a method of delaying your opponent’s cane from retracting by curling your fingers around the shaft of it. You do not fully close your hand as you would in a grab. Clipping your opponent’s cane allows you to shift your check hand from your opponent’s cane to somewhere else much faster than if you grab. This is a check hand usage taught to me by Manong Ted Buot and comes from the balintawak eskrima system.

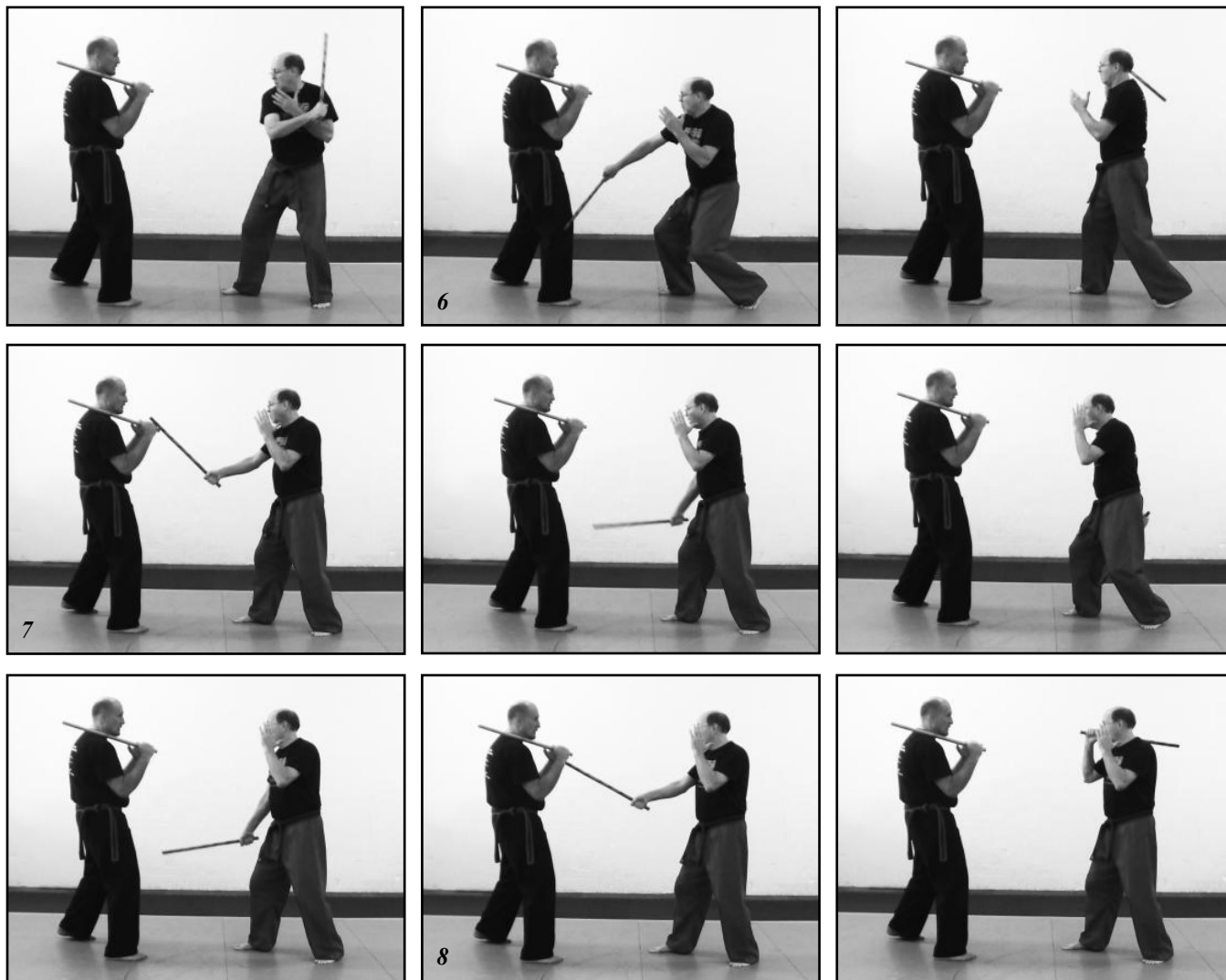


Clip Strikes (MA80)

A Clip Strike is a specialized speed impact type of strike and is done in a circular cutting type of motion. As opposed to a blast where you hit with the “sweet spot” of the cane, with a Clip Strike the impact is done with the last inch and a half of the cane so that the mass of the target does not impede the follow through of the cane. The follow through generates a tremendous amount of shock into a very small area. In the MA80 System Arnis/Eskrima there 8 clip strikes: two downward diagonal blows to the head or hands, two horizontal blows to either elbow, two upward diagonal blows aimed at the knees, one vertical downward blow aimed at any target in front of the body (the head, collar bone, hands, etc.) and one upward vertical blow aimed chiefly at the opponent’s hands or wrists.



Clip strikes continued.

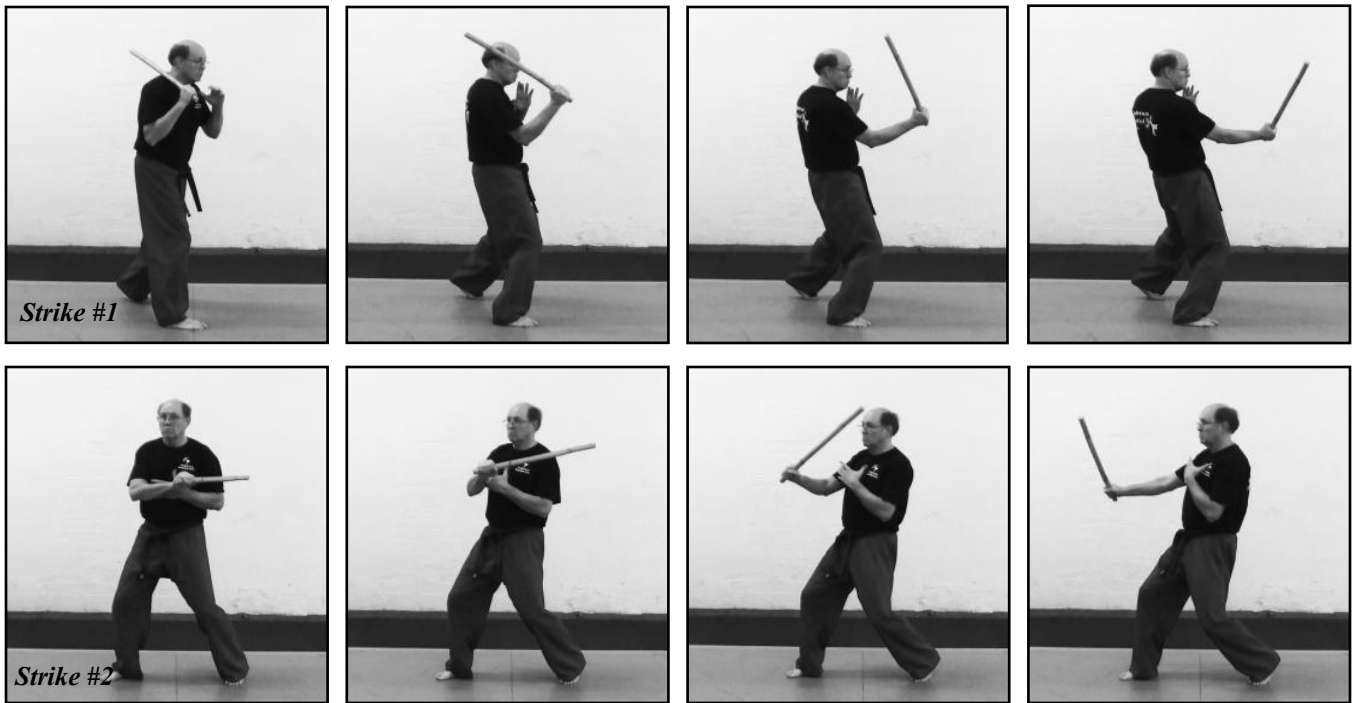


Close quarters striking (MA80)

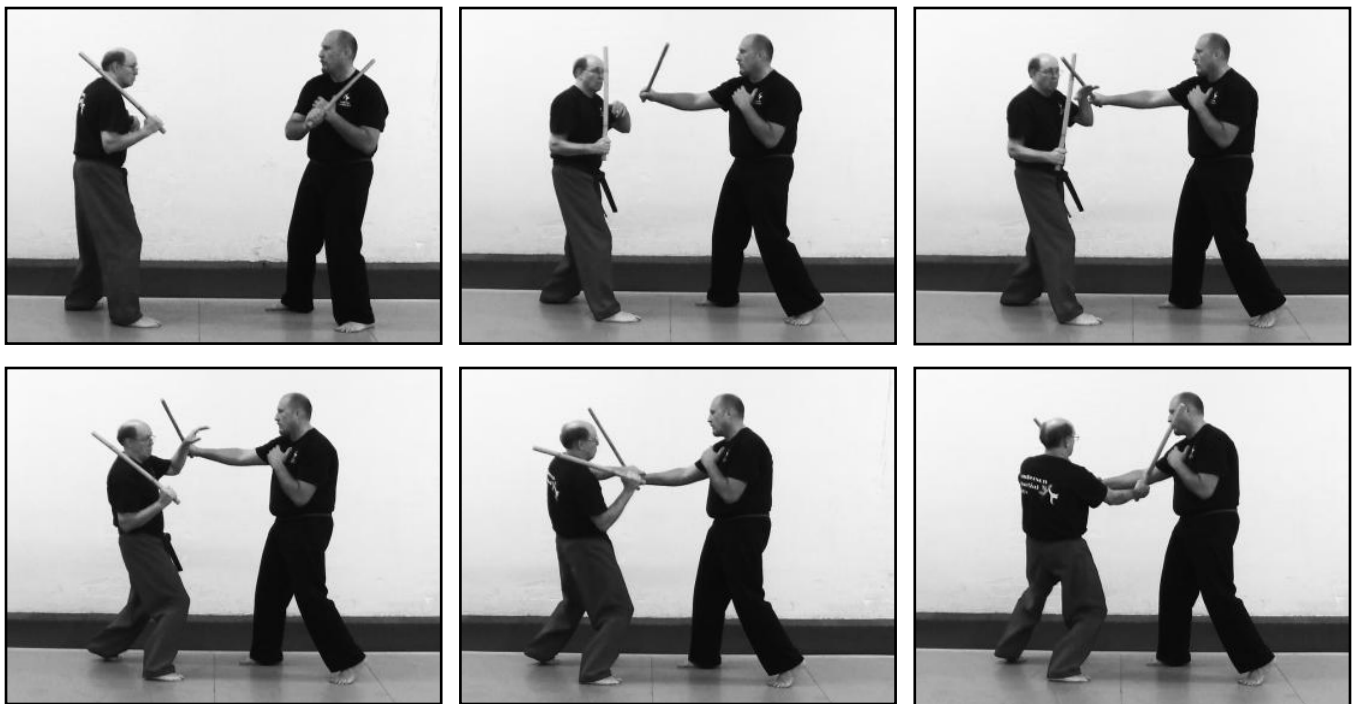
In many Filipino martial arts, the cane is considered to be an extension of the arm. This leads to being able to strike an opponent without needing to be in kick or punch range. Striking with the cane when you are in a punching range tends to be limited to butting with the bottom of the cane. Balintawak eskrima, one of the base arts that Modern Arnis is derived from, is known for its striking from close range. I first learned this method of striking from Manong Ted Buot. One particular application of this kind of striking is arcing the body backward slightly in order to make room for the strike. (Note: the leaning or curved body structure I display here is specifically for closer than normal cane striking. The balintawak body structure, as I was taught, has the torso aligned over the hips.)



The arcing of the body is done chiefly by bending the leg on the side that the cane is striking from, i.e. you will bend the right leg when hitting with strike number 1 and the left leg when hitting with strike number 2. Manong Ted Buot referred to this as “sitting on your post.”



Application of close quarters strike number 1. In this sequence I block my partner’s strike number 2. I use my check hand to pass his cane from the right side of my body to my left. As I do this I shift my weight to my right leg and bend the knee, allowing my body to bow backward slightly. This gives me room to effectively deliver my counter strike.



Application of close quarters strike number 1. In this sequence I block my partner's strike number 1. I shift my weight to my back leg as I do so. I use my check hand to move his cane from high line down to the mid line position. I sit back on my post as I chamber for the counter strike. This gives me room to effectively deliver my counter strike.



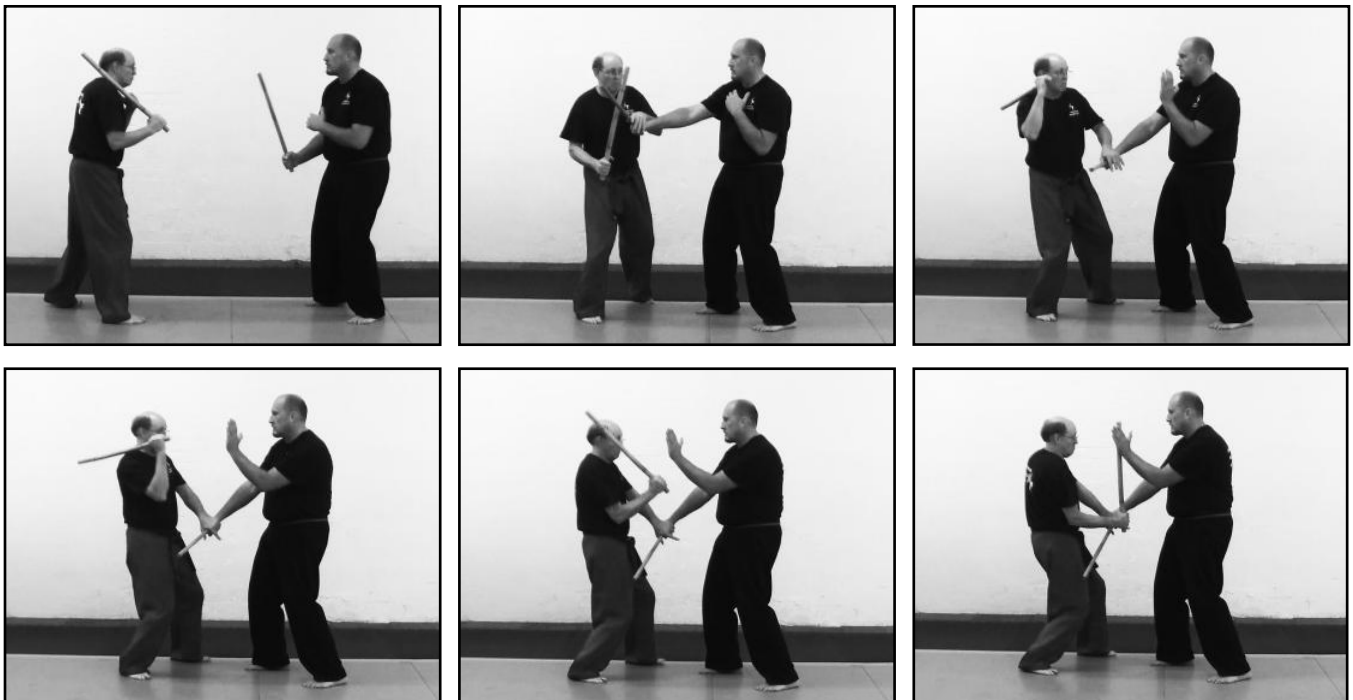
A variation of this is an even closer method of striking that I picked up from another balintawak practitioner, Bobby Tabimina, when I was in the Philippines in 2006. This method of striking is where you keep your arm in close proximity to your body and use the body torque to deliver your strike. In my school this type of close quarters striking is called "Sir Bob."



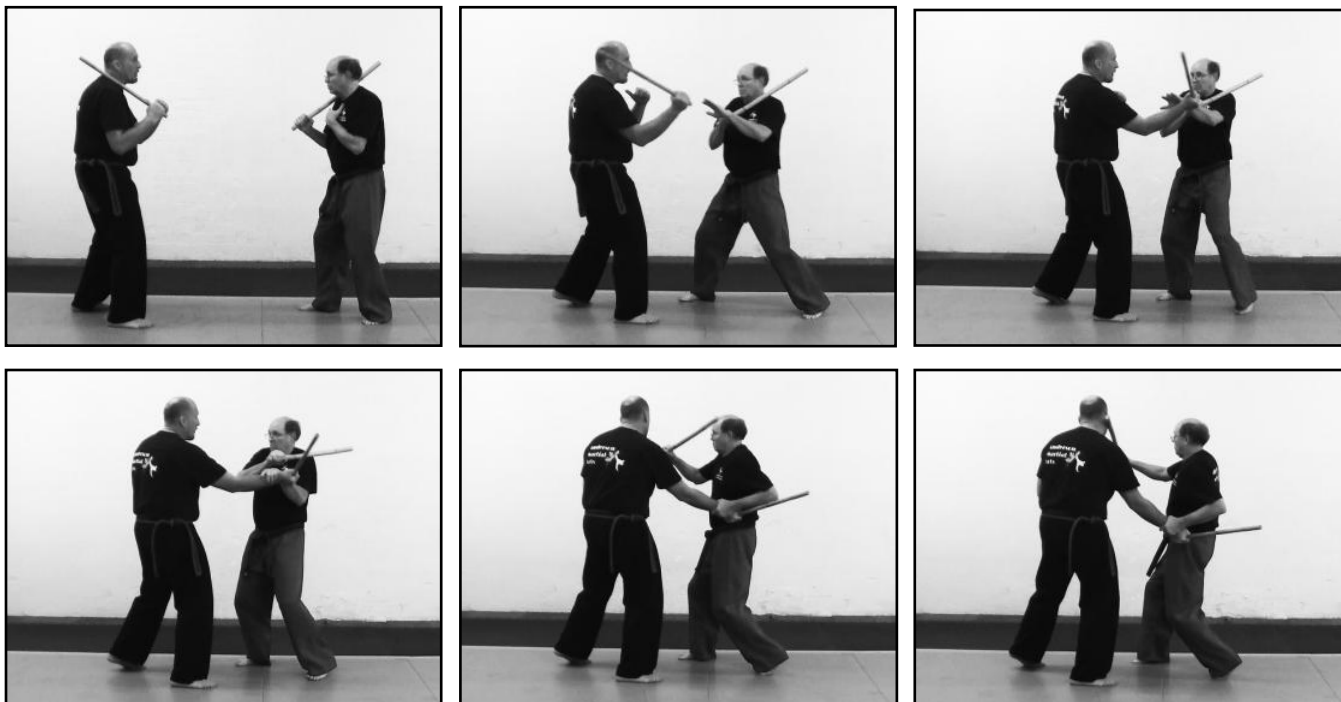
The first example of the “Sir Bob” application of the close quarters strike is using the check hand to stop my partner’s incoming strike number 2 and firing an instant counter strike of my own.



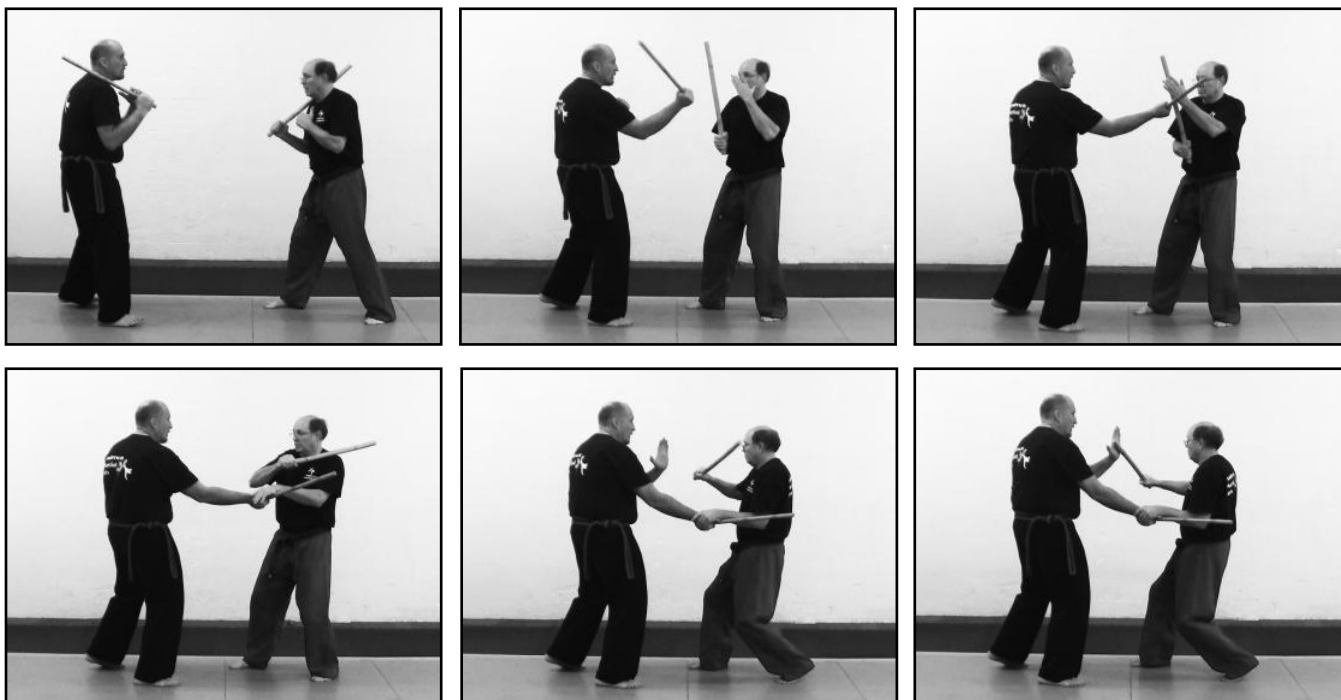
This next example is a perfect situation for the close quarters strike. In this one I block my partner’s number 2 strike and raise my cane hand slightly higher so that I point the butt of my cane at his face. This action usually brings out a checking action from him. Instead of hitting him with the butt of my cane I hit with my cane to his approaching hand.



The next example of the “Sir Bob” application of the close quarters strike is using the check hand to stop my partner’s incoming strike number 1 and firing an instant counter strike of my own.



This is an example of using the close quarters strike number 2 against an approaching check hand.



Close Range (corto)

This is one of the four principal ranges at which one would engage their opponent (close, medium, long, and out of range). This one is being close enough to use the butt (*punyo*) of the stick as the primary contact point of the cane. This range is where you use empty hand strikes as well as joint locks and throws. Corto range is the closest distance you can be to your opponent and effectively maneuver your weapons. This range is measured by standing facing your partner with arms extended, weapon held up at 90 degrees, with your wrist in line with your partner's shoulder. At this range both your weapon and rear hand can reach the opponent's body. At this range techniques of checking, parrying, passing, disarming, joint locking, throwing and moving to your opponent's back are safely utilized.



Corto range



Butting from Corto range



Throwing from Corto range

Coordinated Action (MA80)

Coordinated action is a term I use for using both limbs simultaneously. Many Modern Arnis moves are based on a 1-2-3 progression. This is how I was taught. The signature block-check-counter of Modern Arnis is an example of the 1-2-3 progression. This action is effective as long as your opponent doesn't retract or slice through with his cane. If he does, your capture action (step 2) will not work. I refer to the separate working of the limbs as "separate action."



1



2



3



4



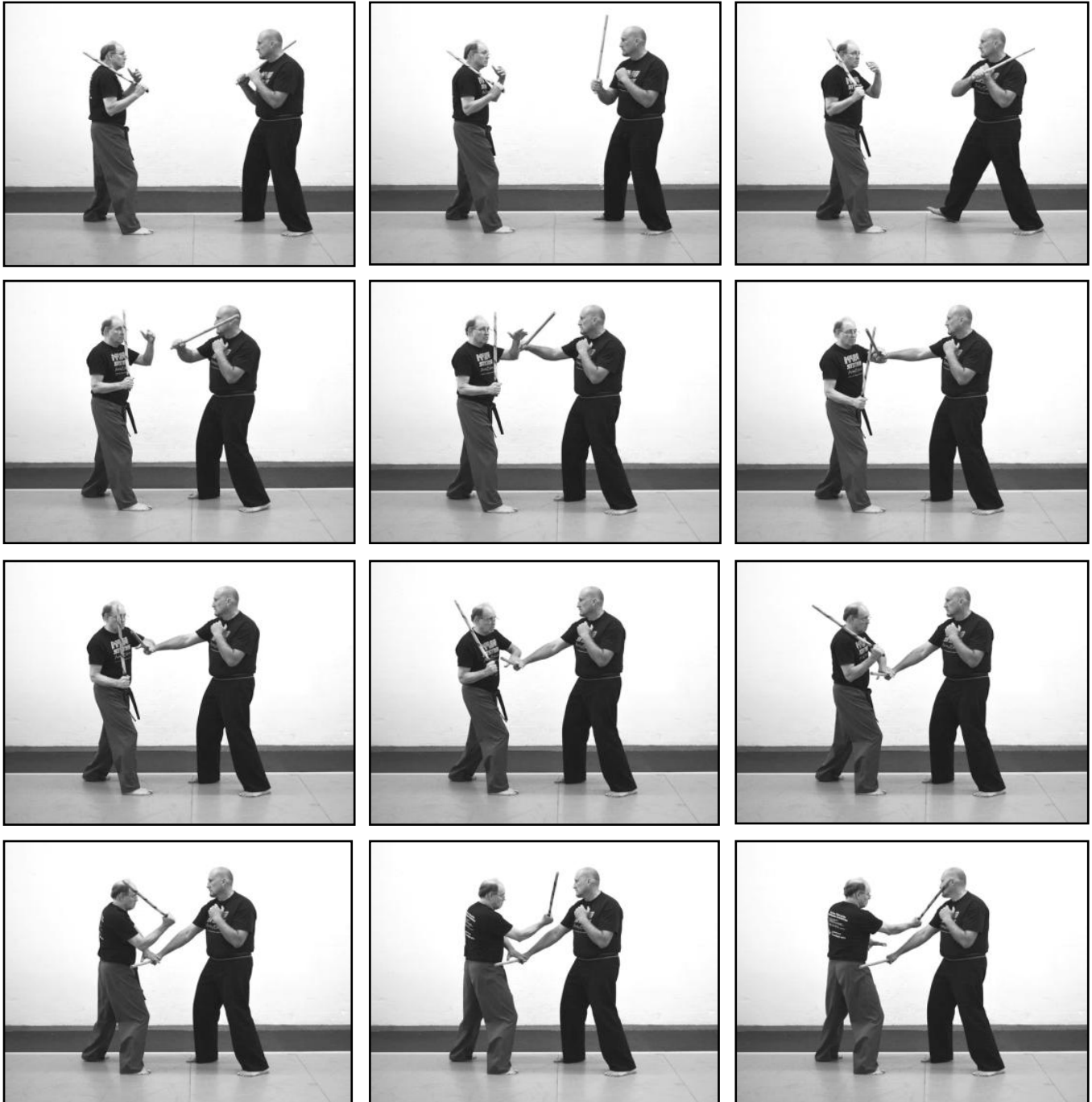
5



6

Note that the weakness inherent in the 1-2-3 progression is in photo 3 of this sequence. I am not monitoring his cane in that precise split moment. He can retract it or continue to slice through making it impossible for me to capture it.

In the following sequence you see that as my partner telegraphs the motion of his strike, both the cane and check hand go into motion at the same time. The block and check arrive at the same time, which creates a double impact on the opponent. Following, that the maneuvering of my opponent's cane and counter strike is done at the same time as well. This cuts the time lag between the block and counter strike. Coordinated action is so important that I will tell my students that the check hand moves as if it has a mind of its own to emphasize its importance.



Coordinated action will produce a seamless flow of motion from one action to the next.

Counter the counter

This is one of the mainstay concepts of Modern Arnis and ranks right up there with the Flow. Counter the counter is the concept of when your opponent counters your action with his own, you have a defense and follow up for his counter. You are countering his counter. There are a number of drills which a Modern Arnis student learns and practices in order to gain this skill. Whenever you see a back and forth drill such as Give & Take, the Basic Flow Drill, 6 Count, De Cadena and Tapi -Tapi, they are all drills meant to develop this. (Note: the above named drills are delineated in their individual sections in this manual.)

“Cross Bar” (MA80)

This is my term for one of the three principal Tapi -tapi cane locking configurations. This action is where your cane ends up in a horizontal position and your hands not crossed over as you execute the lock/trap. The sequence for the cane on cane action is: 1. my opponent strikes at me with a backhand strike. 2. I block the strike and capture it with my check hand. 3. I raise his cane to a vertical position to get it out of the way and slide my cane hand under my capture hand to execute a wide swing at his head with the butt of my cane. This is a tactic to draw his check hand out for his defense. 4. He blocks my attack and grabs my wrist to immobilize it. 5. I raise the butt of my cane slightly upward and drop his cane down to the junction of my cane and grip hand. 6. I drop the butt of my cane across the top of his cane and pull downward/inward for the lock.

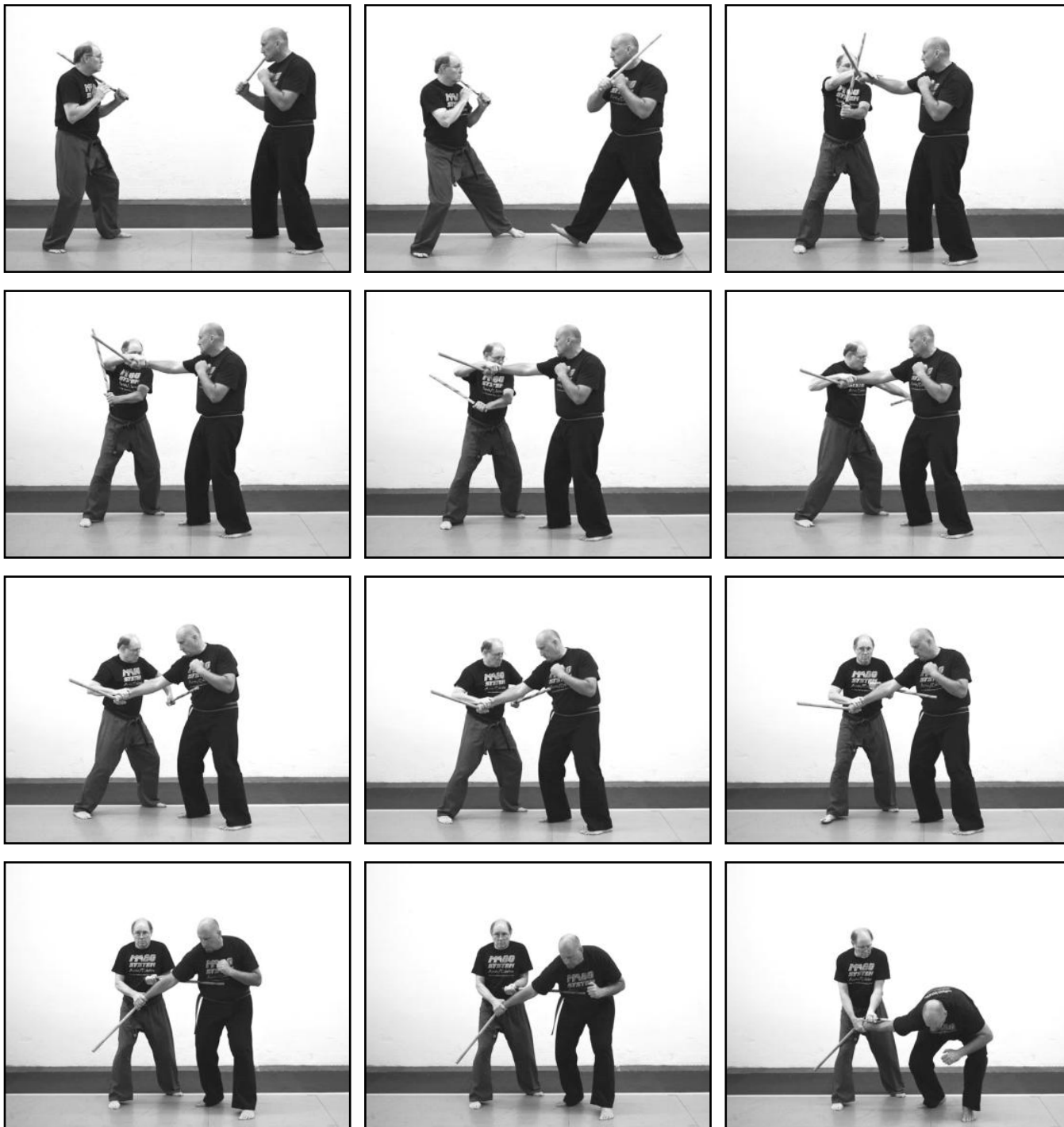


Cross Bar - Empty hand against cane sequence: 1. My opponent strikes at me with a forehand strike. 2. I angle step forward to my right and block his strike with my right hand. 3. I capture his cane from underneath with my left hand. 4. I swing a wide right hook at his head to draw out his defense. 5. He blocks my strike and captures my arm. 6. I open up my punching hand and bring his cane down across his wrist and grab it. 7. I pull his cane downward/inward for the lock.



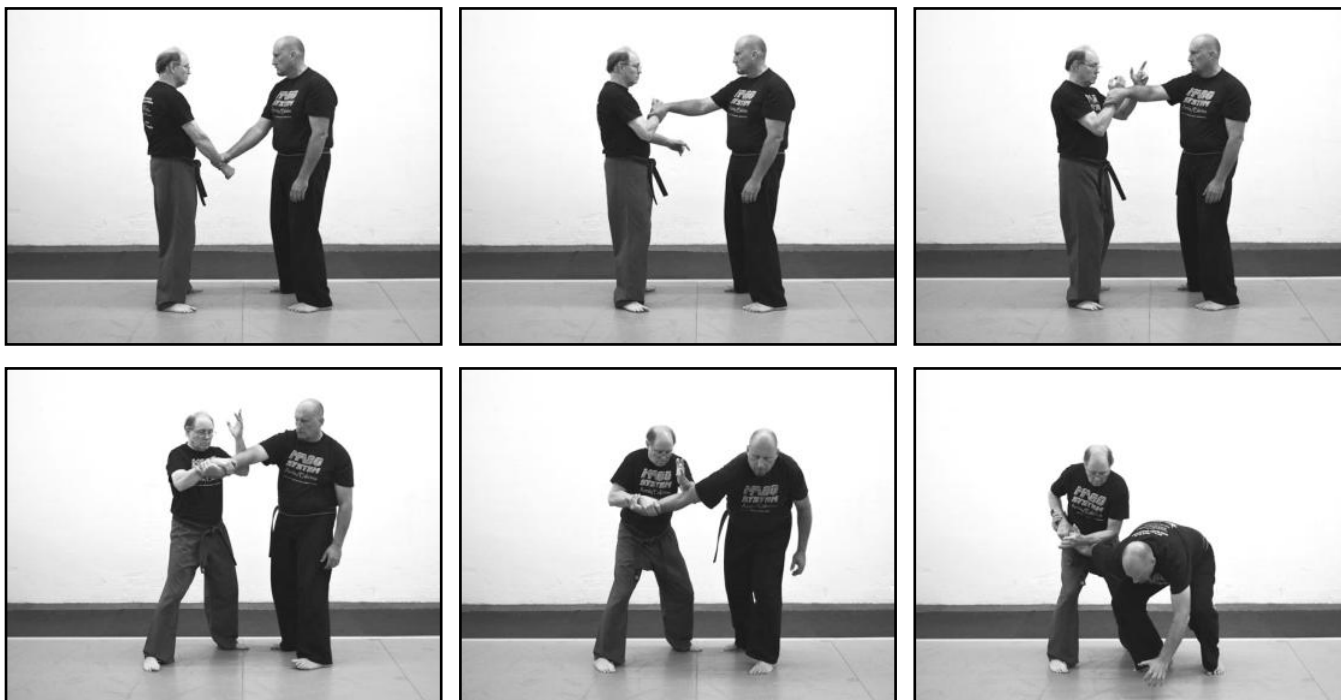
Cross Hand Training (MA80)

Much of what is taught in the Filipino marital arts is right hand oriented. Prof. Presas was left handed and so had to learn how to wield the cane and bolo with both his right and left hand. This resulted in giving him an advantage in dueling or combat situations. He passed on the importance of training both hands to his students. Cross hand training drills and exercises enable you to train using your left hand in all areas of Modern Arnis.



Cross Side (MA80)

This is grabbing/attacking/defending “handshake” style (your right hand to your opponent’s right hand or vice versa). The example shown below is of using a forearm bar reversal to counter a cross side grip.



Crossada (also kruzada)

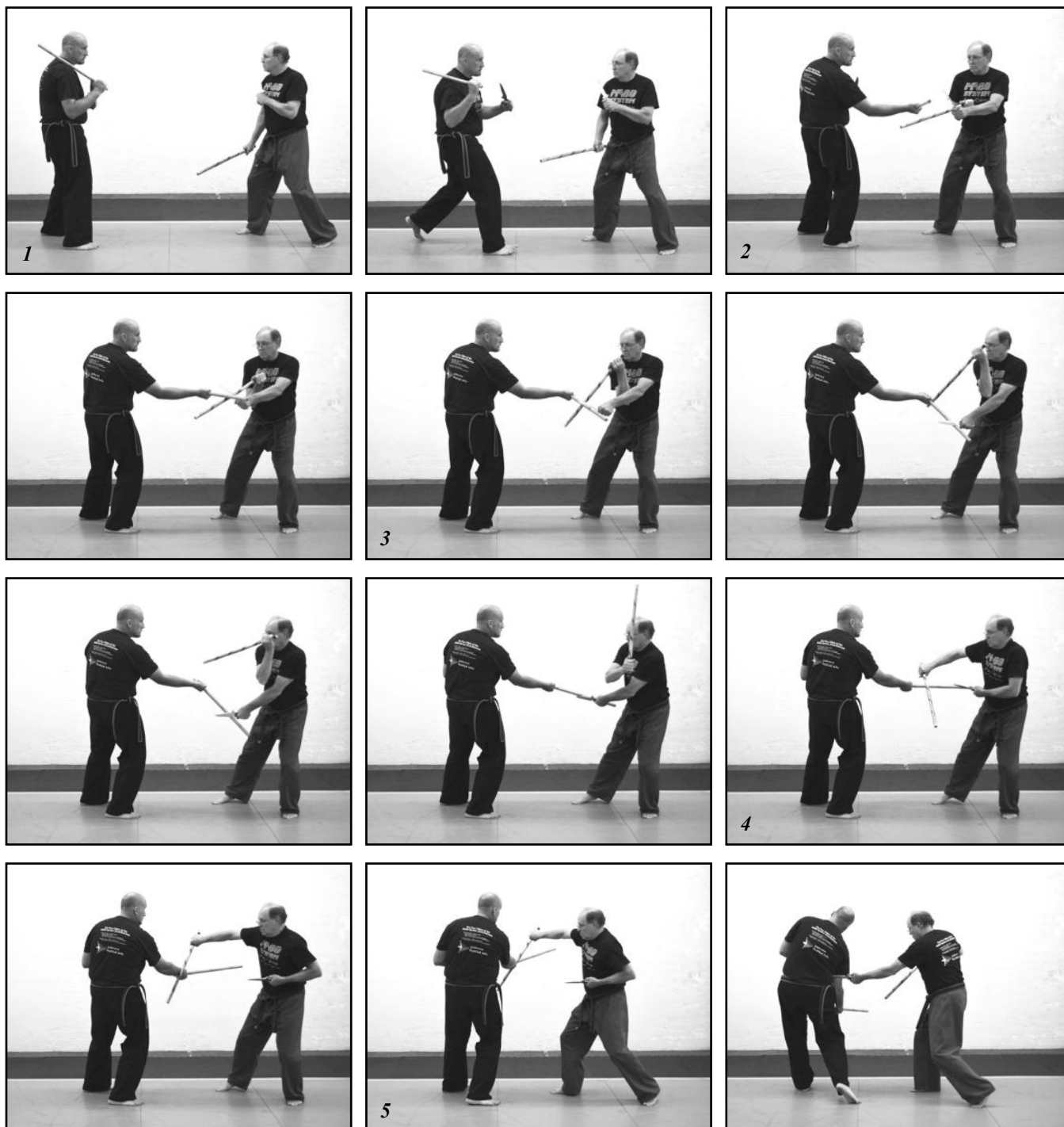
“Cross” or “X”. This is a two implement (double stick, stick and dagger, etc.) scissoring kind of action. It is chiefly executed as a defensive action and is considered a classical style of arnis. Prof. Remy Presas learned this as part of his training with his grandfather, Leon Presas. There are chiefly two positions in making the cross; one is the “uppercut” position of the long weapon and the other is the “upward back hammer fist” position. At mid-line the weapons form an “X”. As the weapons raise to a high-line position they change to a plus sign or cross.



“Uppercut” Crossada mid-line and high-line.

“Upward hammer fist” Crossada mid-line and high-line.

Here is one example of a mid-line Crossada defense (uppercut position). 1. My opponent strikes at my side with a forehand strike. 2. I meet his cane at the junction of my own cane and dagger. 3. In a continuous action I pass his cane downward with my dagger and slide my cane up to my left side. 4. I strike downward with my cane to his wrist to forcibly clear his cane out of the way ... 5. ...for my dagger thrust to his side.



Here is one example of a high-line Crossada defense (uppercut position). 1. My opponent strikes at my side with a forehand strike. 2. I meet his cane at the junction of my own cane and dagger. 3. I lift his cane with my cane over his head. 4. I use my forearm to pass his arm from my left to my right side. 5. I use this passing action of my arm to deliver an abanico strike to the side of his head. Actions 3 -5 are done in one movement. 6. I drop the tip of my cane as it rebounds off of his head so that I can roll it over into a downward strike on his cane arm. 7. I step forward and thrust my dagger into his side.



Here is one example of a mid -line Crossada defense (upward hammer fist position). 1. My opponent strikes at my side with a forehand strike. 2. I angle step to my right and meet his cane at the junction of my own cane and dagger. 3. I use my dagger to pass his cane to my right side. 4. I slide my cane up from the cross position to create momentum for my abanico strike to his head. I shift to my left as I do this. 5. I use the rebound of my strike to strike his cane arm ... 6. ...as I step in for a dagger thrust to his side.



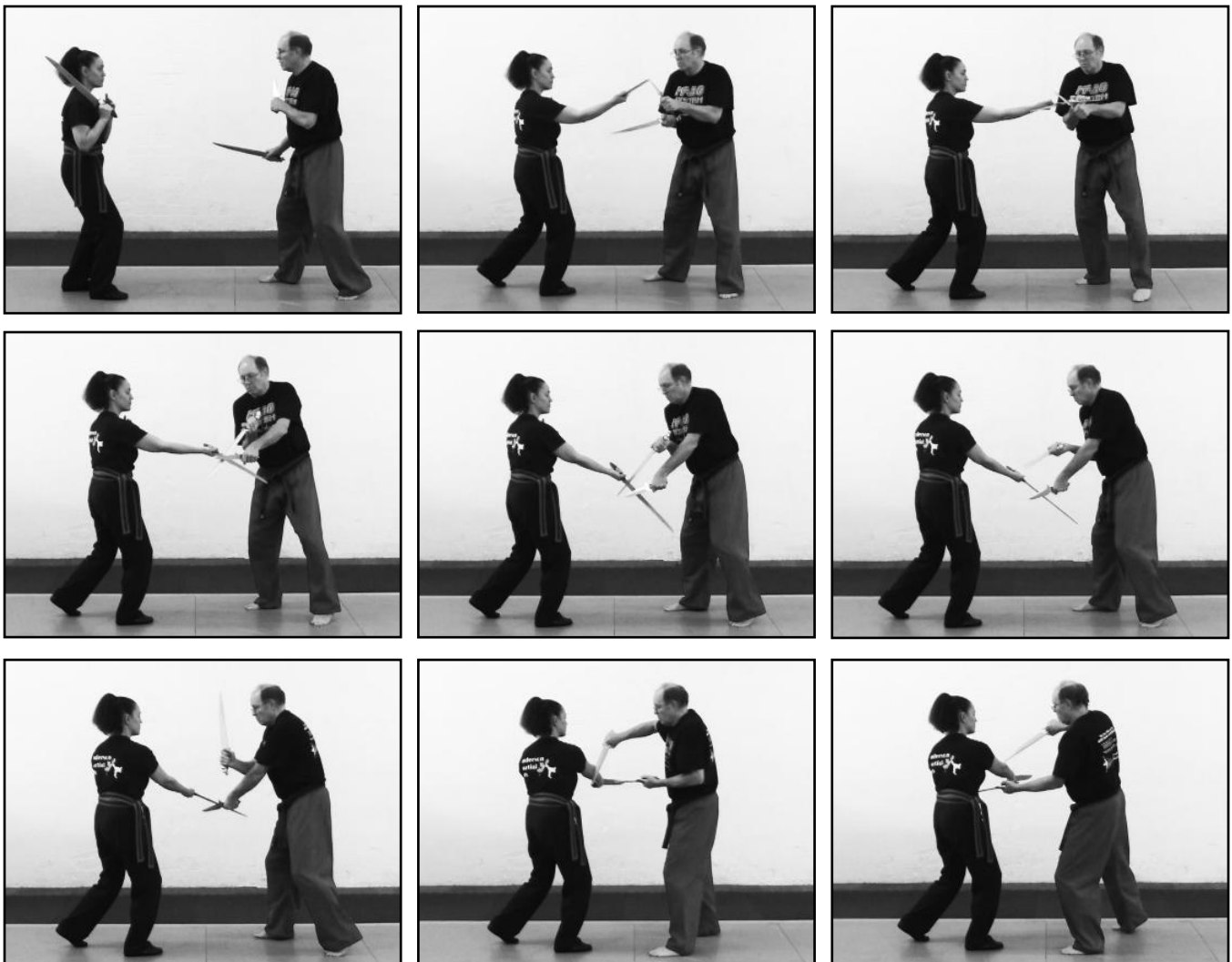
Here is one example of a high -line Crossada defense (upward hammer fist position). 1. My opponent strikes at my head with a forehand strike. 2. I angle step to my right and meet his cane at the junction of my own cane and dagger. 3. I use my cane to pass his cane up and over to my right side. 4. I use the passing action to create momentum for my abanico strike to his head. I shift to my left as I do this. 5. I use the rebound of my strike to chamber for my follow up. 6. I step forward to simultaneously strike his cane arm and thrust my dagger in his side.



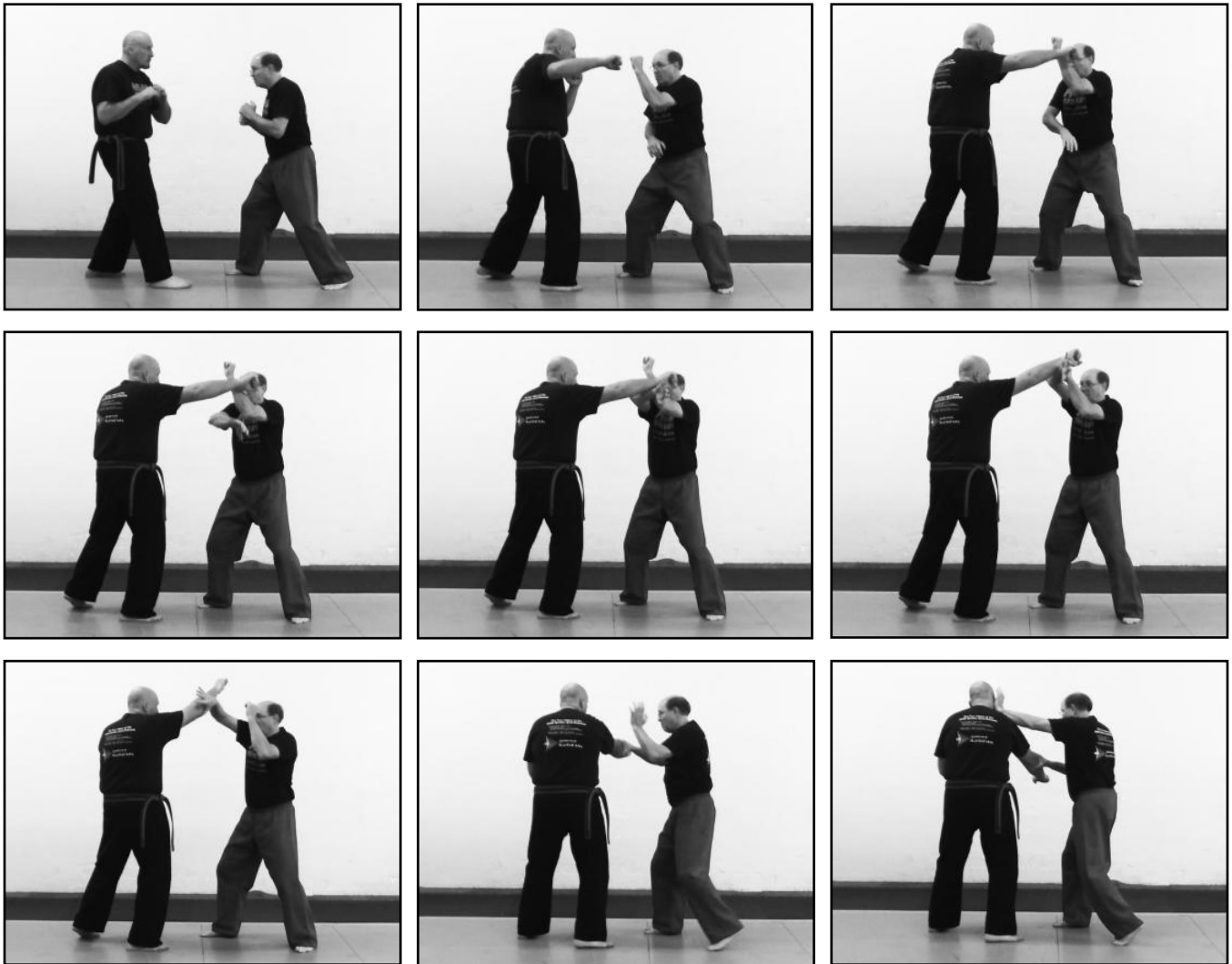
When working with a training bolo and dagger against another blade weapon, the dynamics of the action change dramatically. Since a bladed weapon isn't designed to hammer for its effectiveness (it is a drawing across its target that produces the cut), the power factor in the strike is lessened. You use your two blades to sandwich his incoming blade and then use the dagger to pass his blade to the other side. When positioning both your blades to meet his edge with your flat, the cross provides an excellent wedge for his blade to fall into.



You can see in the above two photos how the crossing of the blades guides the edge of her blade. It does not matter whether I trap her blade or not. I sandwich her blade to decrease the amount of movement she can get from her cut. What I care about is that her blade cannot reach me. From here I can pass her blade to set her up for my counter cut or stab.



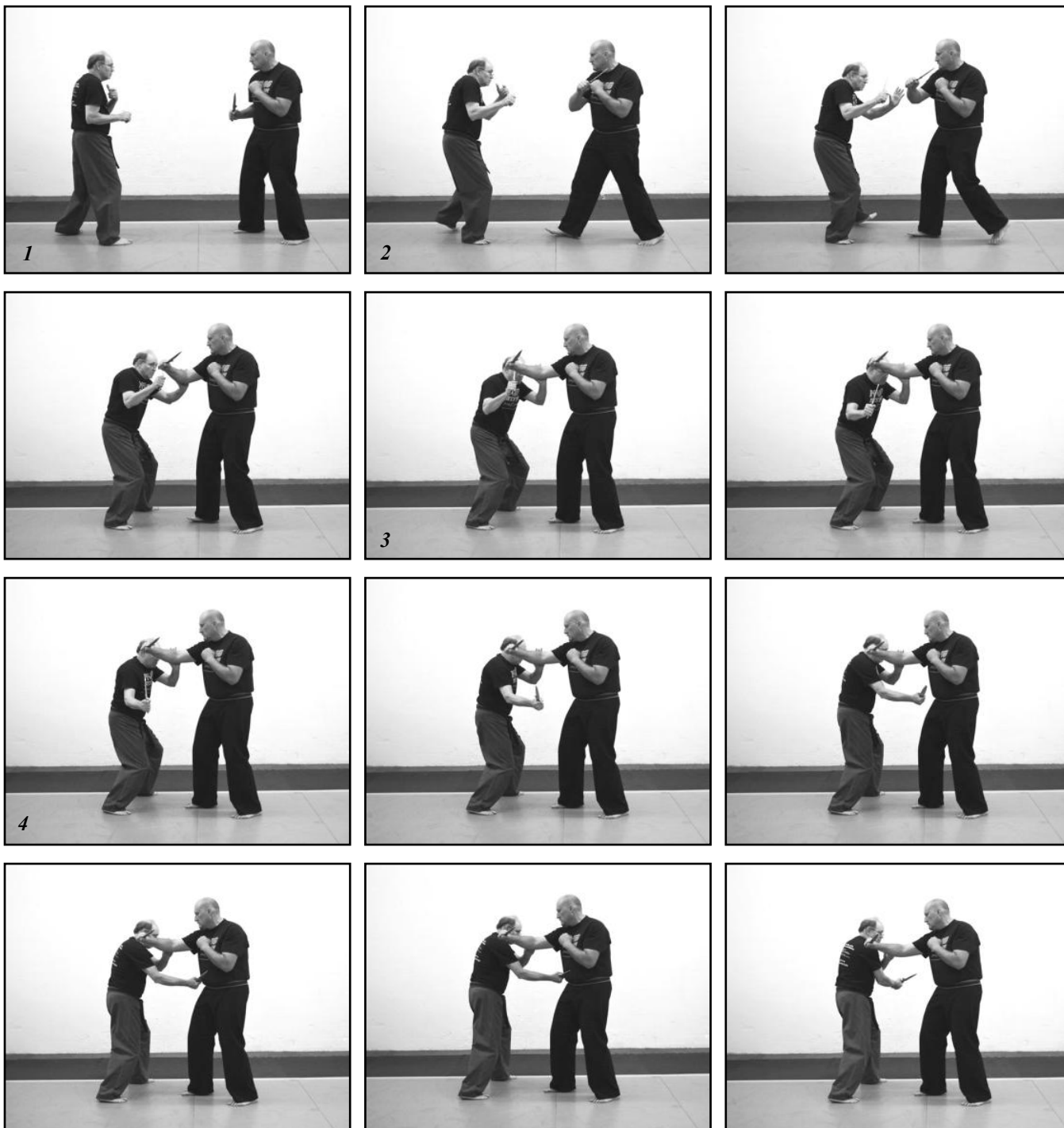
The empty hand Crossada is where you block or guard against a punch and use the opposite hand to clear your opponent's arm away from yourself after you block.



Cut, Cutting (slashing)

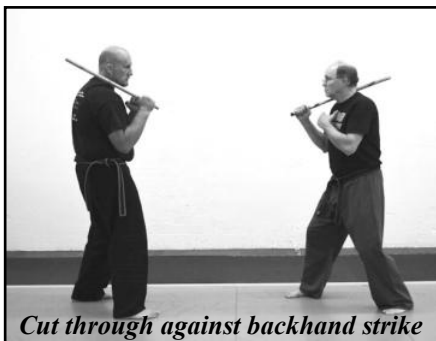
A cut is specifically the action of a bladed weapon, one which lays open flesh and muscle. The action of the cut is to press the blade on a fleshy part and then draw it across. The longer the draw, the deeper the cut will be. Cuts are usually done in an arcing motion. In the MA80 System Arnis/Eskrima one type of cut is done in a right angle motion; you direct your blade in toward the target area and then upon contact you draw it across. One can simulate the cutting action of the blade with a cane in drills and this is often done.

In this example of cutting/slashing, 1. my partner slashes at me with a backhand cut. 2. I angle forward to my left and meet his arm with my own blade. I check his cutting arm high at the elbow so as to not get cut. 3. I cut downward with my knife as an immediate counter. 4. I arc my blade in toward his belly and on contact draw it across for my second counter cut.



Cut Through

The Cut Through is a slashing block action of the cane in which you replicate the slicing motion of the blade as you block. When you execute a Cut Through your cane will end up on the opposite side of the body from where it started. This action permits you to flow easily into your counter strike.



D

Daga

A dagger or knife used in Modern Arnis. The daga can be used alone or in conjunction with a stick (baston y daga) or a longer blade (espada y daga).



Dalawa

The number two in Tagalog

Datu

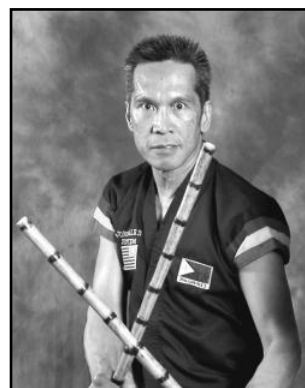
This is a title awarded by Prof. Presas to 6 individuals in Modern Arnis. “Datu” is a Muslim term that means “chieftain” or “leader of a tribe ” The datu in Modern Arnis are, in order of award dates, Shishir Inocalla, Kelly Worden, Ric “Bong” Jornales, Dieter Knüttel, David Hoffman and Tim Hartman.



Shishir Inocalla



Kelly Worden



Ric Jornales



Dieter Knüttel



David Hoffman



Tim Hartman

Dayang

The term used for a female black belt in Modern Arnis.

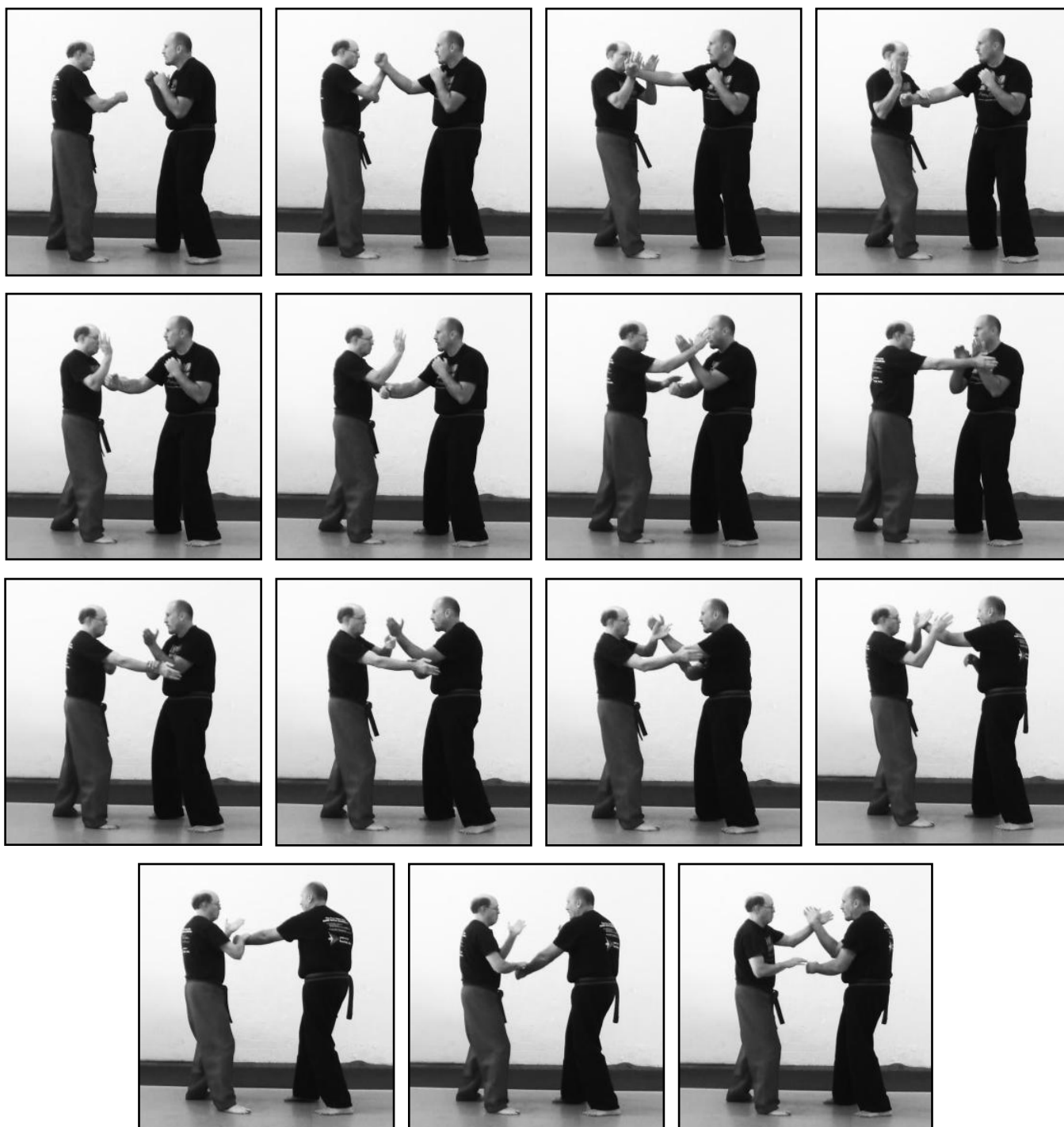
De Cadena

“The chain.” This is primarily an empty hands flow drill that builds up tactile sensitivity, hand -eye coordination and reaction time. This drill is where both partners exchange “trapping hands” back and forth. The basic trapping hands action is a parry, grab, counter strike done in that sequence. The parry can be done with the palm or the back of the hand.

De Cadena drill 1 - Palm parry, capture, strike repetitive. In this drill one player will parry his partner's arm from the inside and the other player parries his partner's arm on the outside. When doing this as a mutual drill you will need to release the capture of your partner's arm so that he can parry your strike. This will maintain the flow of the drill.



De Cadena drill 2 - Backhand parry, trap down, strike repetitive. In this drill one player will parry his partner's arm from the inside and the other player parries his partner's arm on the outside. When doing this as a mutual drill you will need to release the capture of your partner's arm so that he can parry your strike. This will maintain the flow of the drill.



De Cadena drill 3 - Once you have learned the two basic trapping hands actions you can then intermix the two. One player does the palm parry version and the other player does the backhand parry version. These interlock quite nicely in a flow pattern. These three drills combined form the fundamental basis of Modern Arnis empty hand defensive actions.

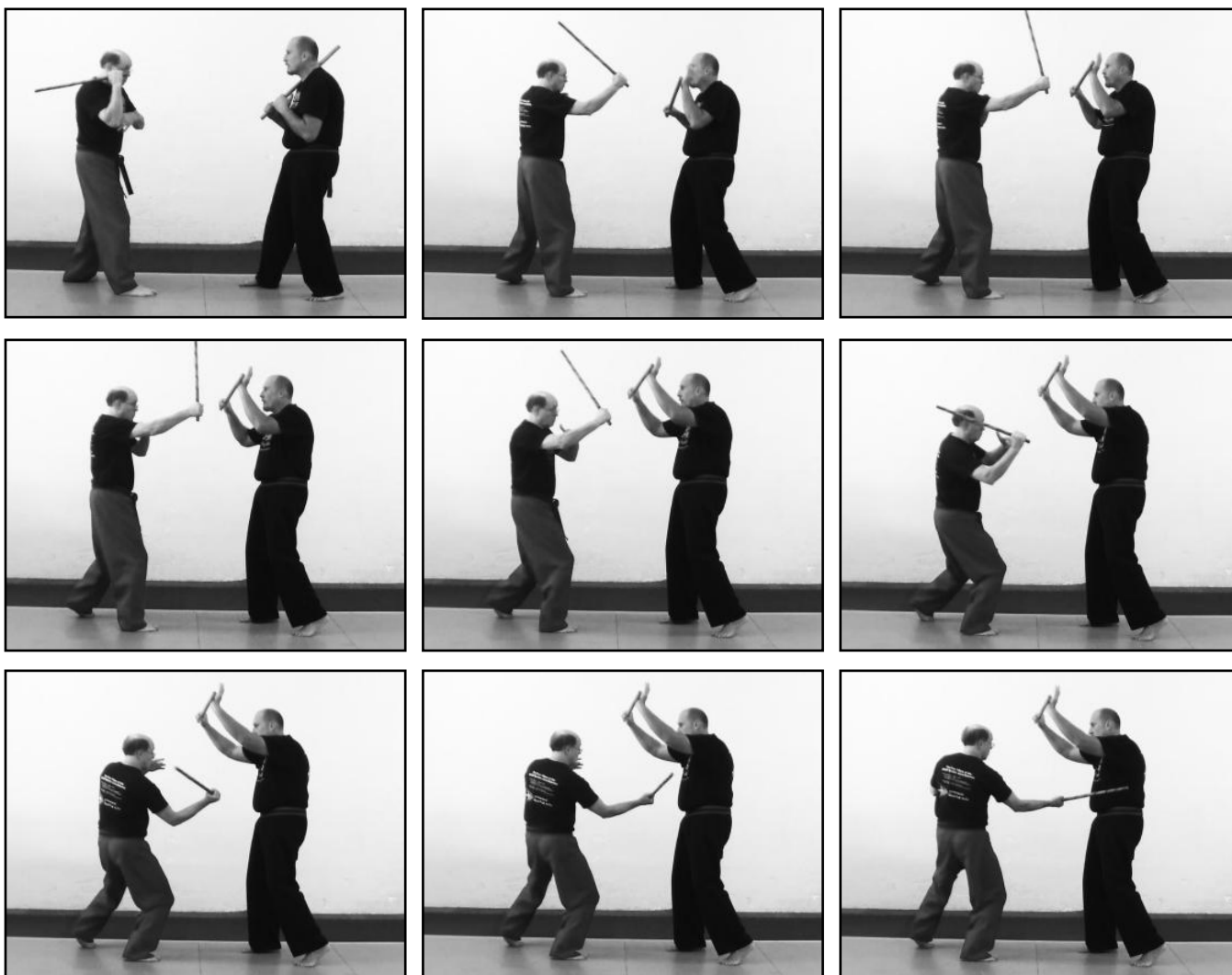


Deceptive striking (MA80)

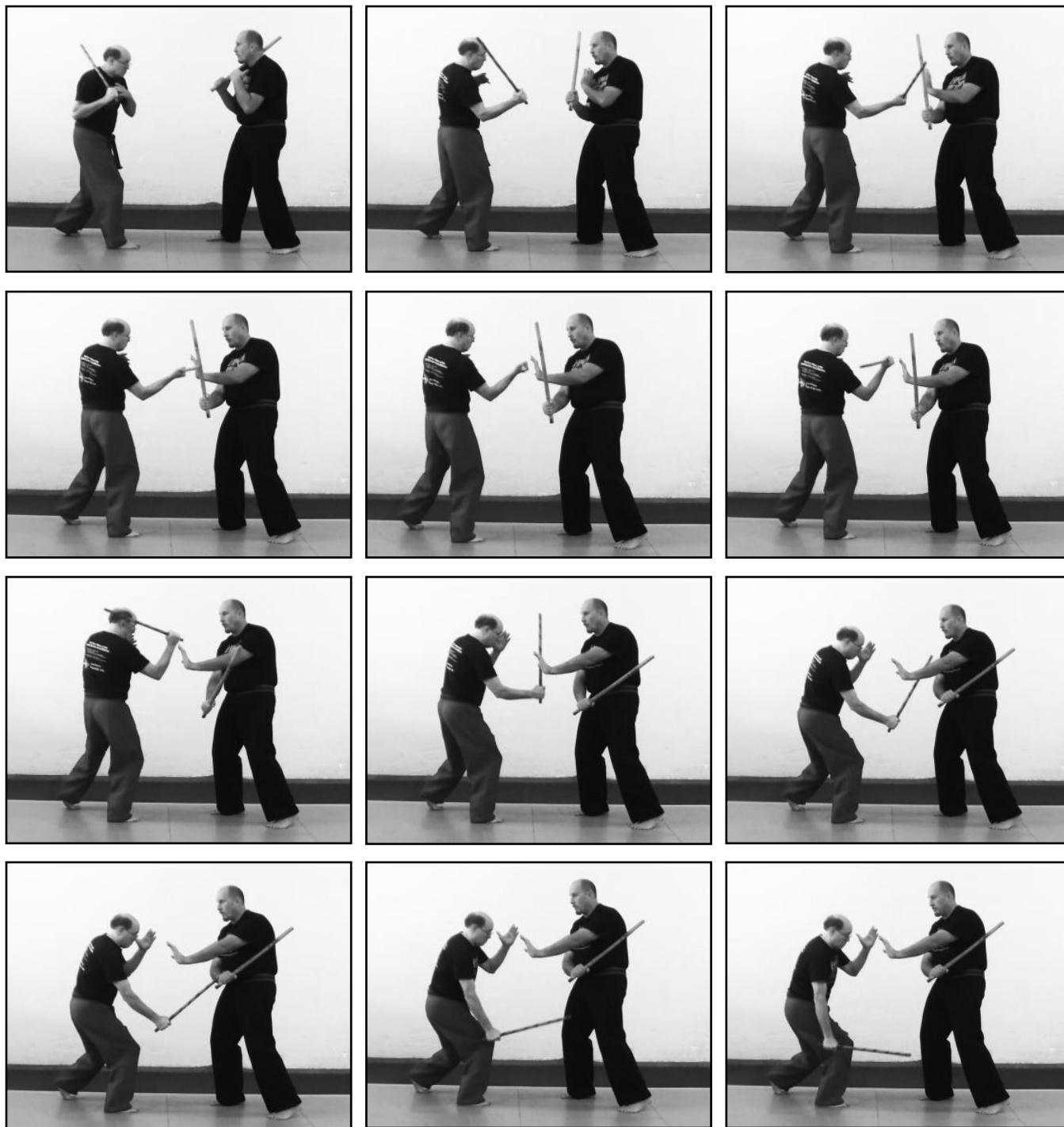
Deceptive striking is the term I use for applying a half beat into my striking. Normally when you strike at your opponent, your strike goes directly from your chamber to the target, rather in an A to B fashion. This is a “full beat” so to speak. It is an uninterrupted action from start to finish. Deceptive striking introduces a change up in your directional pattern. You begin a strike to one target and shift directions to a different target. The concept is very simple. You start a strike at point “A” and shift directions mid move and strike point “B.” A key point in deceptive striking is that you don’t recoil to a full chamber to begin your new strike. You slide from one to the other while in motion.

Deceptive striking - vertical to horizontal.

In this example you begin with a number 12 strike. As your partner raises his cane to defend you use your wrist action to pull your cane back away from his block. You shift the momentum of your swing to follow through with a number 3 strike to his side. Note that I bend my knees at the point of the direction switch. This is to impart power into the strike as I shift directions. This kind of strike might not result in a finishing blow but it will be strong enough to set you up to deliver one.



Deceptive striking - horizontal to vertical. This is the reverse of the preceding example. You begin by starting a number 3 strike. As your partner begins to defend against it you retract your cane using wrist action and bring it down on his arm.



De-fang, “De-Fanging the snake”

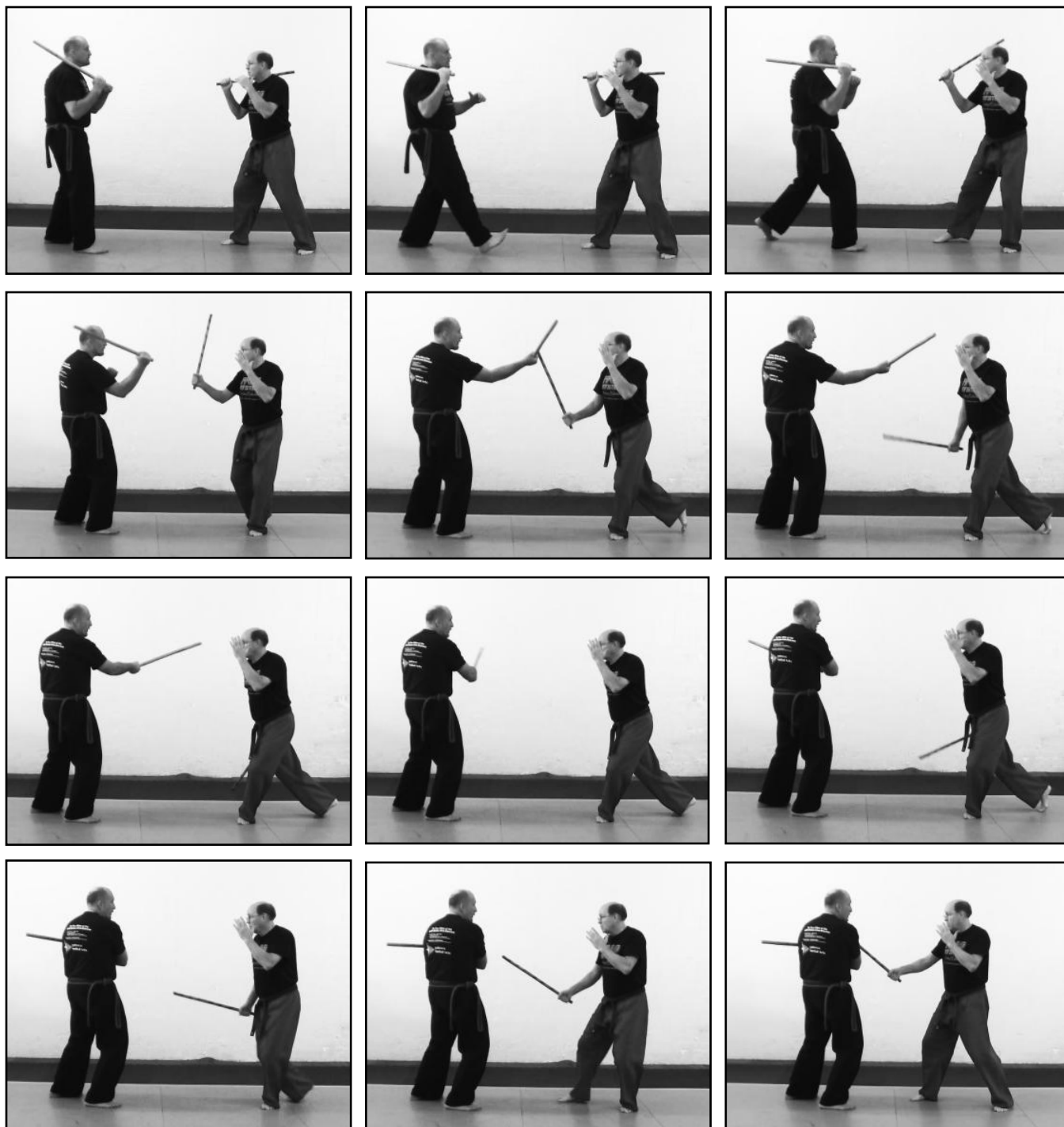
This is a disarm type where you strike the hand or wrist of your opponent’s cane arm to effect the disarm. The concept is this: you can club a poisonous snake into unconsciousness. The snake wakes up and returns to bite you, inject you with his venom and kills you. Or you can knock the fangs out of the snake’s mouth and he has nothing to bite you with. “De-Fanging the snake” is what you do when you shatter the bones in your attacker’s fingers, hand and wrist. He can no longer effectively wield a cane after that. There are several drills I use to train defanging my opponent. The first drill is simply to side step my opponent’s strike and simultaneously counter strike him.



The second drill is what I call a “largo (long range) flow drill.” In this drill you step back as your partner strikes so that you increase the distance between him and you and this gives you room to effectively strike his wrist. This drill is done in a back and forth manner so that both of you drill the defang.

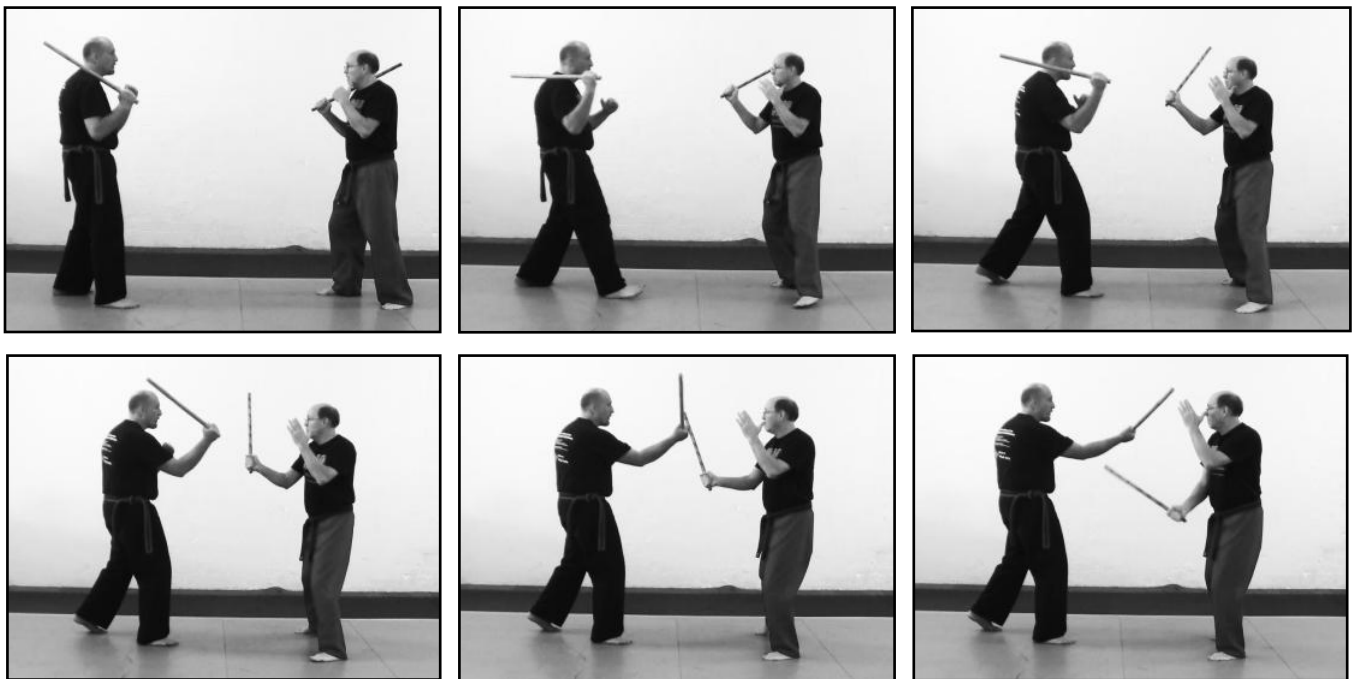
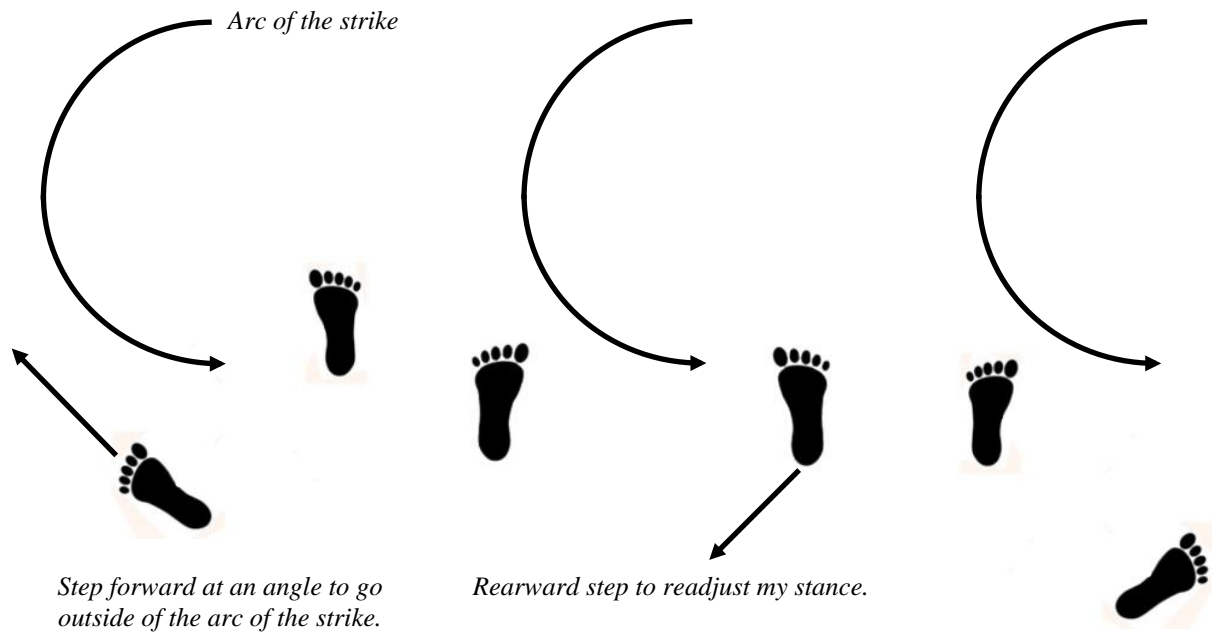


The next example of defang involves a step that I appropriated from the Integrated Eskrima system of Mark Wiley called the “floating step” (lutang). This step is where you take your lead foot and slide it behind you while maintaining weight on the stationary rear leg. It gives the appearance of retreating while staying in range to counter strike your opponent. You do gain several inches of distance between you and your opponent’s strike when you do this step. It also sets you up for a speedy return follow up.



A key point of this step is that none of your weight goes onto the moving foot. You do not plant yourself and return as you did in the previous example. All of your weight goes onto the stationary rear leg as your lead leg slides backward and forward again.

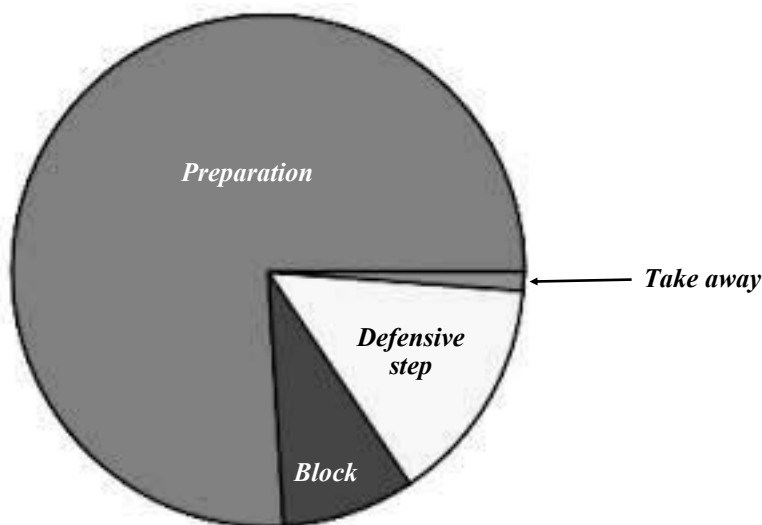
The last example of a defang action involves another step appropriated from Integrated Eskrima called the “coconut shell step.” This is an interesting step as its application, while effective, is one in which you will need a bit of bravery and faith to execute. Due to the fact that your arm which delivers a strike connects to your body in a ball and socket hinge, your strike will have a curved trajectory to it. This step takes you outside of the curve of the strike. See the diagram below for a visual description of it.



Disarms

Disarm is a term used to denote taking the weapon away from your opponent. Prof. Presas was a wizard at that. I often tell students that regarding Prof. Presas' ability to disarm, it was like you had a cane and then you didn't. What happened? Where did it go? There was no tugging and pulling and resorting to muscling it away from you. At one point you had your cane. The next moment he had it. This intrigued me greatly as there seemed to be nobody among his students that replicated that ability. So, I went into a massive study of how he did it. This is a brief account of my findings.

1. You have to know what kind of strike lends itself to a disarm and which don't. Speed recoil strikes like the abanico do not. Cutting strikes like clip strikes do not. Both striking styles have in common a hitting and then escaping type of action. An abanico will bounce off of the target and a cutting strike will continue on its path and not stop. These types of strikes are nearly impossible to capture. A slamming, bone breaking type of strike is one you can capture for your disarm.
2. You will need to use coordinated action between your cane hand and your check hand to effect a capture of your opponent's arm/cane. A 1-2-3 action or separate actions of your cane and check hand will give your opponent time enough to retract his cane and foil your disarm.
3. All leverage based disarms work off of one thing - working against the weakness of the grip. You may not be as strong as your opponent but you are stronger than any opponent's fingers.
4. The disarming action is the smallest piece of the overall action. One of the biggest mistakes made by most players is to attempt the disarm at the moment of capture. You will need to manipulate your opponent's arm in such a fashion so that his grip becomes isolated and thus compromised. I made a disarming pie chart for my students to emphasize this one point.



Here is the disarming sequence for simplicity:

If your opponent is out of range and steps in with his strike,

1. Repositioning step
2. Defense (block, parry, passing)
3. Capture (two hands working at the same time)
4. Positioning of his cane arm so as to isolate his grip
5. Take away

If your opponent is in range and strikes,

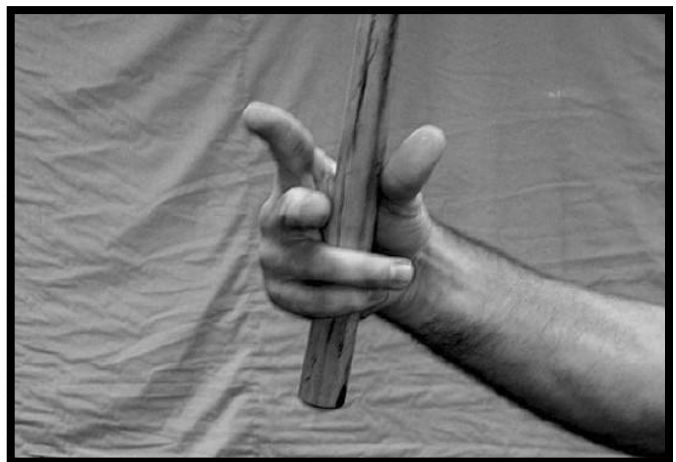
1. Defense
2. Capture
3. Repositioning step
4. Positioning of his cane arm so as to isolate his grip
5. Take away

Step 4 will result in two distinct phenomena which will effectively isolate his grip and put stress on his fingers. The first that is you will reverse the position of his cane. Example: with strike number 1 the tip of his cane is higher than the butt. As you execute the disarm you will raise the butt of his cane and lower the tip during the preparation stage. The second is that your angle of side step misaligns his arm from his comfortable striking position to one either across his body or outward and away from it. Neither of these are his strongest impact positions.

Step 4 (positioning set up) ends with stress now being applied to his fingers and his grip is partially broken. The actual disarm does not begin until the grip has been compromised. Then you take the cane out of his hand. If steps 1 -4 have not been fully done your opponent will be able to resist and your disarm will resemble attempting to land a marlin - lots of tugging and struggling.

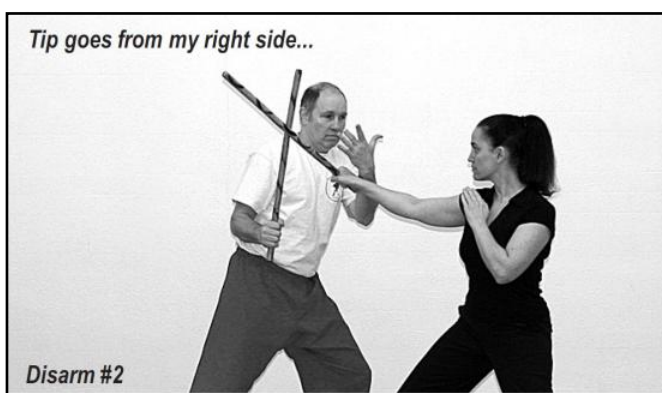
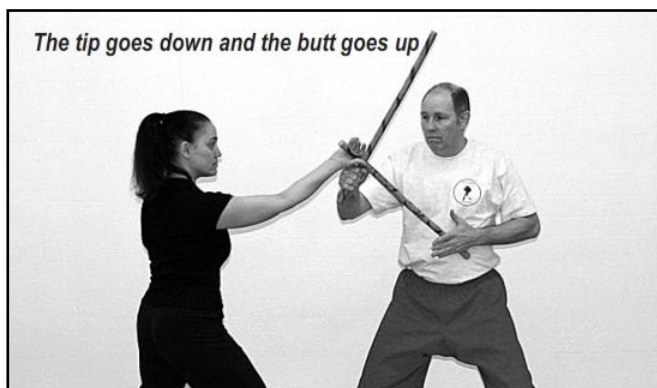
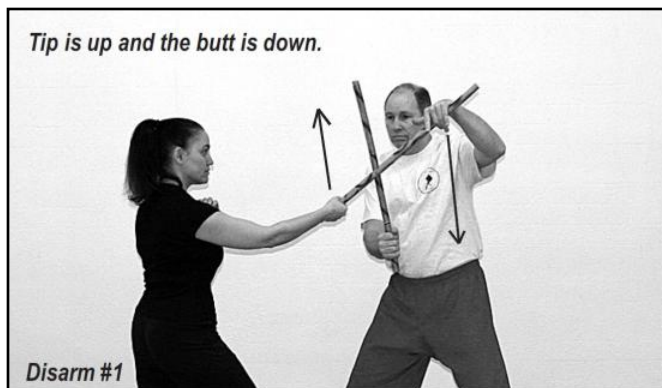
A note on the repositioning step. I do not refer to this as a defensive step. To me the step is not intended to get me out of the way so that I won't get hit. My defensive action will keep me from getting hit. My step is to reposition my body so as to misalign his striking arm, to make his position weaker relative to when it began. This is why I step. When I step is when I recognize the telegraph of his/her approach, the very first motion of it. The major mistake players make is to move when they recognize the commitment of their opponent's attack. That is too late. You want to move when you see the telegraph of their initial motion. Will you have made a mistake if you move and your opponent has not struck? No. Your step will create a realignment of you to him so that he will need to readjust, and that alone will give you a split-second advantage.

A note on practicing the disarming techniques to follow. Do each action step by step in sequence first. Become acquainted with the mechanics and leveraging that will result in isolating the fingers of your opponent's cane hand. Once you have done that, introduce a flow of motion connecting each step into one smooth moving action. Do not introduce speed until you have the flow of the motion down. Once you have done the two above steps you can introduce speed and power.

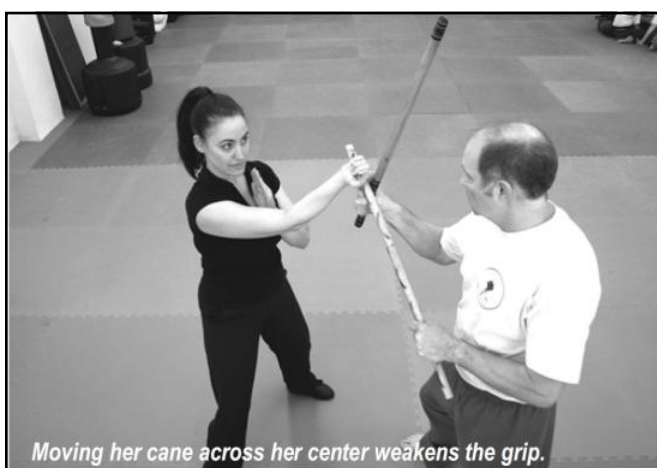


Regarding the weakness of the grip, you will want to work the cane from the little finger to the index finger or the other way around.

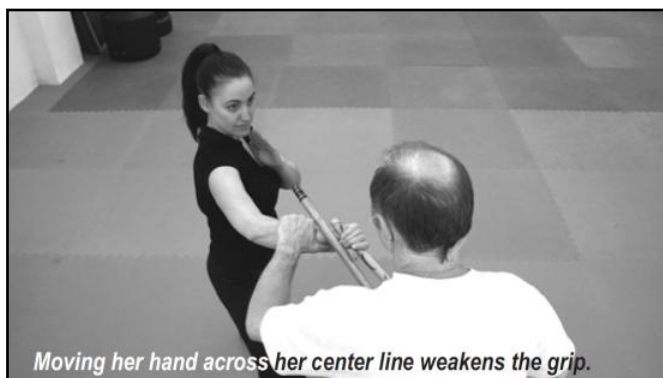
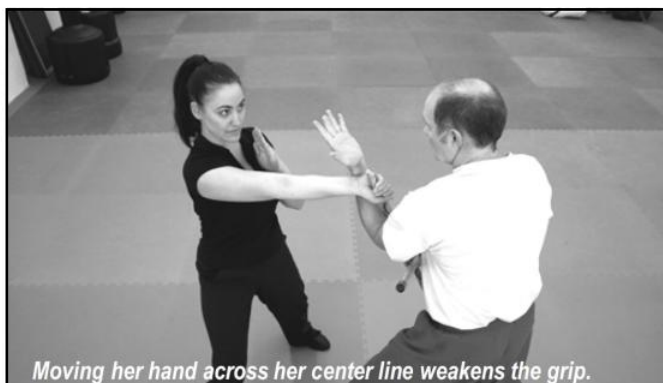
The photos shown below are from the book *Filipino Martial Arts: The Core Basics, Structure & Essentials* and show how the position of the cane becomes reversed as part of your leveraging action during the disarm.



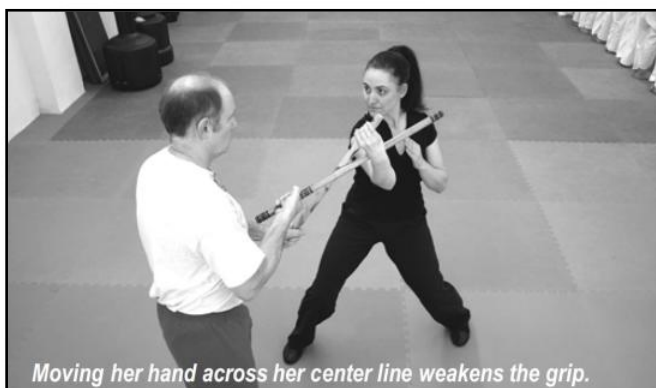
The next series of photos from the same book show how you misalign your opponent's arm so as to make your disarming technique easier to accomplish.



Misaligning your opponent's arm during a disarm technique continued.



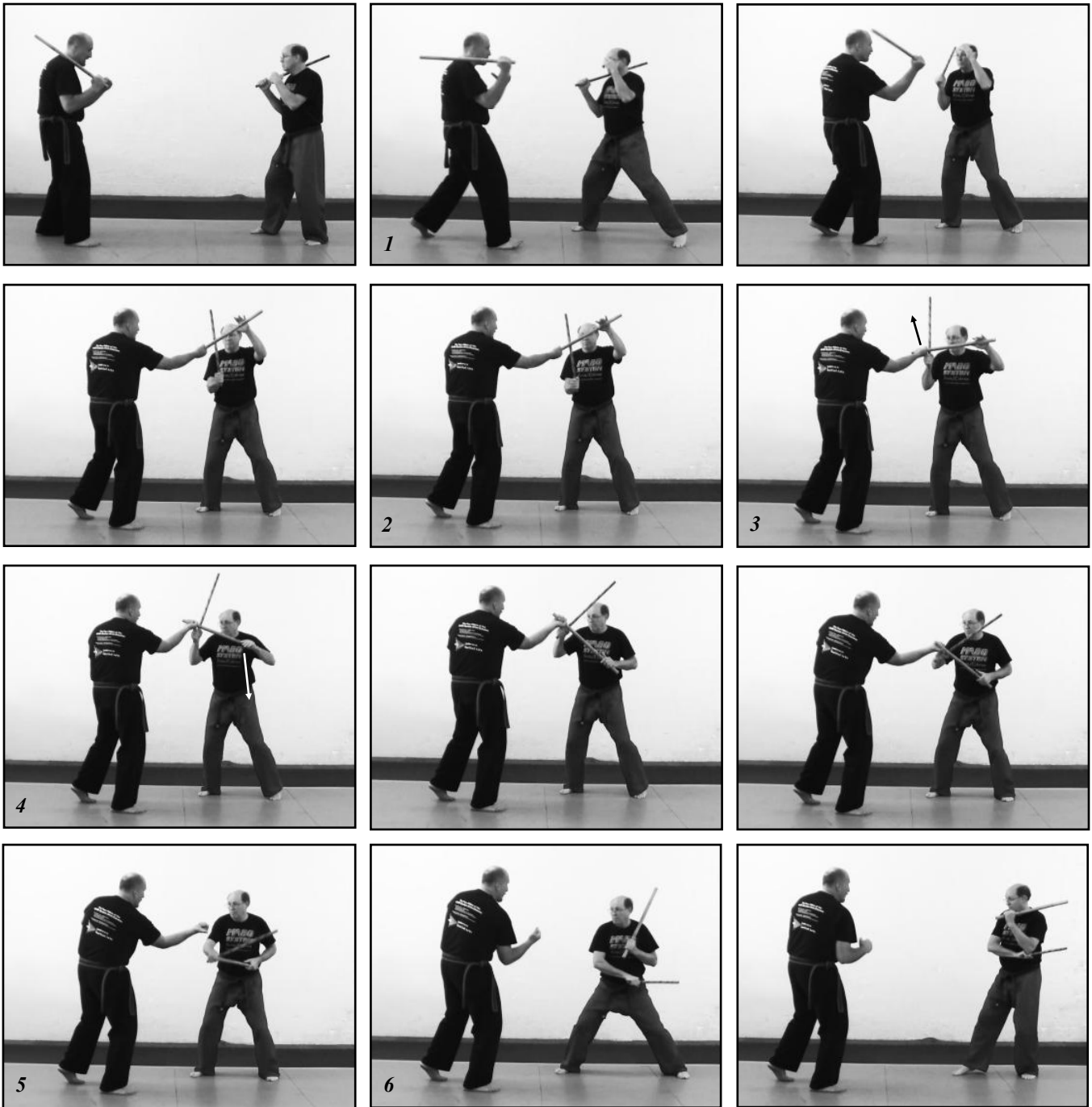
Misaligning your opponent's arm during a disarm technique continued.



There is one last point want to make before I get into the techniques themselves. The disarming techniques for strikes 1-12 are templates for disarming your opponent. Each disarm can be used against a number of different strikes and are not themselves relegated to only one strike. It is up to you to see how many different strikes can be approached with the same disarming technique and which cannot.

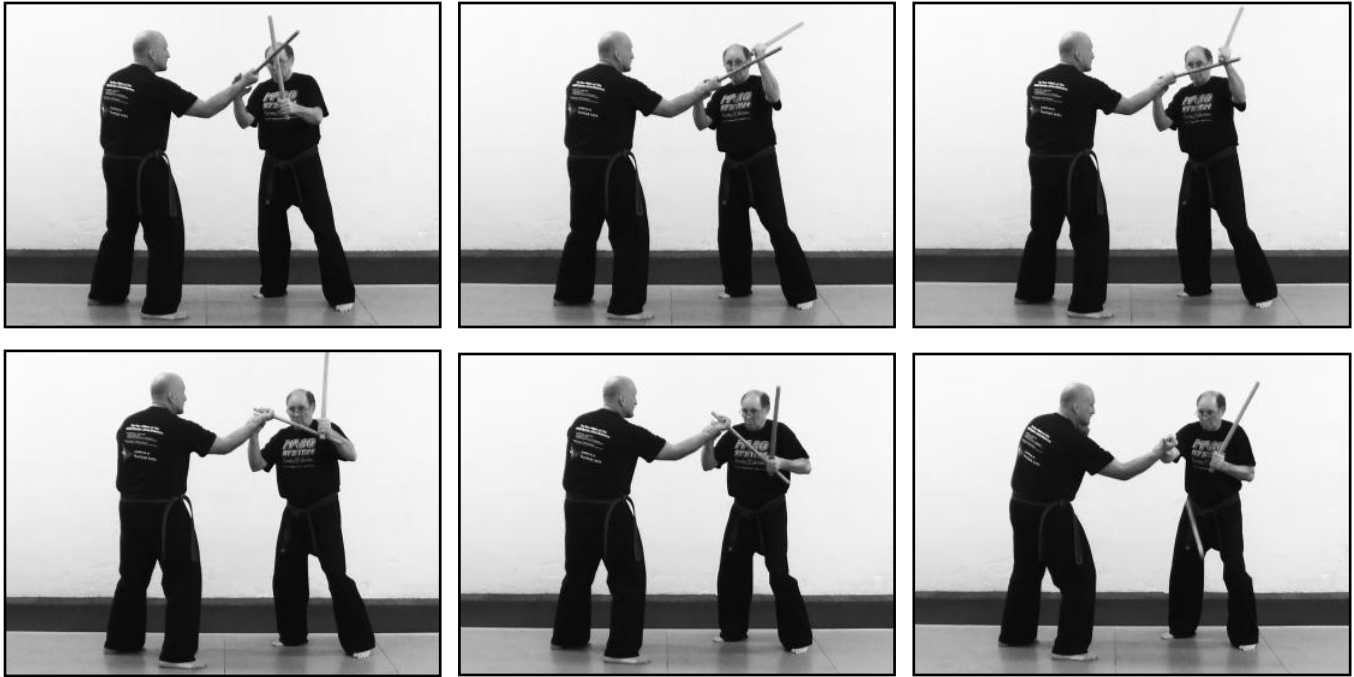
Disarm against strike number 1

1. I angle step to my right. 2. I block his strike and put my check hand on top of his cane. 3. I raise my cane hand to meet his grip hand and push upward. 4. I lower the tip of his cane to my left hip. 5. I push the cane in the direction of his fingers for the disarm. 6. I step out of range for my safety.

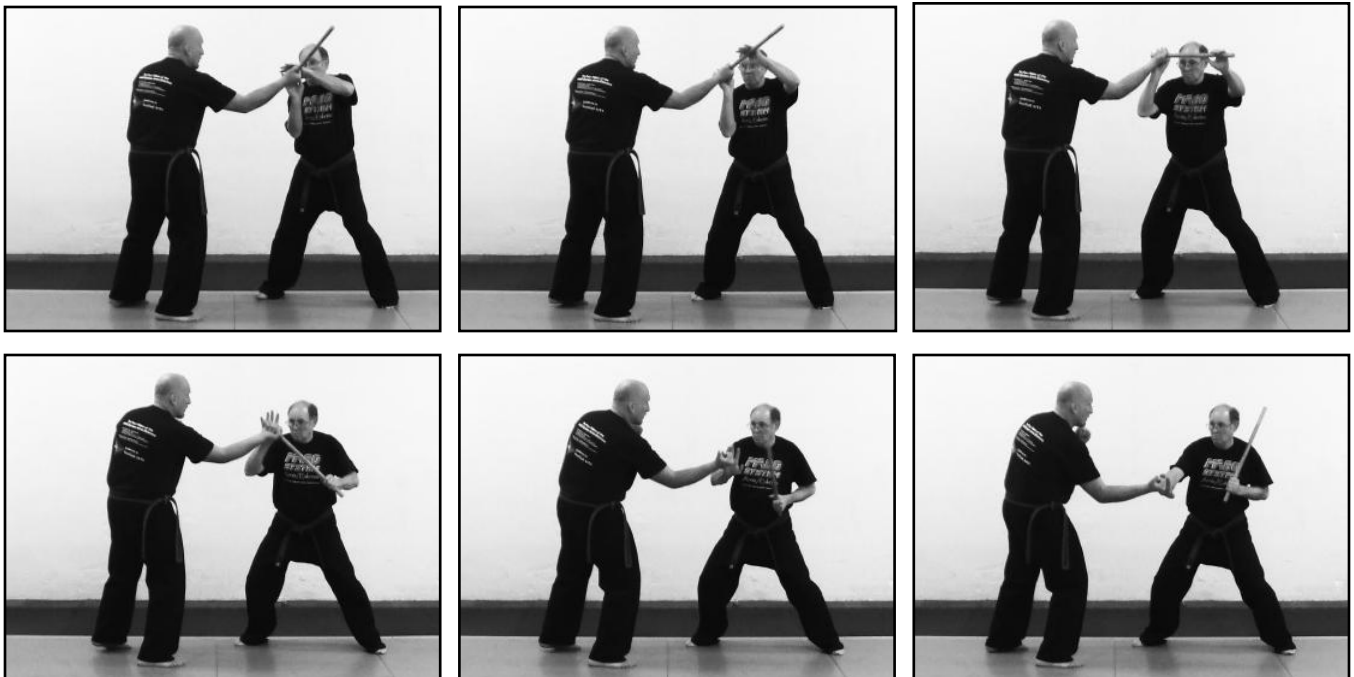


One last point I want to make regarding the disarming techniques is that the series taught by Prof. Presas are templates for disarming your opponent, not set in stone techniques. These actions are also transferable to using the cane in your left hand as well as using your empty hands to disarm. The left on right and empty hand disarms are what I teach in my school and they pretty much follow the templates set out by Prof. Presas with only several variations.

Disarm against strike number 1 - left on right



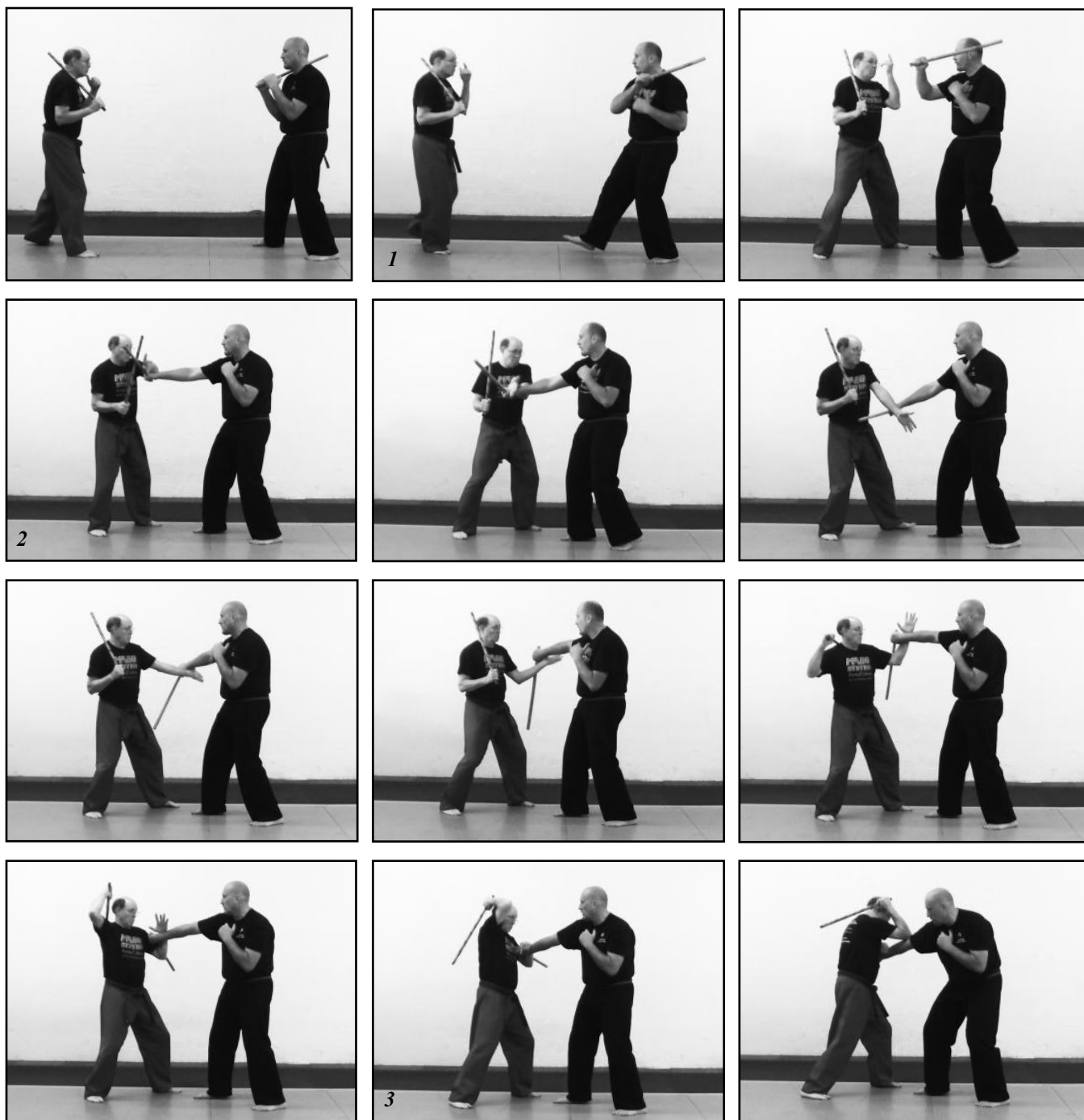
Disarm against strike number 1 - empty hand



Disarm against strike number 2 - original technique

The original disarm technique that Prof. Presas taught was more of a limb destruction than a take away. In this disarm the final action was a downward elbow strike to your opponent's elbow. As the Professor was quite strong this did not present any kind of problem for him. This does present a problem for smaller players attempting to use this disarm against a larger and stronger opponent.

1. I step forward to my left angle. 2. I block his cane and drop my check hand on his arm at the same time. 3. I swing my arm down to my left side, bring it full circle until my arm is on top of his and pull his grip hand to my chest. 3. I strike his elbow with a downward elbow smash.



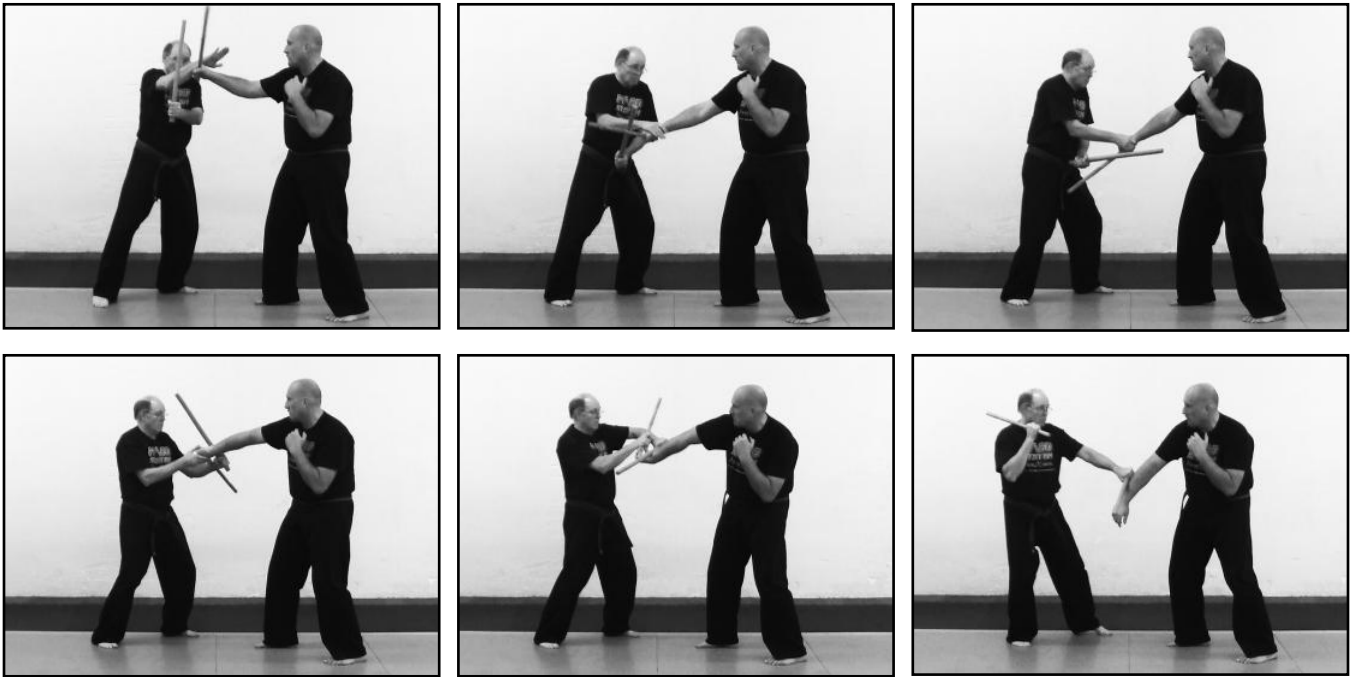
Disarm against strike number 2 - MA80

I developed this variation to keep in alignment with the principles laid out earlier regarding disarming your opponent using leverage and isolating the grip of your opponent so that you work only against his fingers to take his cane away. The initial actions are the same; the step, block and swinging his arm to the left side of your body. Once his cane is on the left side of my body 1. I loop my fingers over the butt of his cane. 2. I move the butt of his cane under his arm for the disarm. This action actually stretches his grip on the cane to such a point that you peel the cane out of his hand. 3. I lean back out of his striking range with my cane ready to strike for my safety.



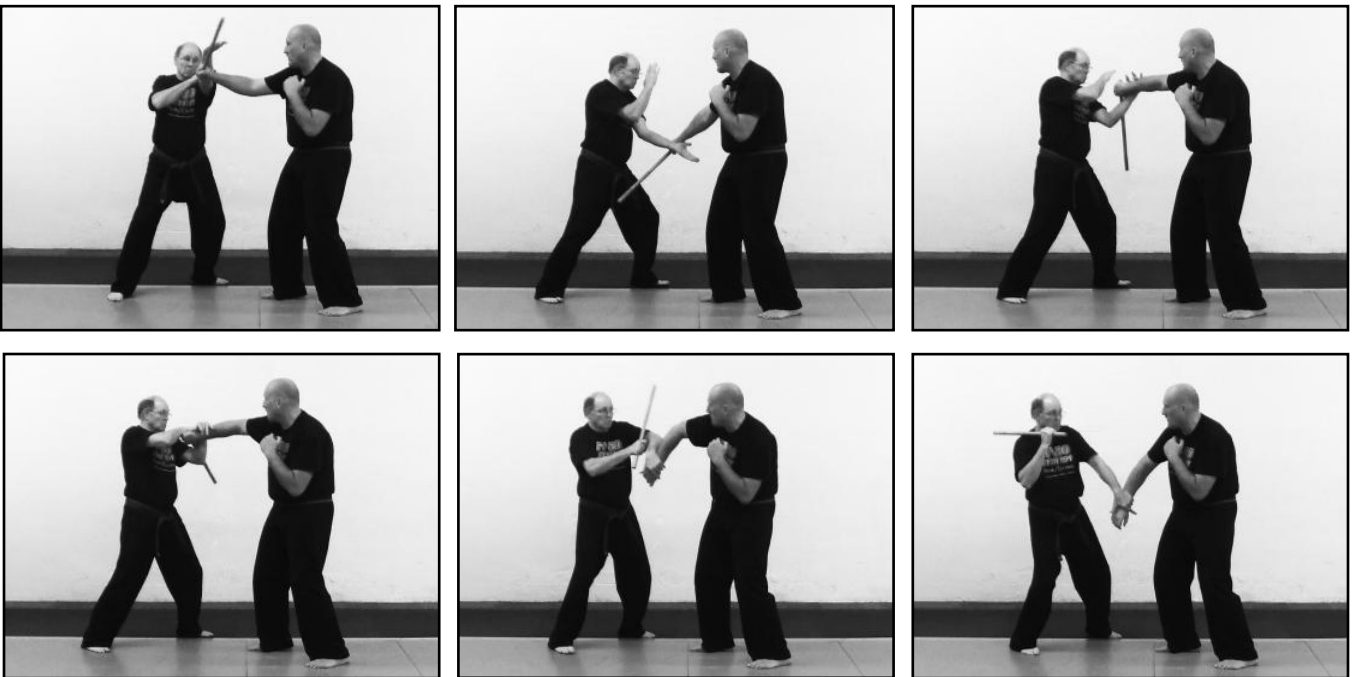
Disarm against strike number 2 - left on right

A key point in this disarm is that you will use both hands to lower your partner's cane so that it is easy to slide your own cane under his arm for the snake through as in the standard disarm. Raising your cane arm elbow will make it easy to transfer his cane to your empty hand for the disarm.



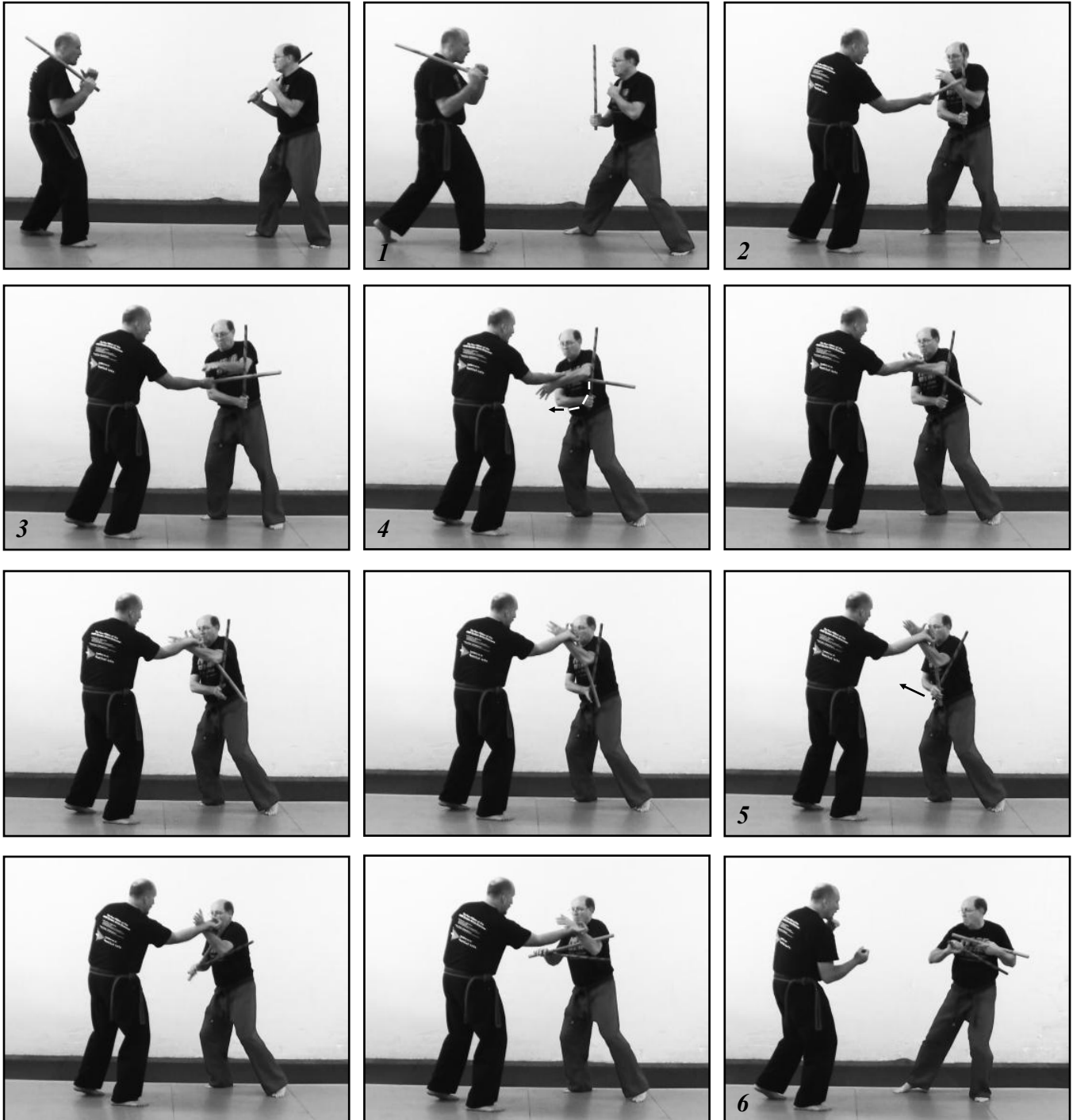
Disarm against strike number 2 - empty hand

Angling is key to the empty hand disarm so that you intercept his striking arm with your forearm. Ensure that your forearm continues rather than stops the momentum of his swing so that you can snake around his arm for the disarm.



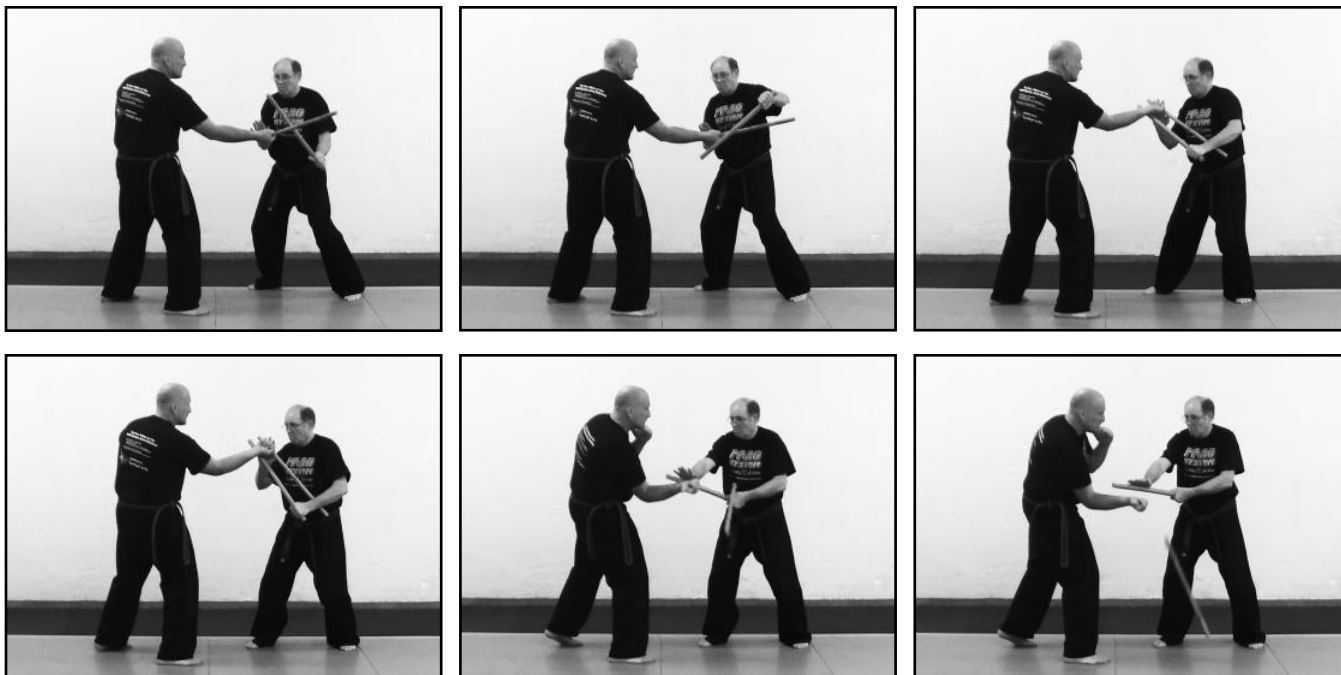
Disarm for strike number 3

My variation for this disarm is to use my elbow as the lever and my wrist as my fulcrum for the take away. I was initially taught to insert my arm and then roll it out as if I were hitchhiking. This action creates a tug and pull effect that a stronger opponent can resist. By using my elbow to move his cane, I literally twist his cane out of his grasp. In sequence: 1. I angle step forward to my right. 2. I defend against the strike. 3. I insert my left arm over the top of his cane aligning the crook of my elbow with his cane and the inside of my wrist with the back of his wrist. I do this without touching his cane yet. 4. I touch his wrist and swing my elbow down and in so that his cane meets my stick hand. By this time I have opened at least two of my fingers to secure his cane when it arrives to my grip. 5. I grab his cane and continue to move it in a circular direction until it peels out of his grip. 6. I step back away from him for my safety.



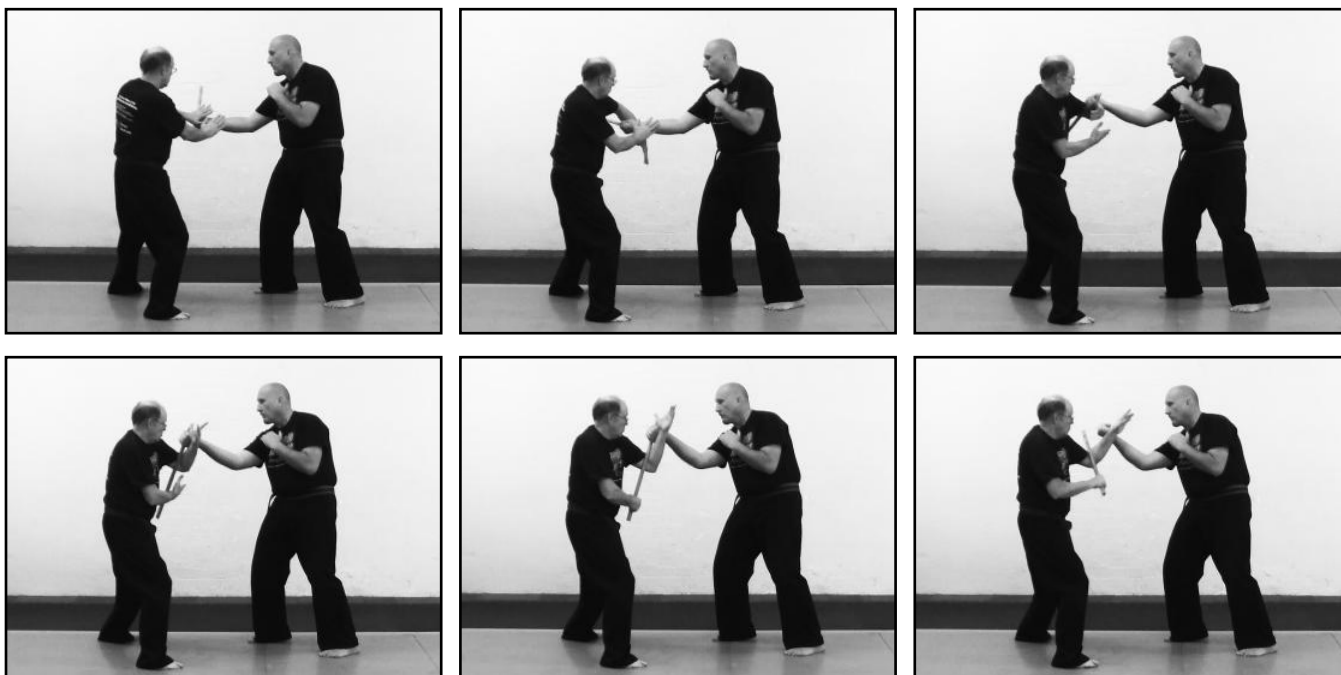
Disarm against strike number 3 - left on right

A key point in this disarm is that you use your forearm motion downward to turn his cane arm. From here push his cane outward at a 45 degree angle for the best leverage in the disarm.



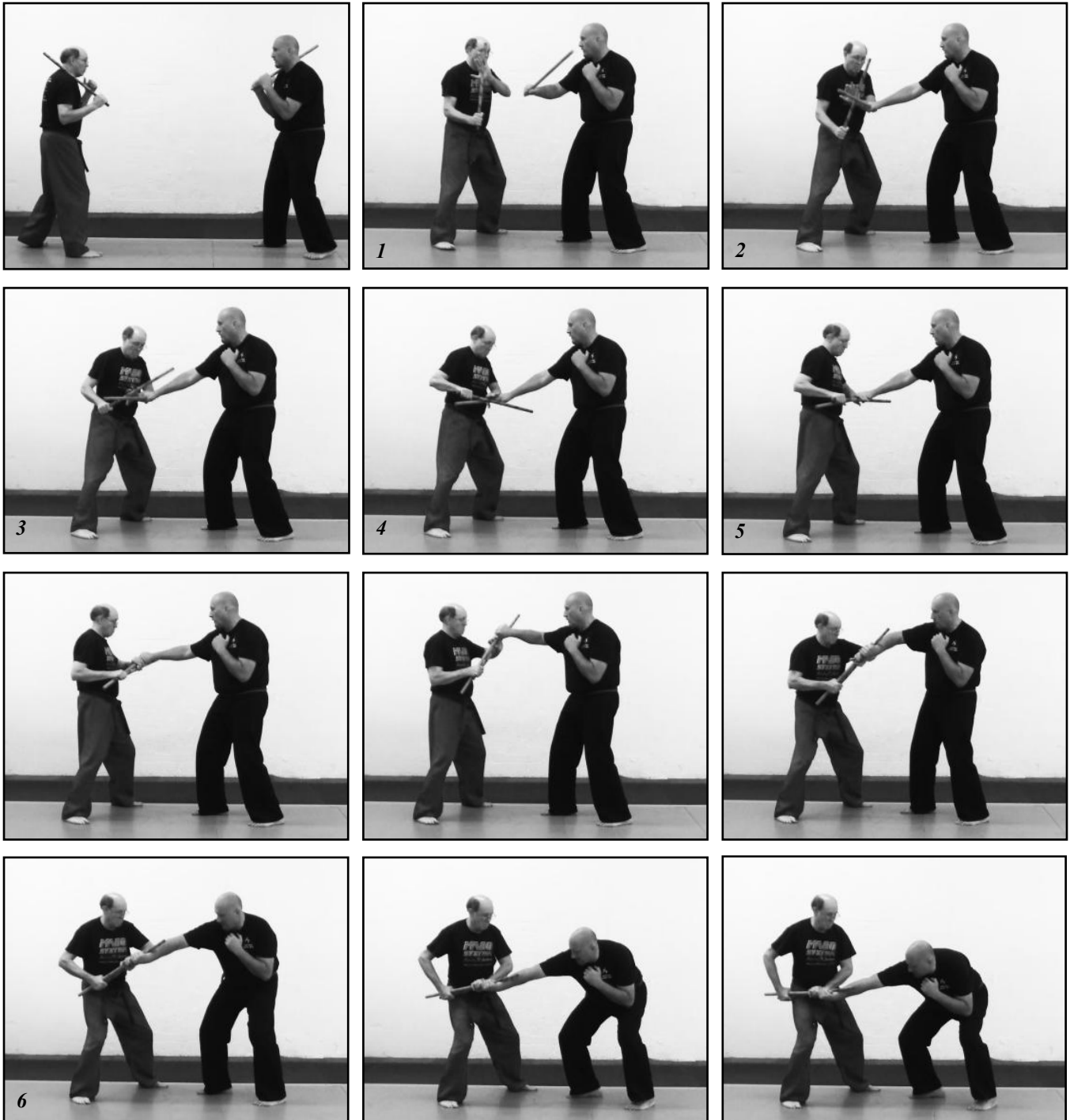
Disarm against strike number 3 - empty hand

As in the standard cane disarm, a key to making this an effortless action is the movement of your elbow to make the end of his cane move to your waiting hand. This pivots the cane in his grip thereby peeling it out of his fingers.



Disarm against strike number 4 - original technique

The original disarming technique that I learned from Prof. Presas for strike number 4 was, in actuality, a thumb lock that resulted in a takedown. While it is extremely painful, it is not a disarm in the strictest sense of the term. In sequence: 1. I step to my left forward angle. 2. I defend against the strike. 3. I use his cane as a pivot point to spin the tip of my cane over the top of his cane and aim it under his wrist. 4. I insert my cane under his wrist. 5. I grab both of our canes right above his grip hand and squeeze them together. 6. I roll both canes over and take him to the floor.



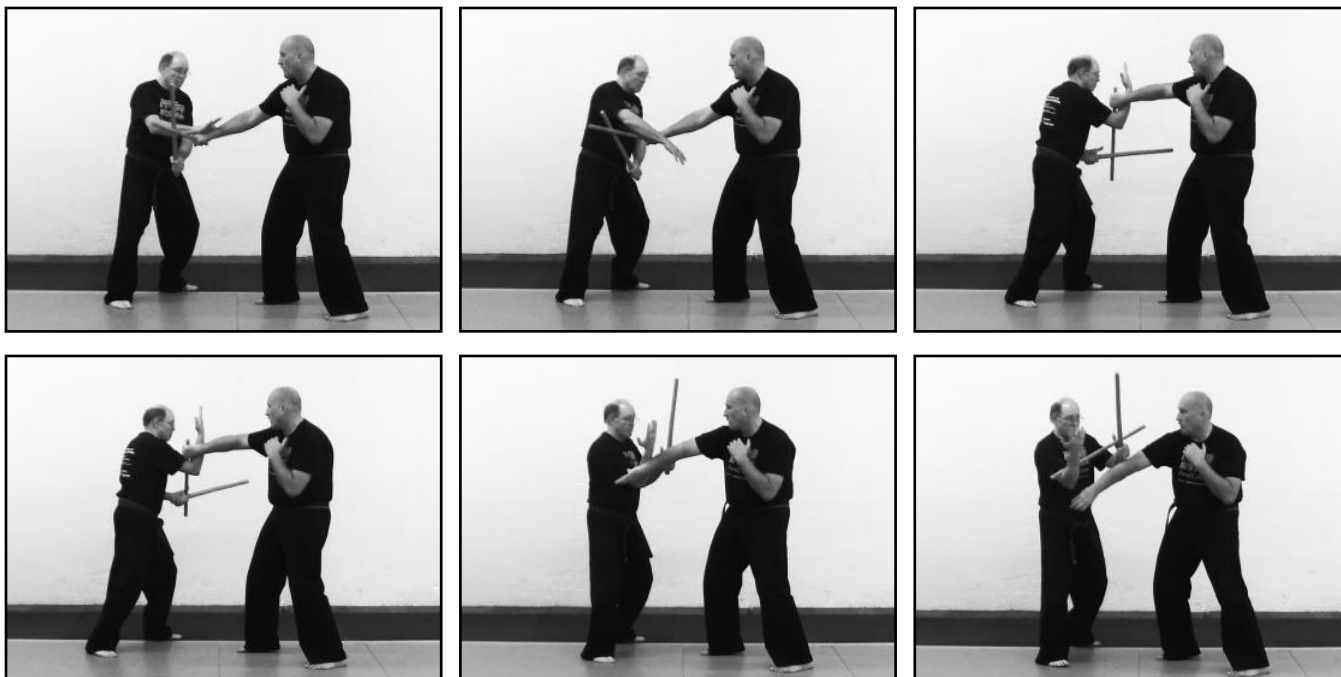
Disarm against strike number 4 - MA80

This is my adaptation of the original strike number 4 disarm which aligns with the principles of disarming. In sequence: 1. I step to my left forward angle. 2. I defend against the strike. I clip (curl my fingers around his stick without grabbing it) his cane. 3. I insert my cane arm under his cane arm, wrist to wrist. 4. I raise my cane arm up. I convert my curl to an “oar lock” (cane in the web of my thumb and forefinger). 5. I bring his cane arm up and across to my right shoulder while... 6. I push his cane over the top of his elbow for the disarm. 7. I push his arm away for my safety.



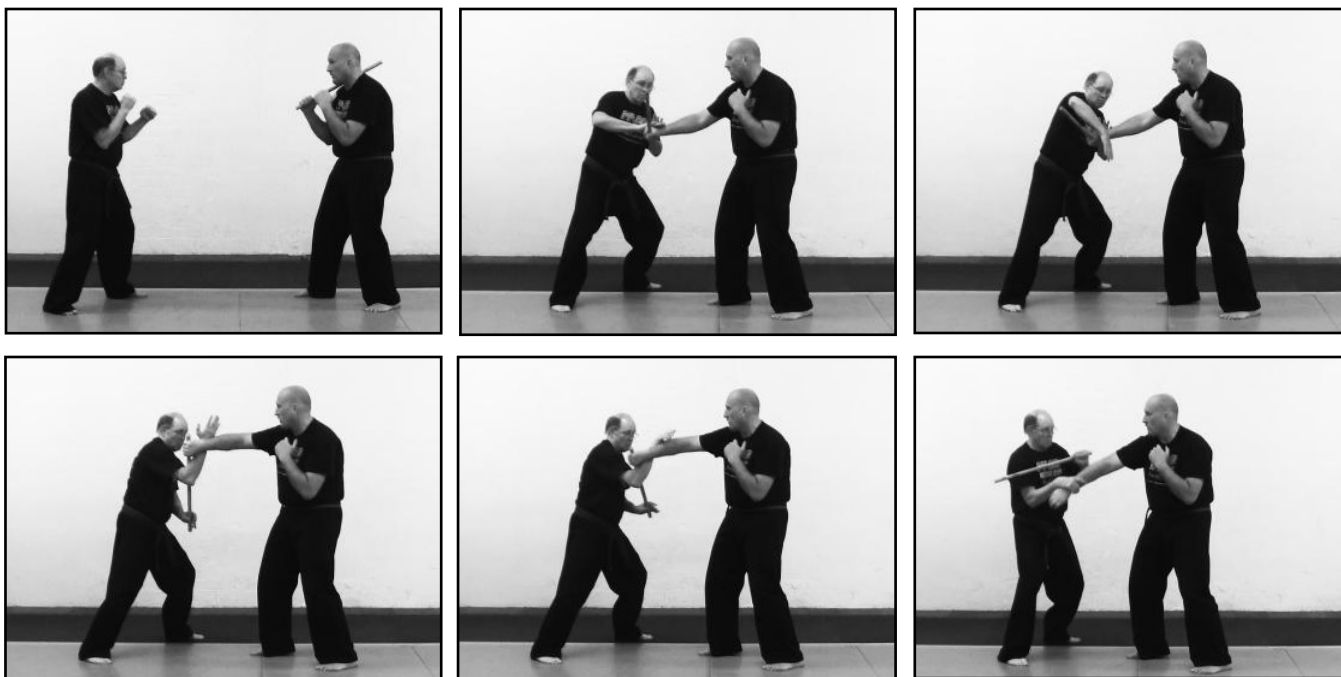
Disarm against strike number 4 - left on right

Your check hand arm action in this disarm is essentially the same as in disarm for strike number 3. You insert your arm and use the elbow inward action to move his cane. I open up the grip of my cane hand to extend my thumb. This is so that I can slide his cane between my thumb and the rest of my grip to manipulate his cane over the top of his elbow for the disarm.



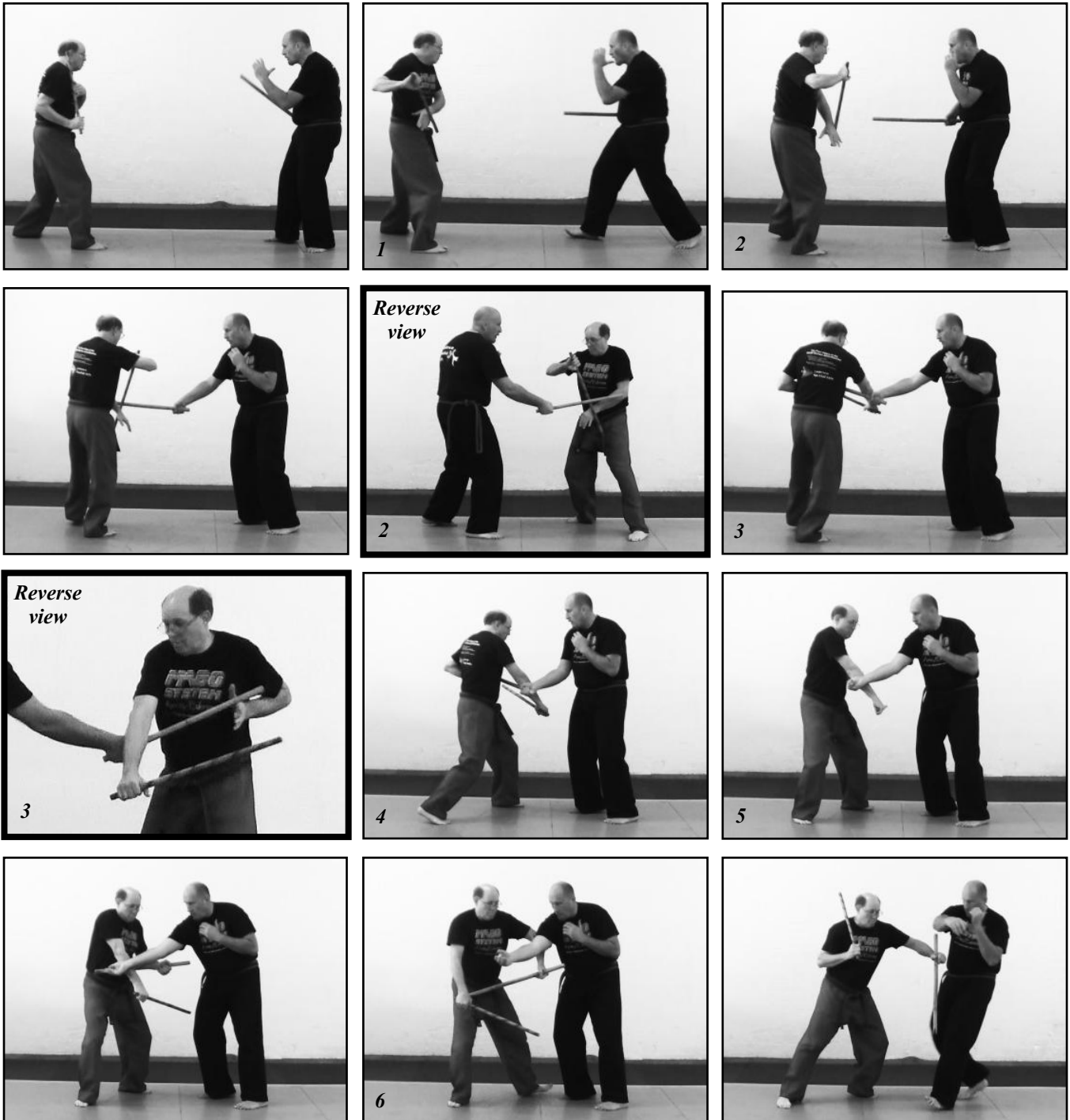
Disarm against strike number 4 - empty hand

As in standard cane disarm for strike number 3, the key to making this an effortless action is the movement of your elbow to make the end of his cane move to your waiting hand. This pivots the cane in his grip thereby peeling it out of his fingers.



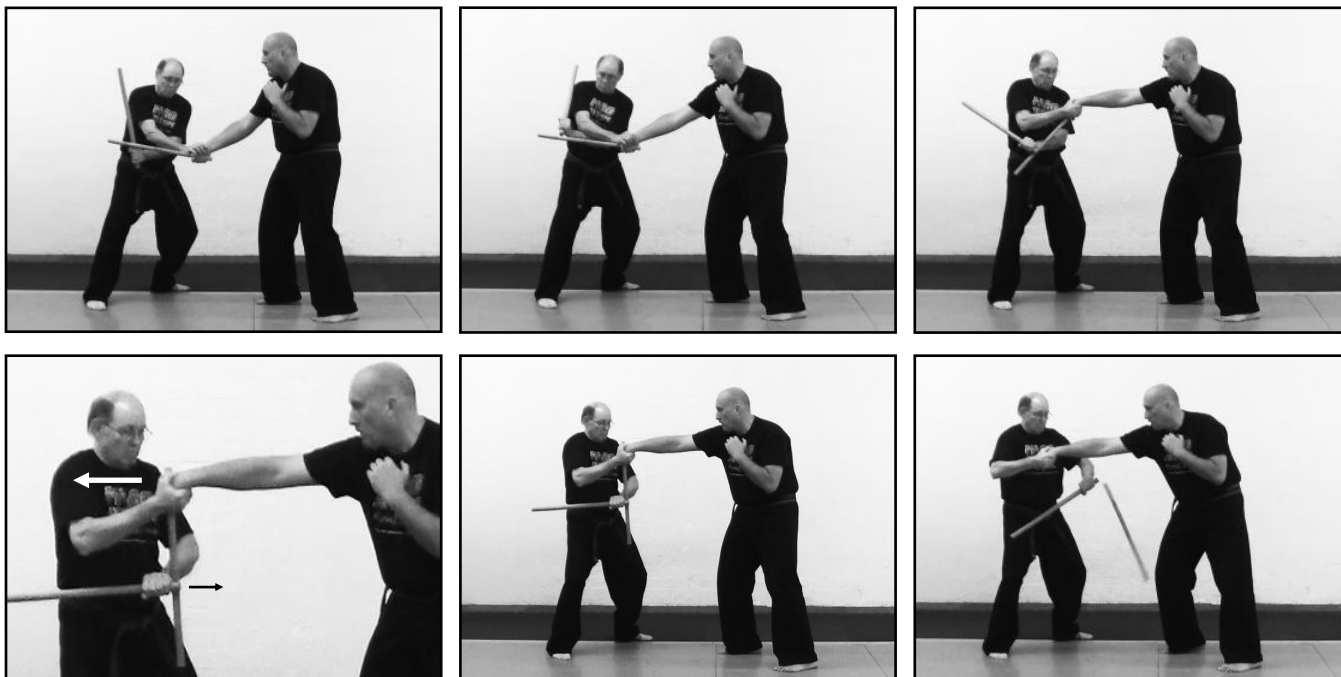
Disarm against strike (thrust) number 5.

This disarm introduces the vertical parry (tip down) into the series of Modern Arnis defenses. It exemplifies the fact that all you need is a nudge to redirect a thrust. In sequence: 1. I step to my right side and lower the tip of my cane down to my right side. I brace the cane against the edge of my left hand. 2. I rotate my body to my left to parry his thrust with my cane. 3. I drop my cane arm so that the thickest part of my forearm is right at the junction of his grip and cane. 4. I step forward to my left angle and rotate to my right. 5. I push his cane under his elbow for the disarm. 6. I push his arm outward for my safety.



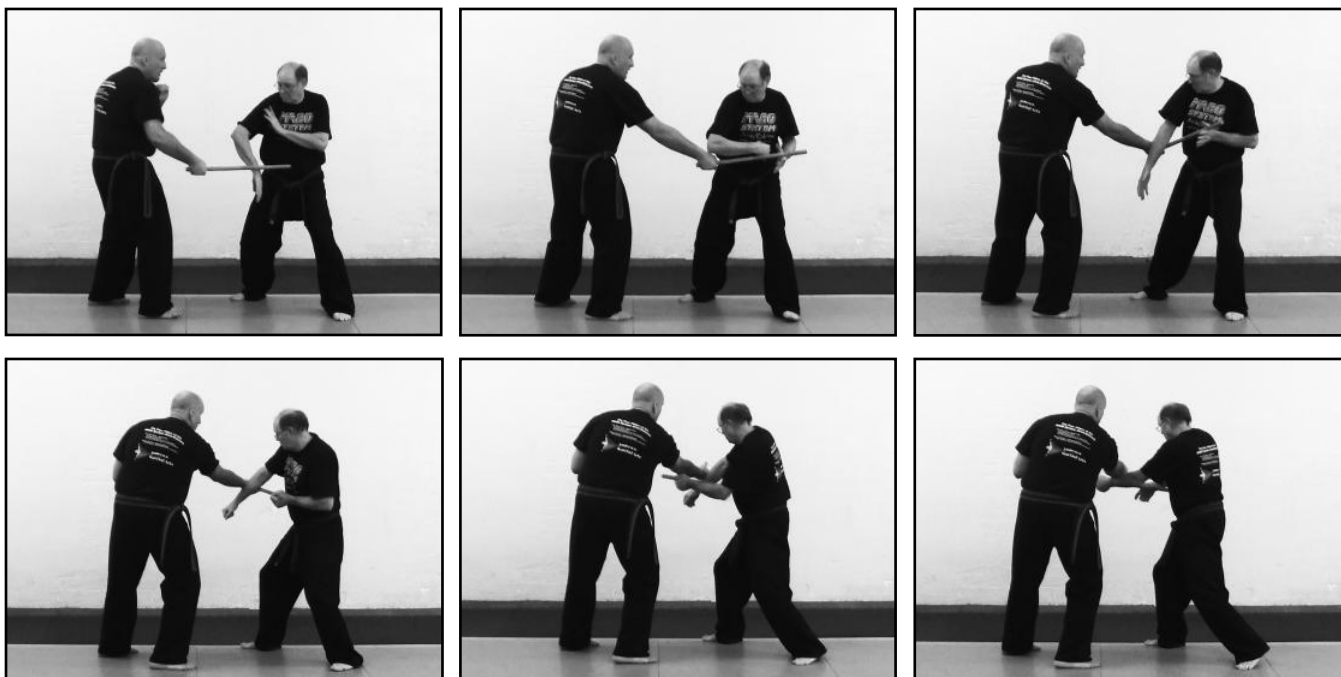
Disarm against strike (thrust) number 5 - left on right

A key point to making this disarm relatively effortless is that when you get your partner's cane to a vertical position, it is the pull of the check hand that is more important than the push of the cane hand. A short, sharp jerk of your check hand snaps the cane out of his hand.



Disarm against strike (thrust) number 5 - empty hand

This disarm is basically the same as the standard cane disarm for strike (thrust) number 5. The right arm replicates the action of the cane arm.



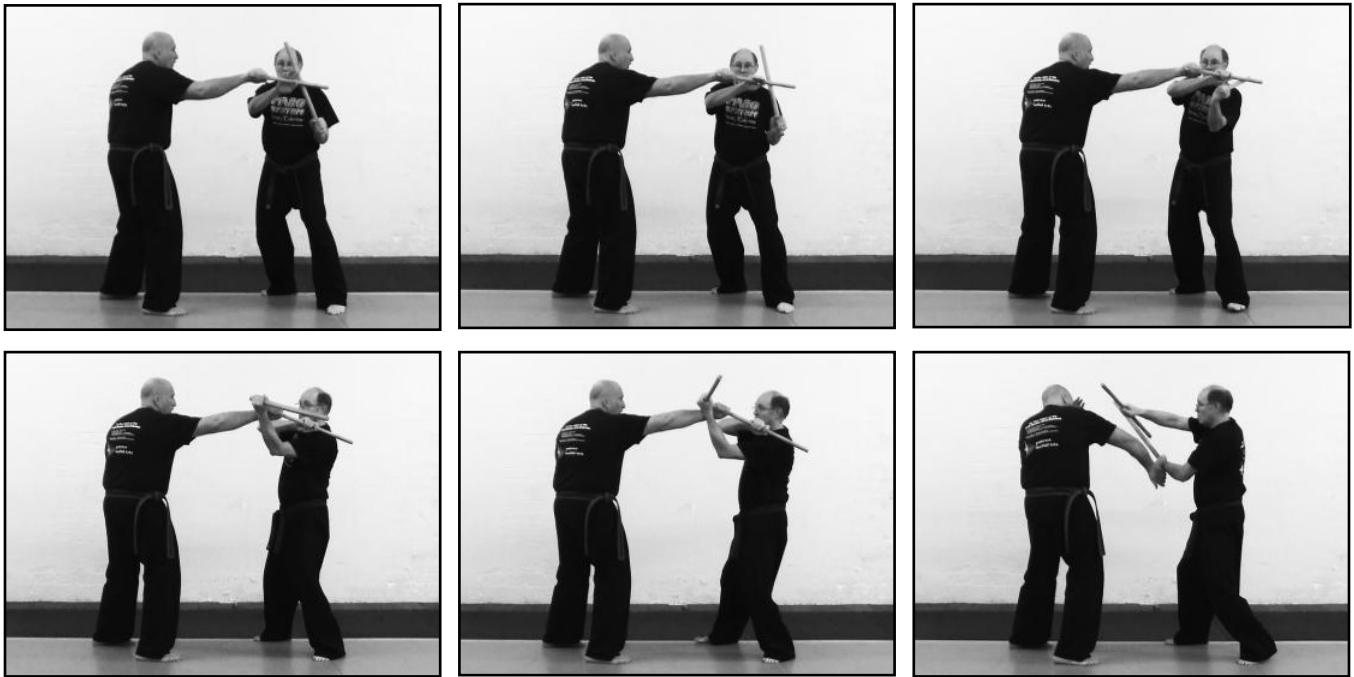
Disarm against strike (thrust) number 6.

This disarm is essentially a high-line number 5 disarm. In sequence: 1. I step to my right. 2. I parry his cane with my cane. 3. I reach forward with my check hand (past my cane) and put his cane in the oar-lock. 4. I raise my cane arm so that my wrist touches the underside of his wrist. 5. I rotate to my right raising the tips of both of our canes slightly higher than his shoulder. 6. I push the canes over the top of his elbow for the disarm. 7. I strike his upper arm and move it in front of him for my safety.



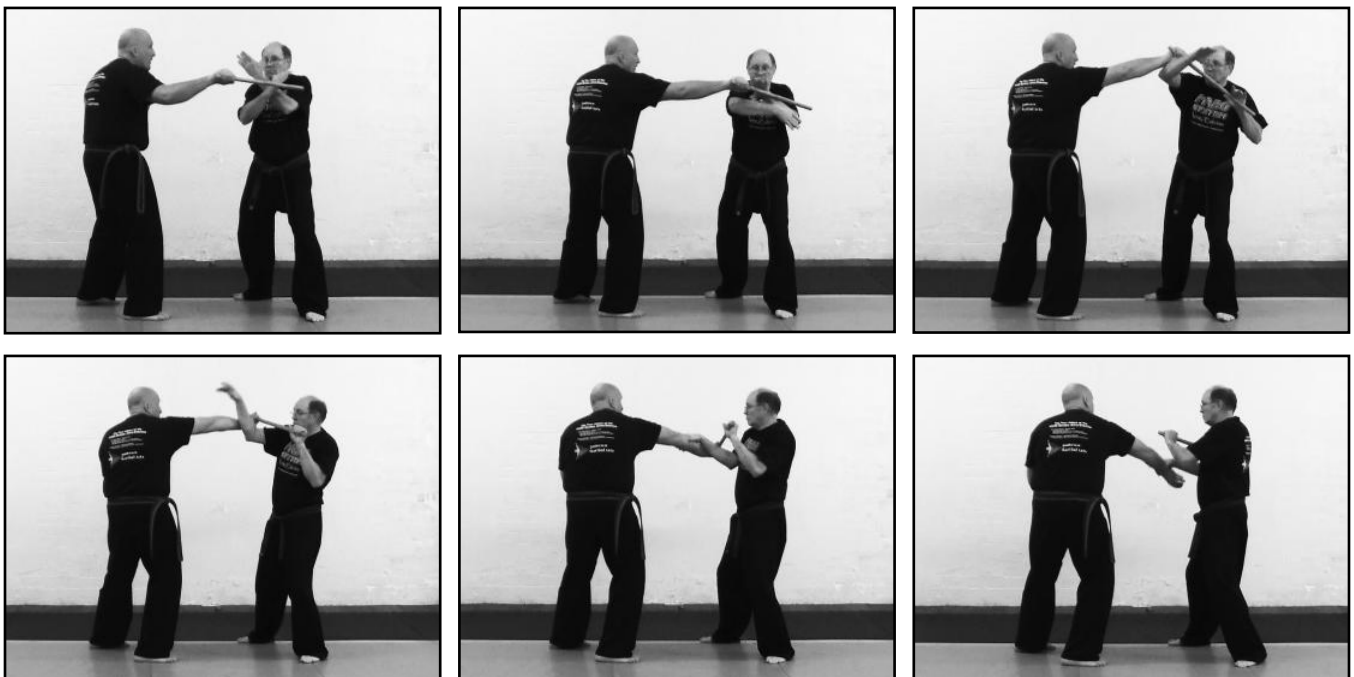
Disarm against strike (thrust) number 6 - left on right

In the left hand version of this disarm I use the left hand to do the exact same thing the right hand does in the standard version; to go behind my partner's wrist and pull it across my chest to my opposite shoulder. My check hand grabs his cane and pushes it over the top of his elbow for the disarm.



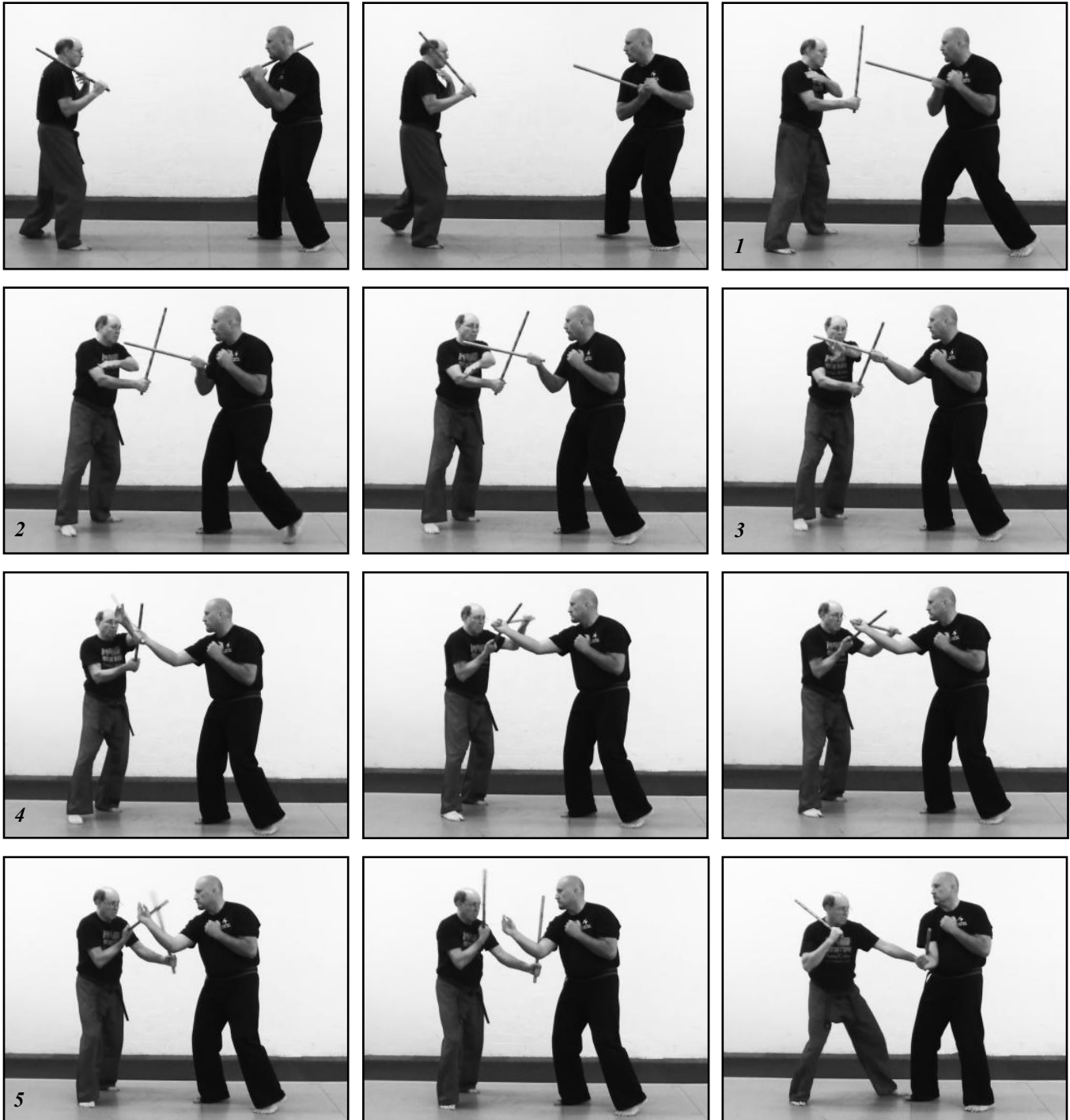
Disarm against strike (thrust) number 6 - empty hand

This disarm is basically the same as the standard cane disarm for strike (thrust) number 6. After the initial parry of my partner's thrust, the right arm replicates the action of the cane arm. At the end of it I loop over his arm to immobilize it, making the action of peeling the cane out of his grip easier to perform.



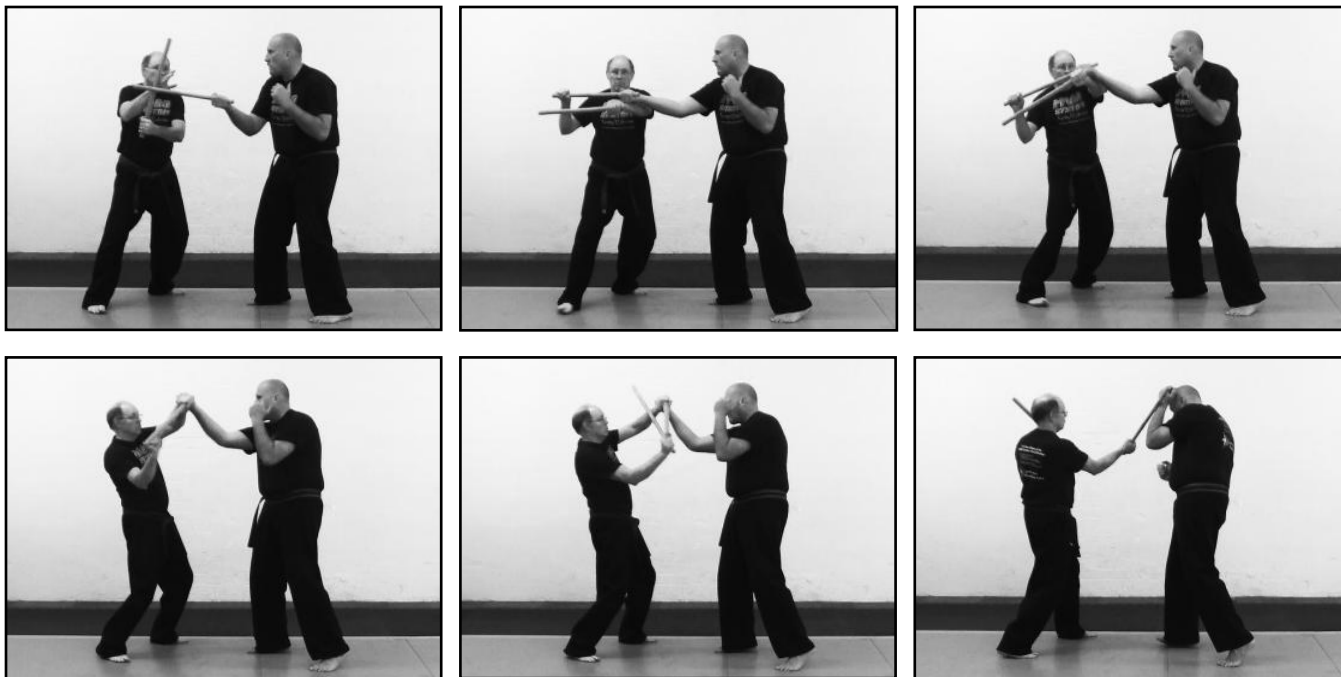
Disarm against strike (thrust) number 7.

This disarm is what is called a classic “vine” disarm. You execute this disarm in a winding around fashion. A key point is that you rotate your cane hand palm up as you wind his cane around yours for the disarm. This makes your own cane an unmoving fulcrum. In sequence: 1. I side step to my left. 2. I parry his thrust while sliding my check hand directly under his cane. 3. I raise my check hand up to meet his cane while turning my cane hand palm upward. 4. My check hand winds around to my left in a full circle as if I am executing an uppercut punch. 5. When his cane comes out of his grip I immediately use it to press down his arm for my safety.



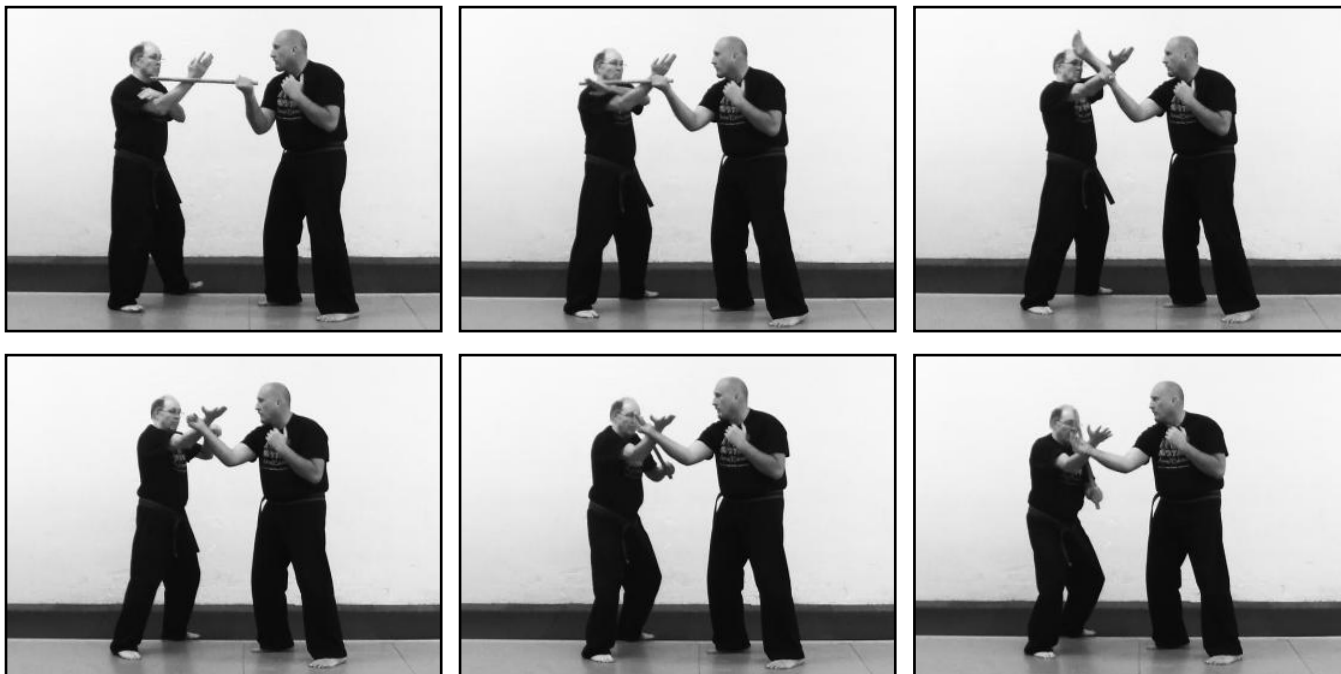
Disarm against strike (thrust) number 7 - left on right

In the left hand version of this disarm I use the left hand to do the exact same thing the right hand does in the standard version; to go behind my partner's wrist and pull it across my chest to my opposite shoulder. My check hand grabs his cane and pushes it over the top of his elbow for the disarm.



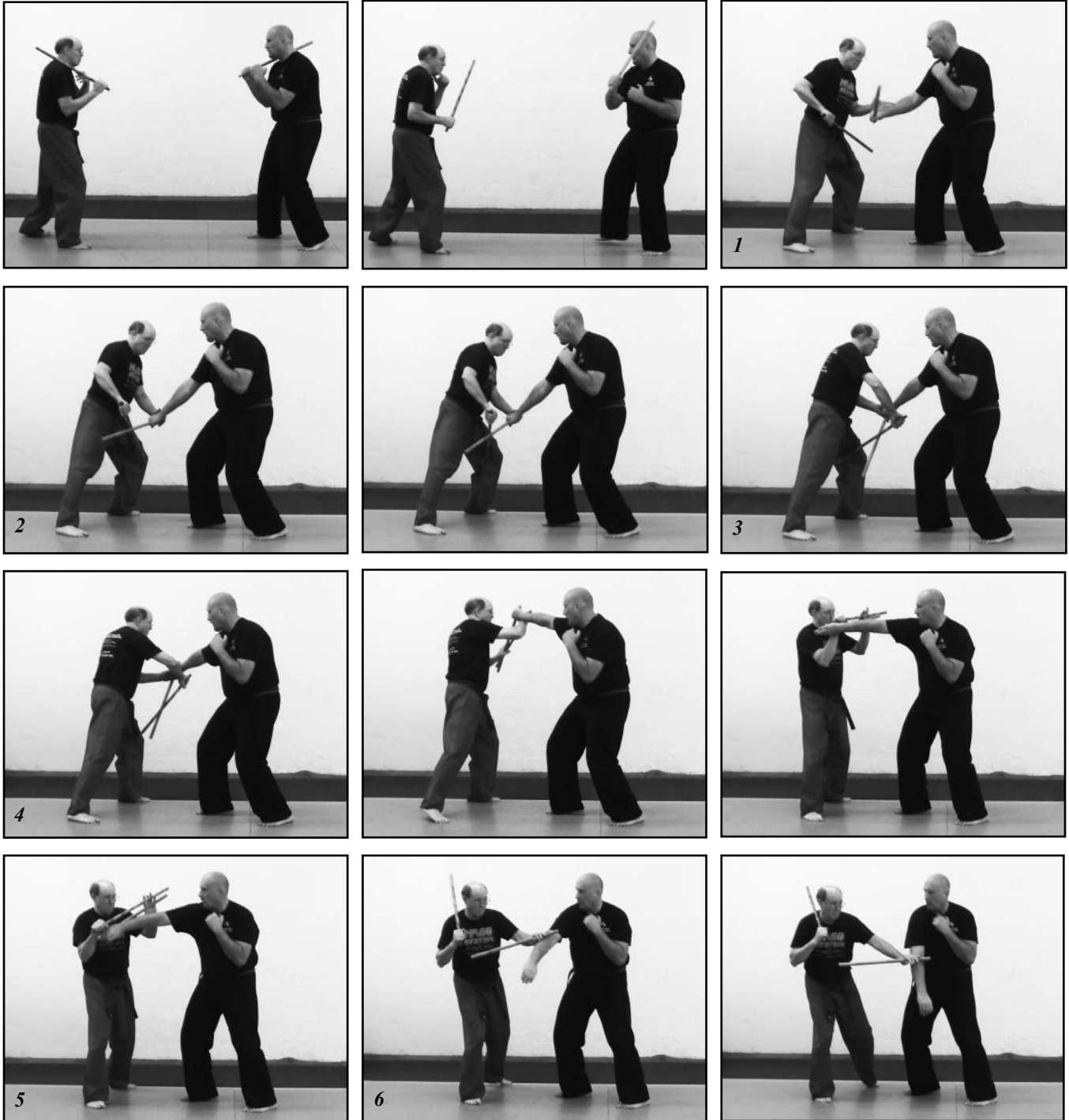
Disarm against strike (thrust) number 7 - empty hand

This disarm is basically the same as the standard cane disarm for strike (thrust) number 7. After the initial right arm parry of my partner's thrust, the left hand does the circular action for my disarm. I keep my right arm rigid to maintain it as a pivot point for the disarm.



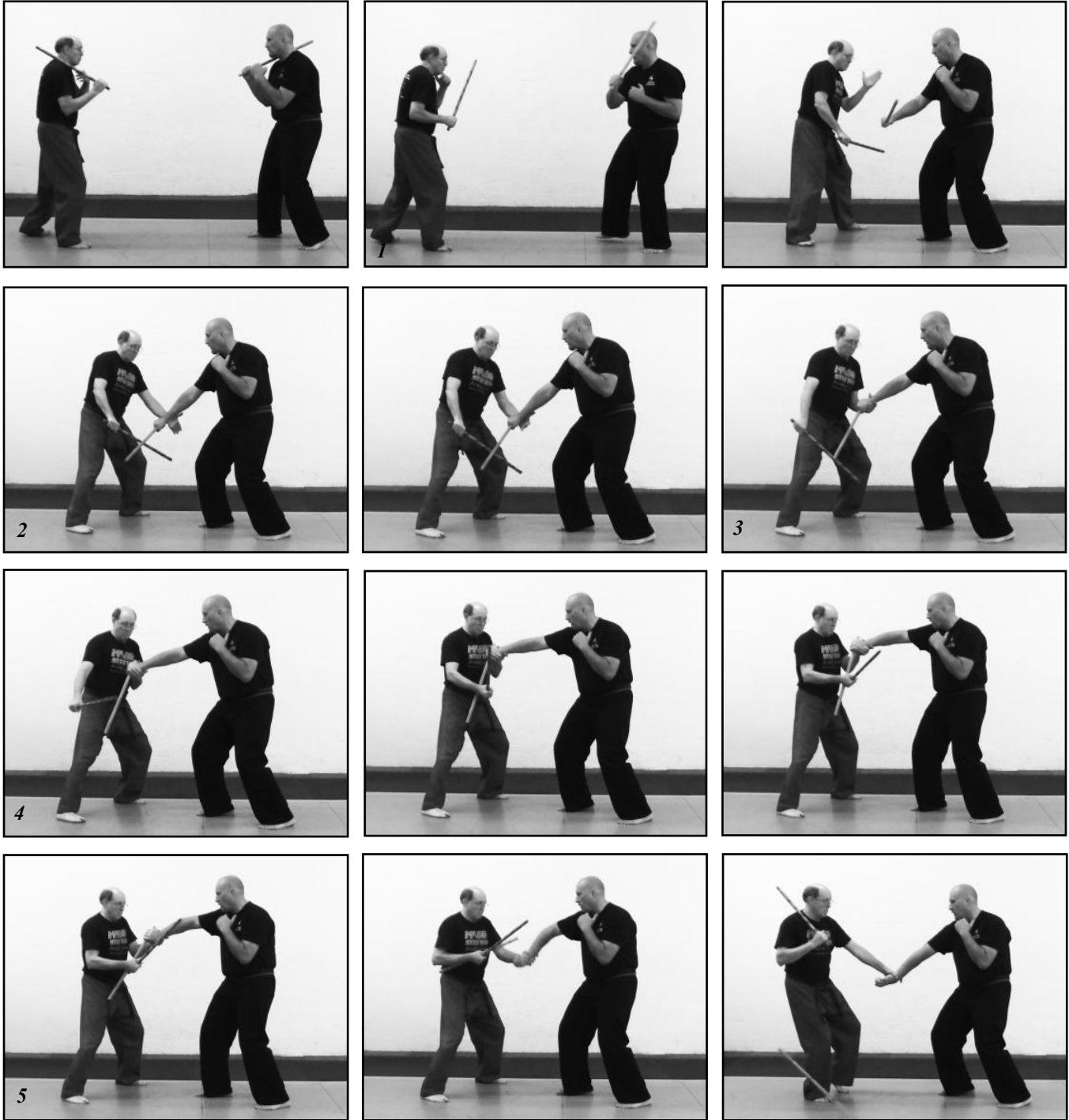
Disarm against strike number 8 - original technique.

The original disarm for strike number 8 is a low-line entry for the same action that you do for a number 6 disarm. In sequence: 1. I step to my left forward angle. 2. I defend against the strike. 3. I insert the butt of my cane under his wrist. 4. I move his cane arm upward in a half circle up to shoulder height. His cane slides in the web of my check hand as I do this. 5. I push his cane across the top of his elbow for the release. 6. I push down on his arm sharply, moving it across his body, for my safety.



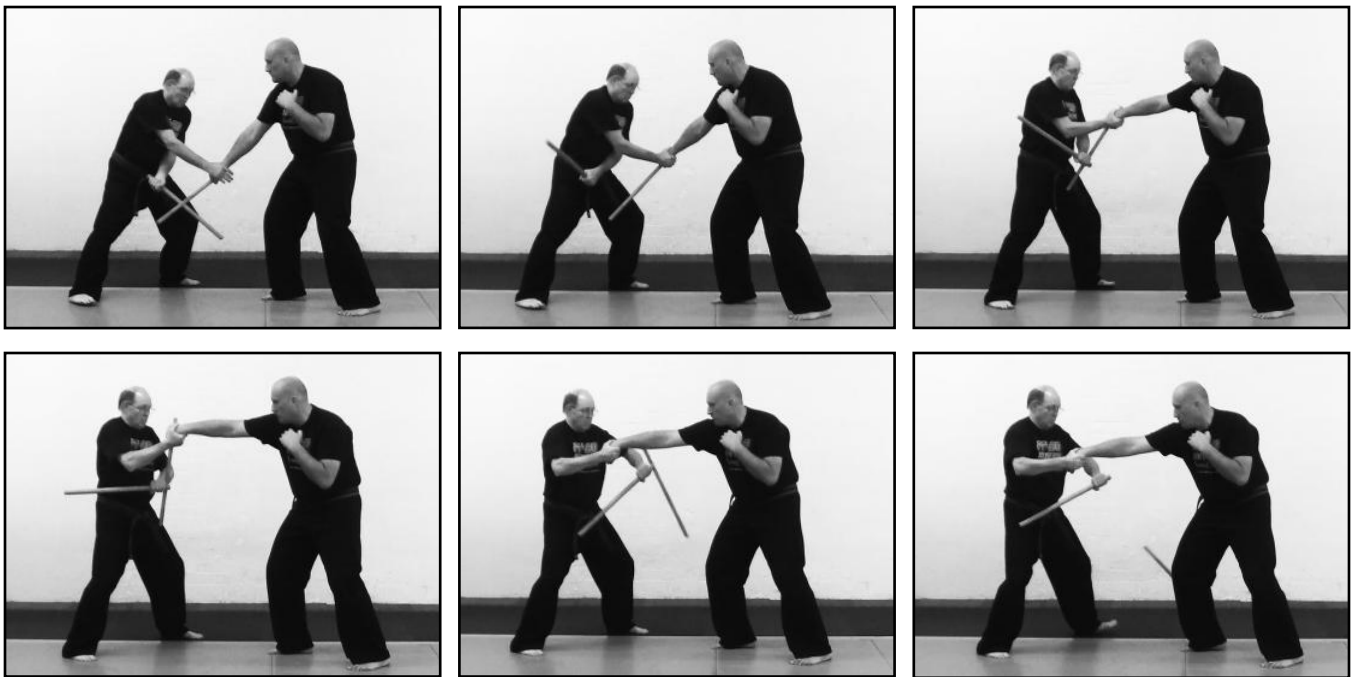
Disarm against strike number 8 - MA80.

In this action I don't have to bend over to capture his cane as I do in the original technique. In sequence: 1. I forward angle step to my left. 2. I defend against his strike. I cup my check hand under his grip hand as I block. 3. I grab his grip hand and turn it so that his hand is thumb down. 4. I pull his cane hand up so that is nearly my chest height. I loop the butt of my cane around his cane. 5. Keeping my cane hand relatively still, I push sharply on his cane hand for the disarm.



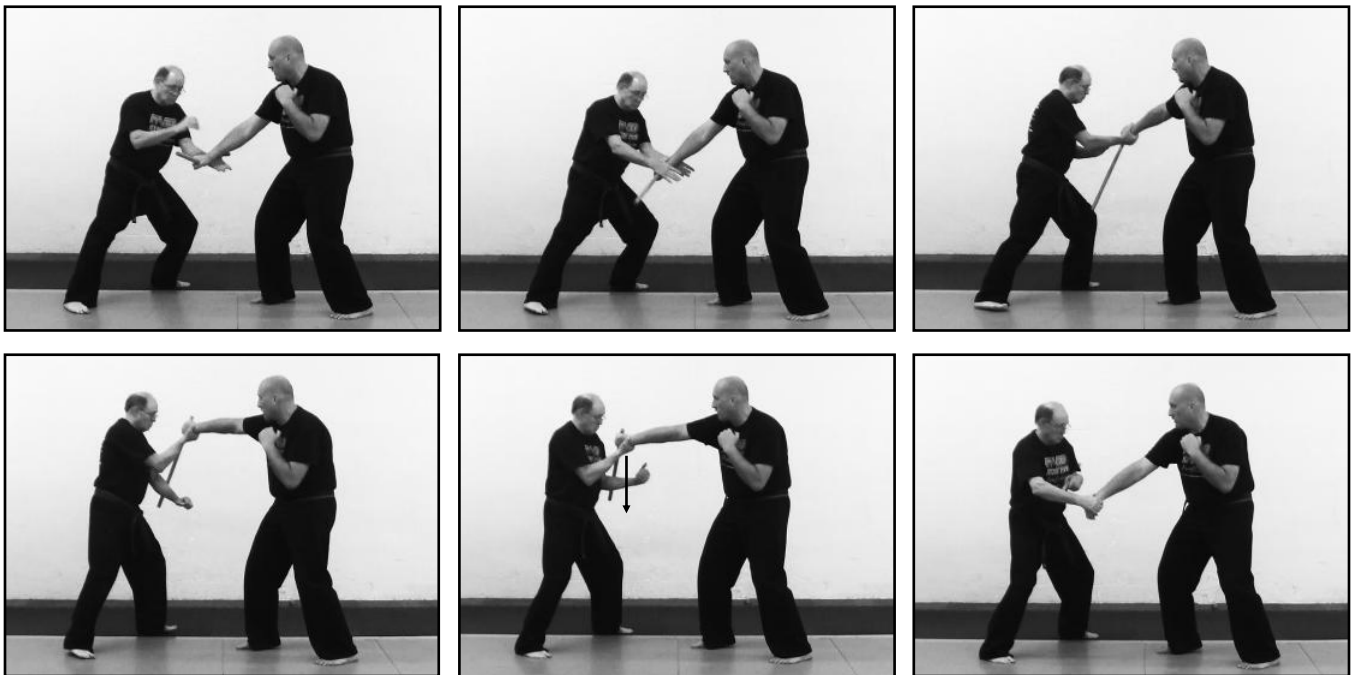
Disarm against strike number 8 - left on right

In the left hand version of this disarm I cut through with my cane and grab his grip hand from under-side. I use the butt of the cane stripping action which emphasizes the pull of my check hand for the disarm.



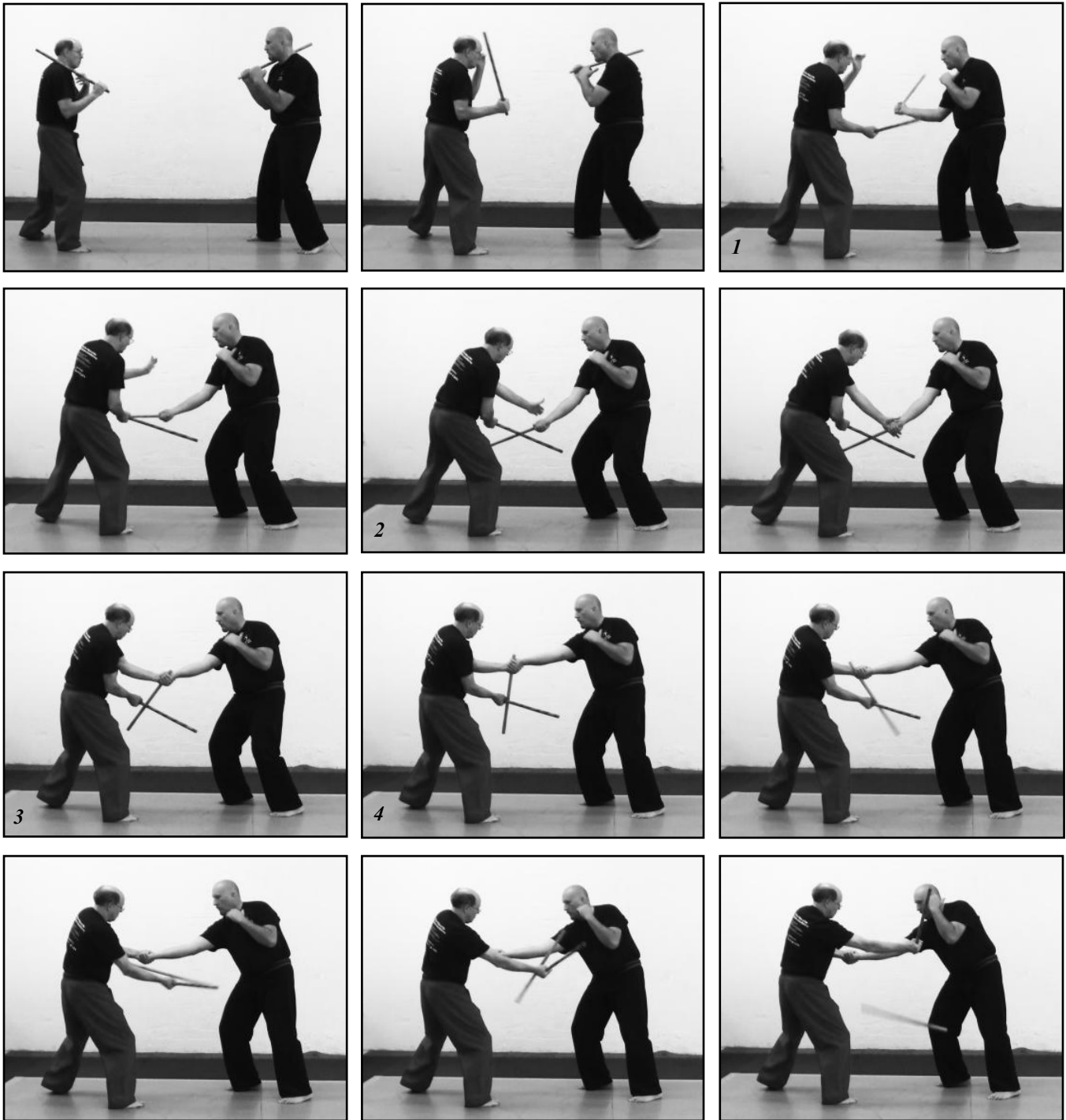
Disarm against strike number 8 - empty hand

In this disarm I stop his strike with my left hand right at his grip. I grab his cane with my other hand and swing it to my left side and rest his cane in the crook of my elbow. I curl my arm over his cane and pull down with my grip hand for the disarm.



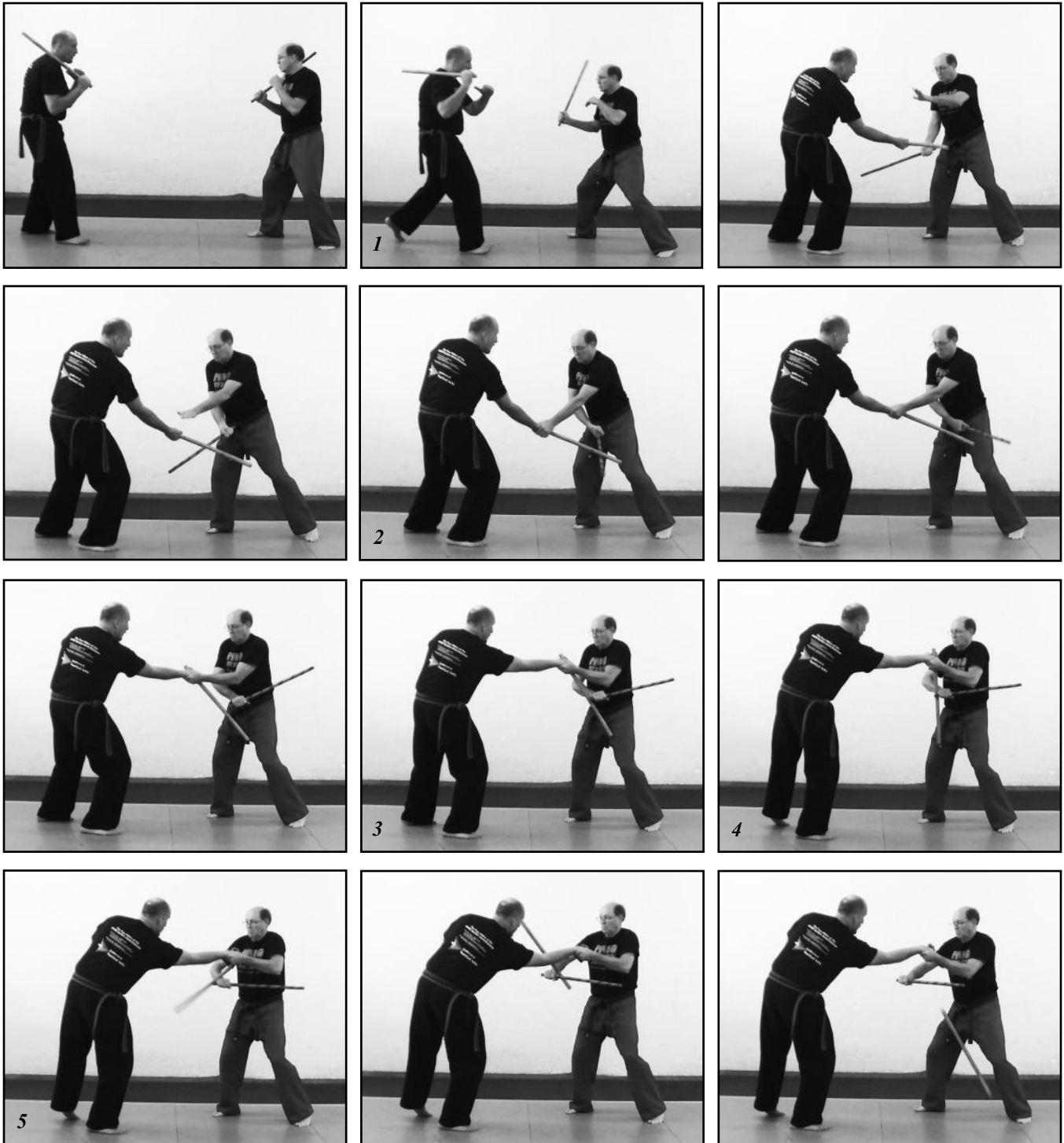
Disarm against strike number 9 - original technique.

This technique stresses two-way action. In sequence: 1. I forward angle step to my right. 2. I defend against his strike. I cup my check hand under his grip hand as I block. 3. I slide my cane hand to his cane so that I touch it at the junction of my cane and grip. 4. I pull back with my check hand and push forward with my cane and create a two-way action for the disarm.



Disarm against strike number 9 - MA80.

This technique stresses two-way action. In sequence: 1. I forward angle step to my right. 2. I defend with a cut through stroke against his strike. I grab his cane hand with my thumb at the base of his palm after I block. 3. I lift his cane hand up to my chest level. 4. I place my cane hand on his cane at the junction of the butt of my cane and the bottom of my fist. 5. I sharply pull his cane hand toward me and push the butt of my cane towards him for the disarm.



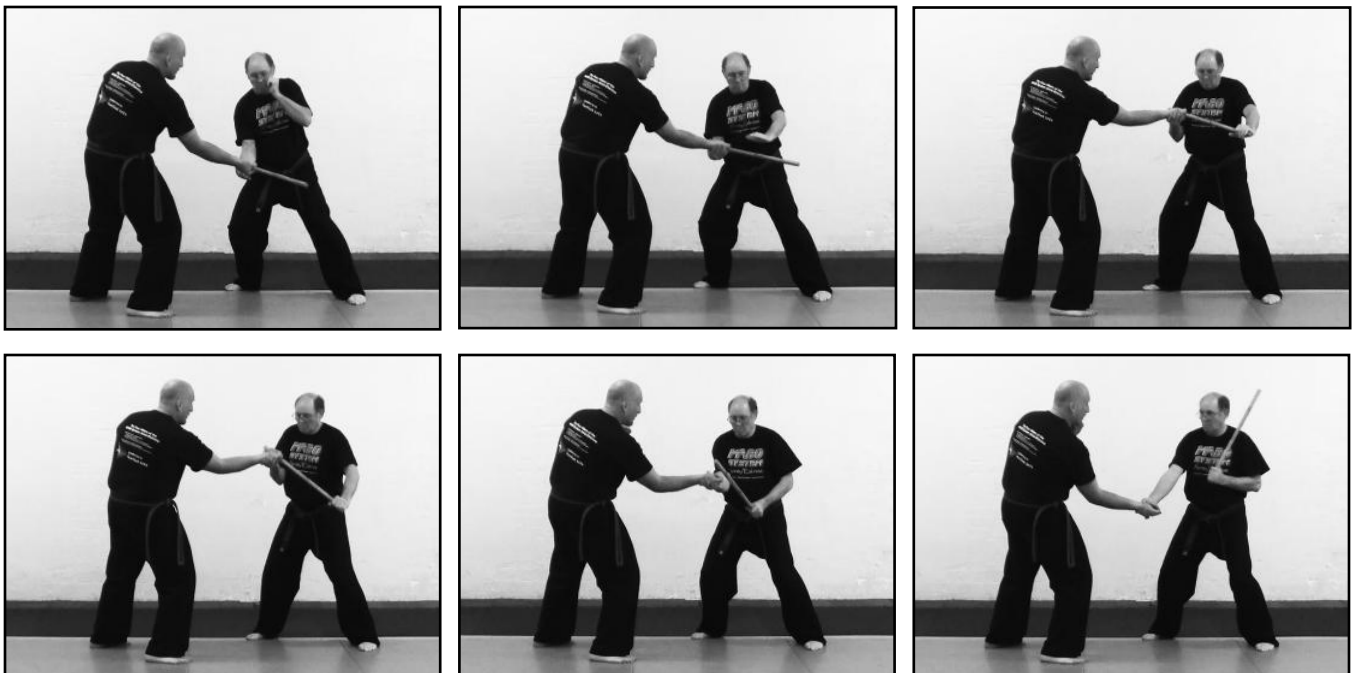
Disarm against strike number 9 - left on right

In the left hand version of this disarm I cut through with my cane and grab his grip hand from under-side. I use the butt of the cane stripping action which emphasizes pushing his cane outward from my body with my check hand for the disarm.



Disarm against strike number 9 - empty hand

In this disarm I stop his strike with my right hand right at his grip. I grab his cane with my other hand and swing it down to my left side. I lift up toward me with my initial grip hand. The combination of these two actions done simultaneously peels the cane out of his grip for the disarm.



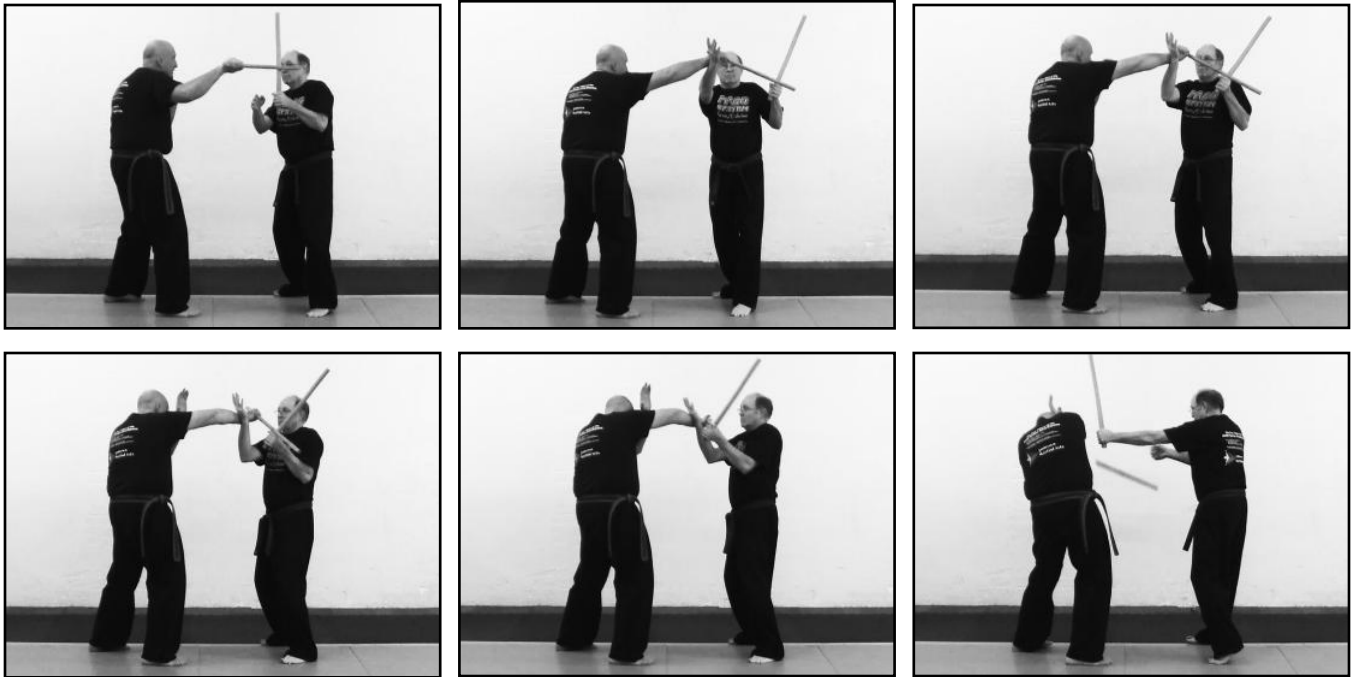
Disarm against strike (thrust) number 10 - original technique

This technique stresses two-way action. In sequence: 1. I step to my right. 2. I defend with a tip up parry against his strike. 3. I insert my check hand over the top of his grip wrist as his thrust goes by my head. 4. I maneuver his grip wrist across my body to a point in front of my right shoulder. My cane hand slides along his cane at the same time to end up pointing my punch knuckles at his face. 4. I sharply thrust forward with my cane hand for the disarm. This shoots his cane at his face for my safety.



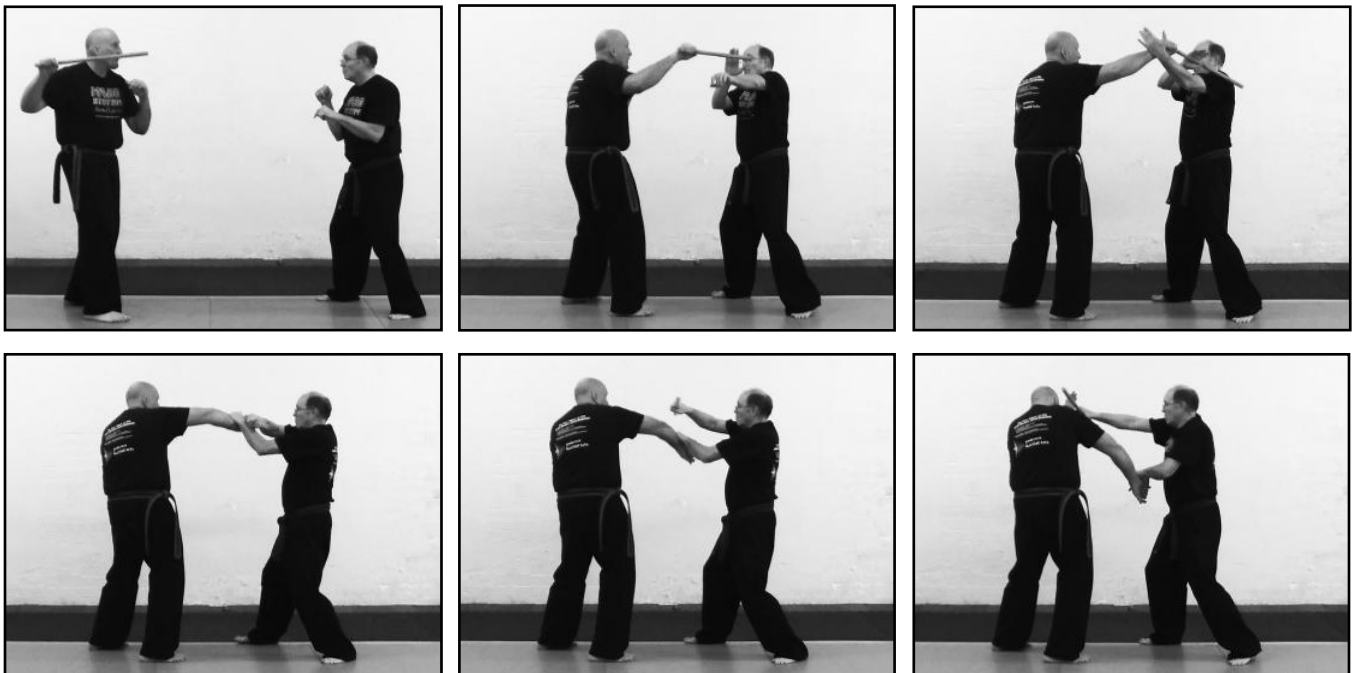
Disarm against strike (thrust) number 10 - left on right

The left hand version of this disarm utilizes the same two-way action as the right hand version. I parry with my cane and insert the edge of my wrist at his wrist. I pull my wrist toward my shoulder and push his cane with my cane aimed at his face for the disarm.



Disarm against strike (thrust) number 10 - empty hand

I parry his strike with my right hand and insert the edge of my wrist at his wrist near the grip. I cut with my hand in toward my shoulder while pushing his cane over his elbow for the disarm.



Disarm against strike (thrust) number 11 - original technique

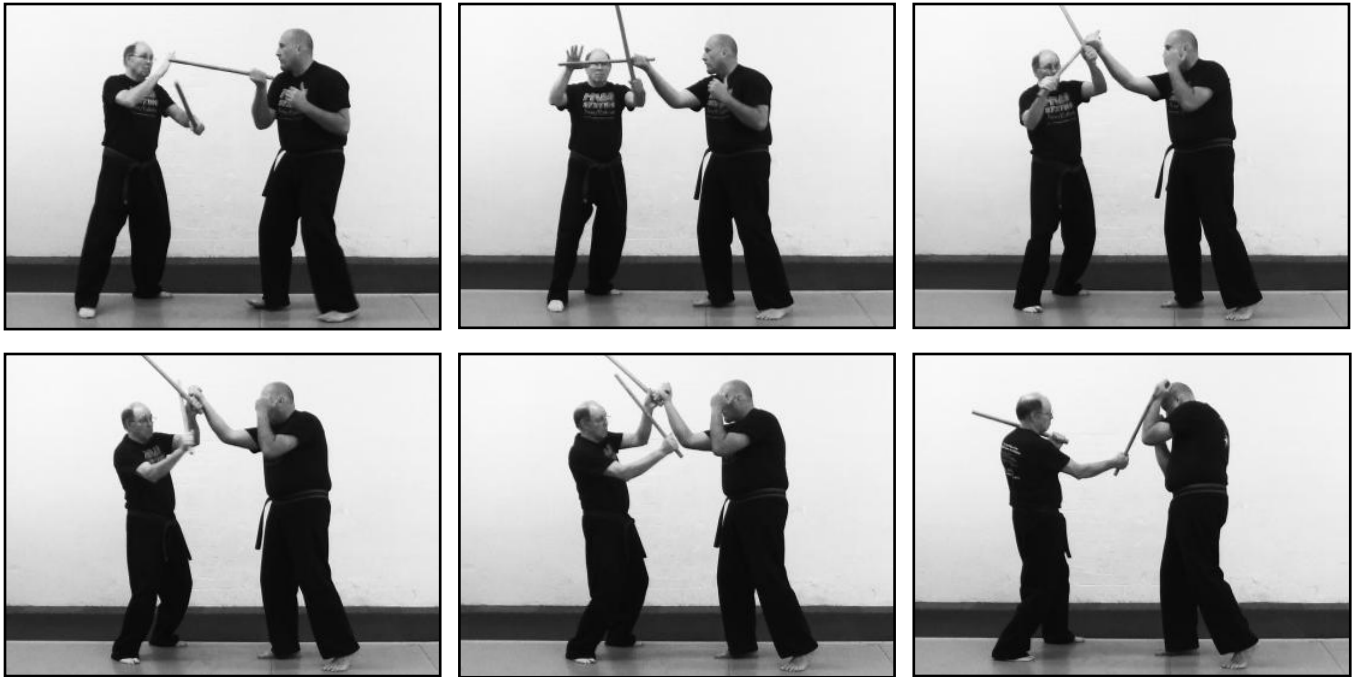
This technique stresses two-way action. In sequence: 1. I step to my left. 2. I defend with a tip up parry against his thrust. 3. I insert my check hand under the bottom of his grip wrist as his thrust goes by my head. 4. I push the tip of his cane slightly down so that it is lower than his grip. I maneuver his grip wrist across my body to a point in front of my left shoulder. My cane hand slides along his cane at the same time to end up pointing my punch knuckles at his face. 5. I sharply thrust forward with my cane hand for the disarm. This shoots his cane at his face for my safety.



I have found over the years that not all practitioners have flexible enough wrists to ensure that they do this thrust with their palms up. When I push the tip of their cane down this ensures that I have the correct grip position to execute the disarm and not have their cane fly back into my face.

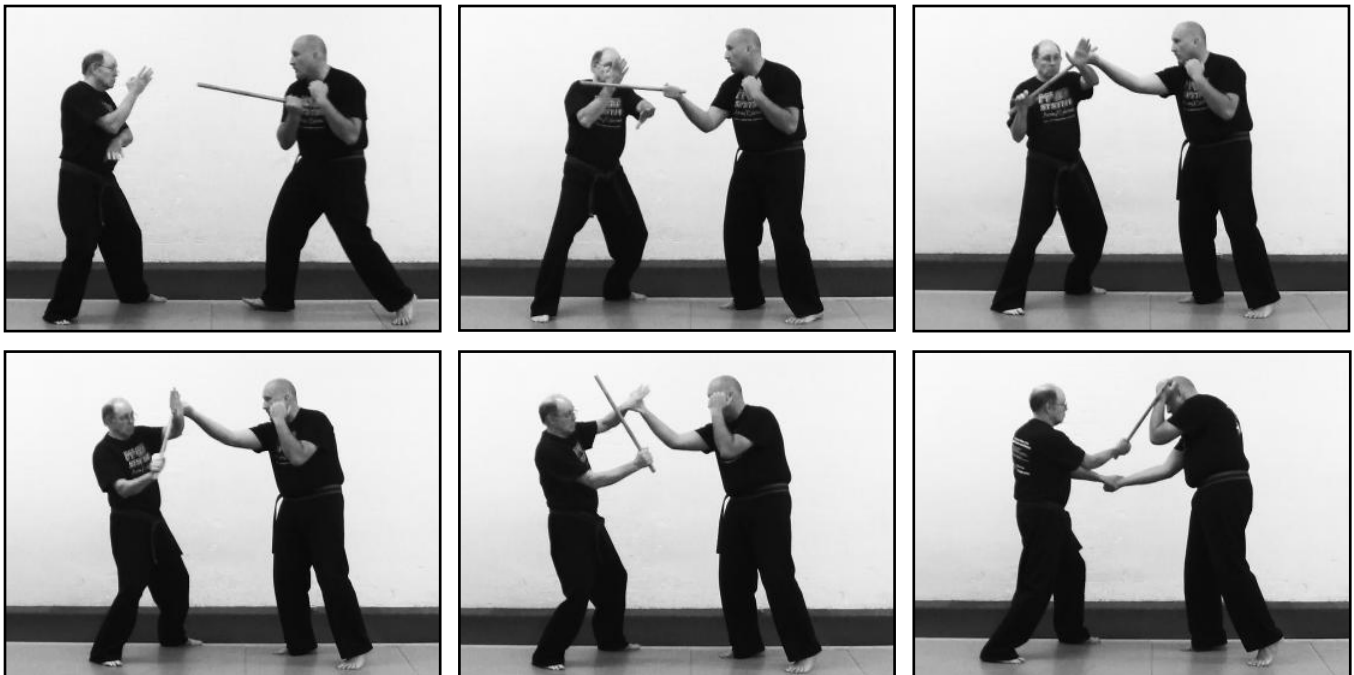
Disarm against strike (thrust) number 11 - left on right

I parry the thrust with my check hand and slide my cane to the junction of his cane and grip. I use a push-pull action to peel the cane out of his grip.



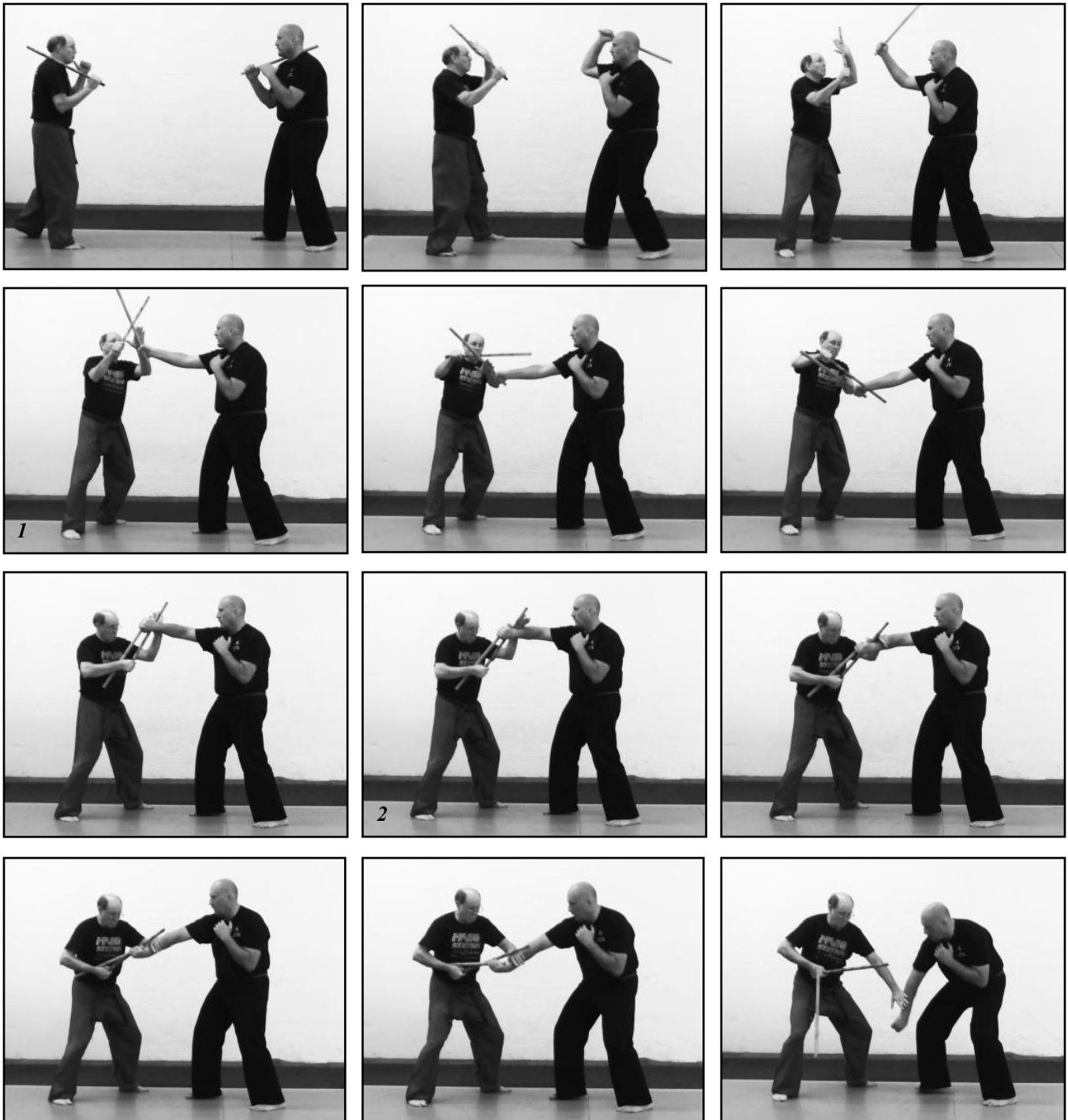
Disarm against strike (thrust) number 11 - empty hand

This is an empty hand duplicate of the preceding disarm. I parry the thrust with my right hand and slide my left wrist to the junction of his cane and grip. I use a push -pull action to peel the cane out of his grip.



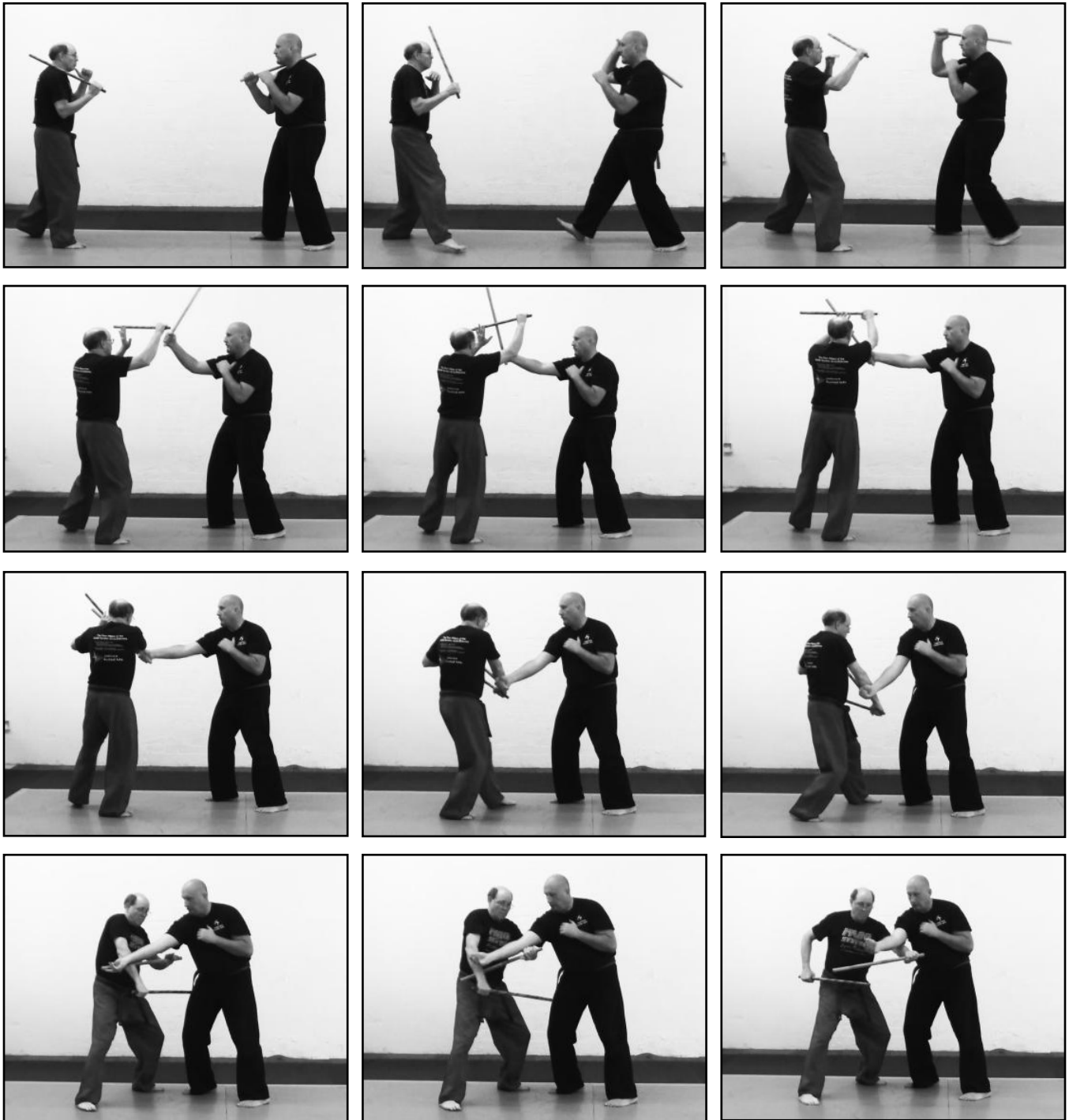
Disarm against strike number 12

Prof. Presas taught several variations of this disarm. The first two are based on previously taught disarming techniques. The first example here is 1. using a roof block and then sliding the tip of your cane in to execute a number 4 disarm. At the end you 2. press the arm of your opponent downward for the disarm instead of locking his thumb.



Disarm against strike number 12

This second example is where you insert the butt of your cane to execute a number 5 disarm against the number 12 strike.



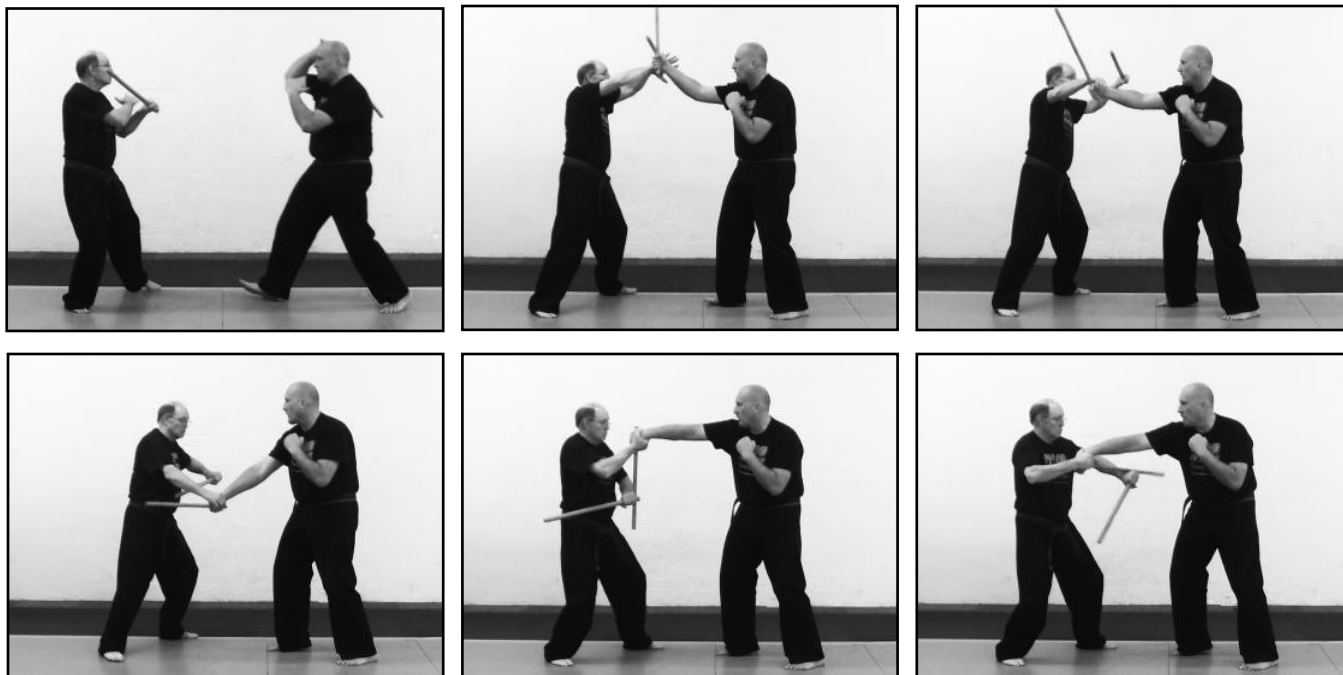
Disarm against strike number 12

I prefer this of the three disarms Prof. Presas taught for strike number 12. In sequence: 1. I step to my right forward angle. 2. I execute an umbrella defense against the strike. 3. I loop his cane arm to my left and twist his grip hand upward. At the same time I chamber my cane to my left side as if sheathing a sword. 4. I place his cane at the junction of the bottom of my fist and my cane. 5. I pull his cane hand toward me while pushing his cane in the opposite direction for the disarm.



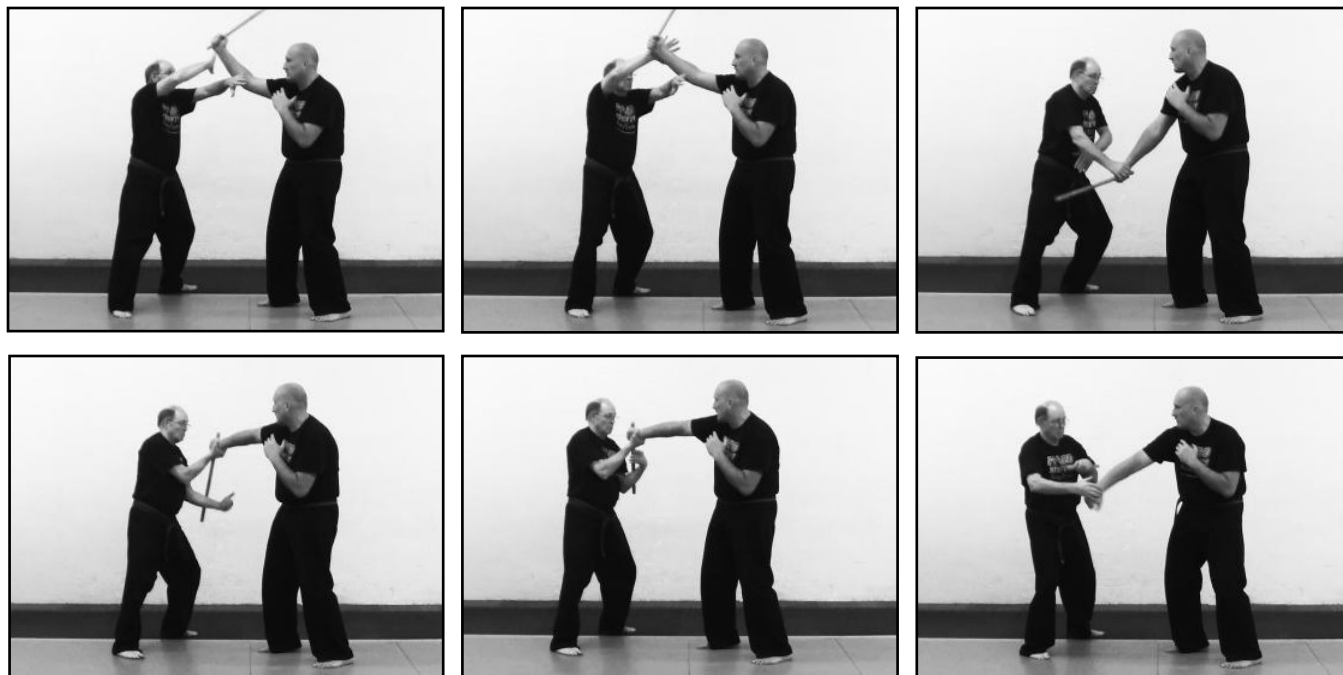
Disarm against strike number 12 - left on right

A key point in this disarm is that you tuck your cane under your arm immediately following your umbrella defense. This sets you up for your disarm action.



Disarm against strike number 12 - empty hand

The defense for this is an empty hand application of the umbrella defense. You divert your partner's strike to the opposite of your body and place his cane in the crook of your elbow and strip it out of his grip for the disarm.

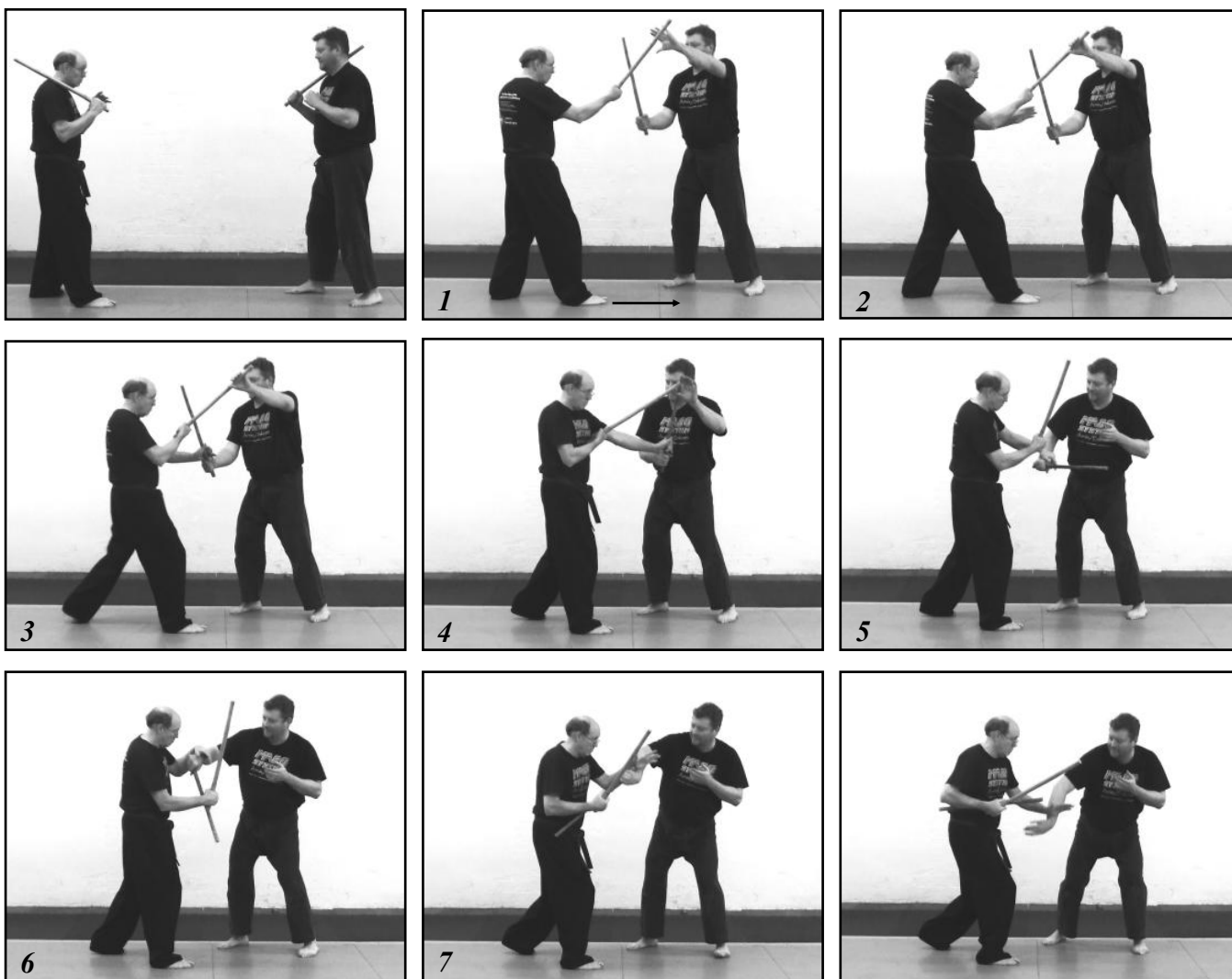


Disarms Reversals

A unique facet of Modern Arnis is the maxim given to me by Prof. Presas back in the 1980s, *“If you can counter the counter you will not be beaten.”* Disarm reversals are the action of countering your opponent when you are being disarmed. Prof. Presas taught different techniques at different times as to how to counter your opponent’s action of disarming you. The original techniques he taught had two key points in common: the first point was that you timed your counter before your opponent fully executed his move. You began your counter during his execution. The second point was that in order to counter his disarm, you had to step in to a closer range than the one he was executing. These actions required pinpoint timing and sensitivity.

Disarm reversal for strike number 1 - original technique.

In sequence: 1. I strike and my partner blocks. 2. As he grabs my cane I step forward to close the distance. 3. I grab his cane just above his grip. 4. I strike his wrist (the one that grabbed my cane) with his own cane to effect a release. 5. I slide my grip hand down to loop over his wrist and lift it. 6. I loop the butt of my cane over his cane at the same time. 7. I pull his cane toward me while pushing



Disarm reversal for strike number 2 - original technique.

In sequence: 1. I strike and my partner blocks. 2. He swings my arm down and to his left to start the looping action. 3. I step forward with his loop action. 4. I grab the bottom portion of his cane as he begins to loop his wrist over my arm. 5. I pull upward on the bottom of his cane to create a shoulder/elbow lock. 6. When I get the reaction from the shoulder/elbow lock, I push down on the top of his cane to aid the pulling action and bring him down to the ground.



Disarm reversal for strike number 3 - original technique.

In sequence: 1. I strike and my partner blocks. 2. He inserts his arm over his cane and under my wrist. 3. I step forward and grab the top of his cane as he inserts his arm into position. 4. Bracing my cane hand so that it doesn't move, I pull the top of his cane over the back of his elbow toward my left shoulder. 5. I pull up with my cane hand as he reacts to this elbow lock. This creates a two-way action on his shoulder and elbow. 6. I use this action to take him to the floor.



Disarm reversal for strike number 4 - original technique.

In sequence: 1. I strike and my partner blocks. 2. He inserts the tip of his cane to go under my wrist for his disarm. 3. I reach between our arms and grab both canes. 4. I lift my cane hand up while lowering my other hand to create a vertical positioning of both canes (see expanded photo). 5. I step back and pull both canes toward me to create a counter disarm.



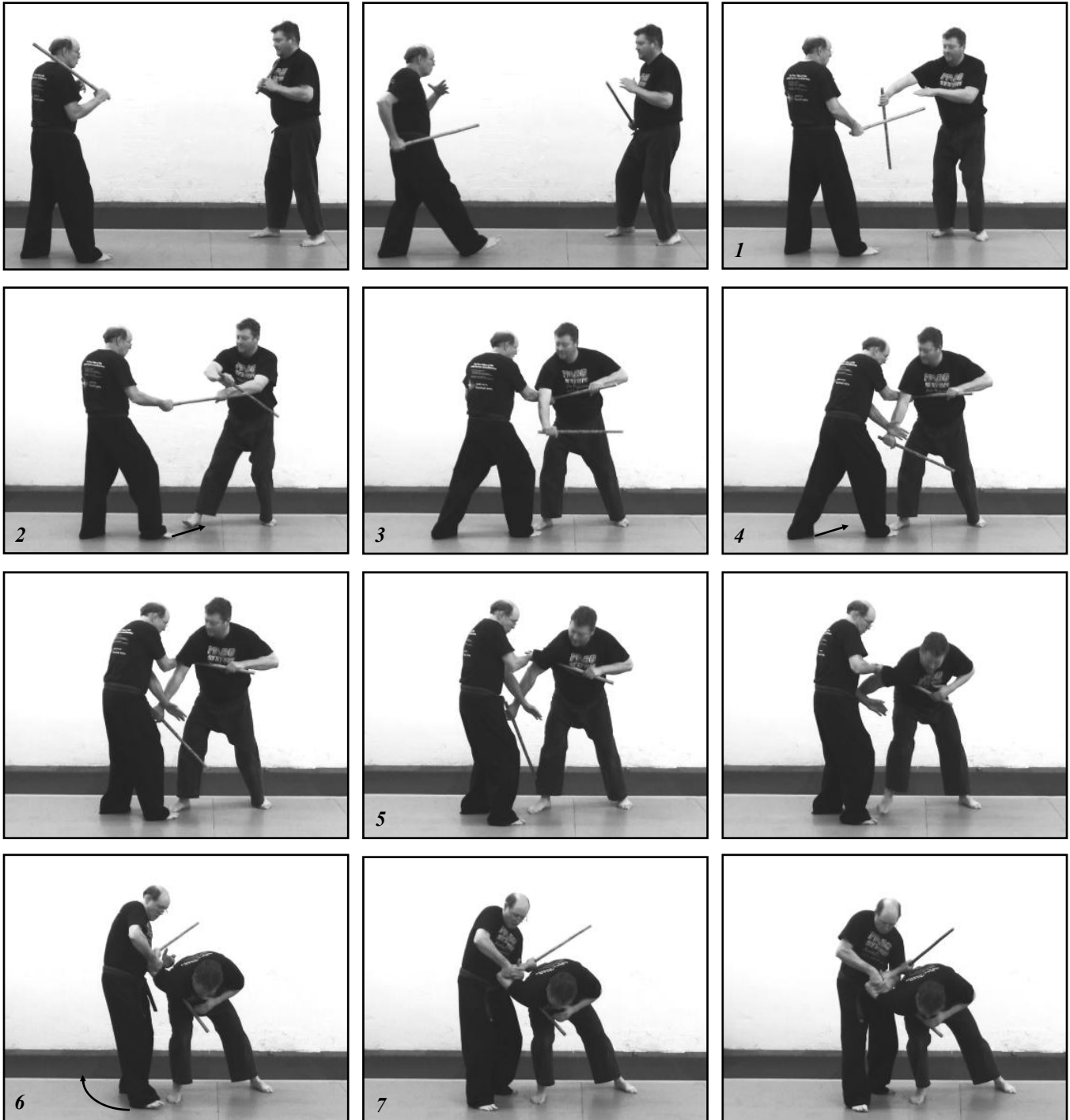
Disarm reversal for strike (thrust) number 5 - original technique.

In sequence: 1. I thrust and my partner parries. 2. He goes to insert his arm behind my grip hand.

3. I step forward and shove my cane hand at him, placing my cane on his body. 4. I insert my check hand over his wrist as a bracing action. I step forward with my rear foot as I do so. 5. I pull my cane hand back as if chambering for a karate punch. This applies pressure to his elbow.

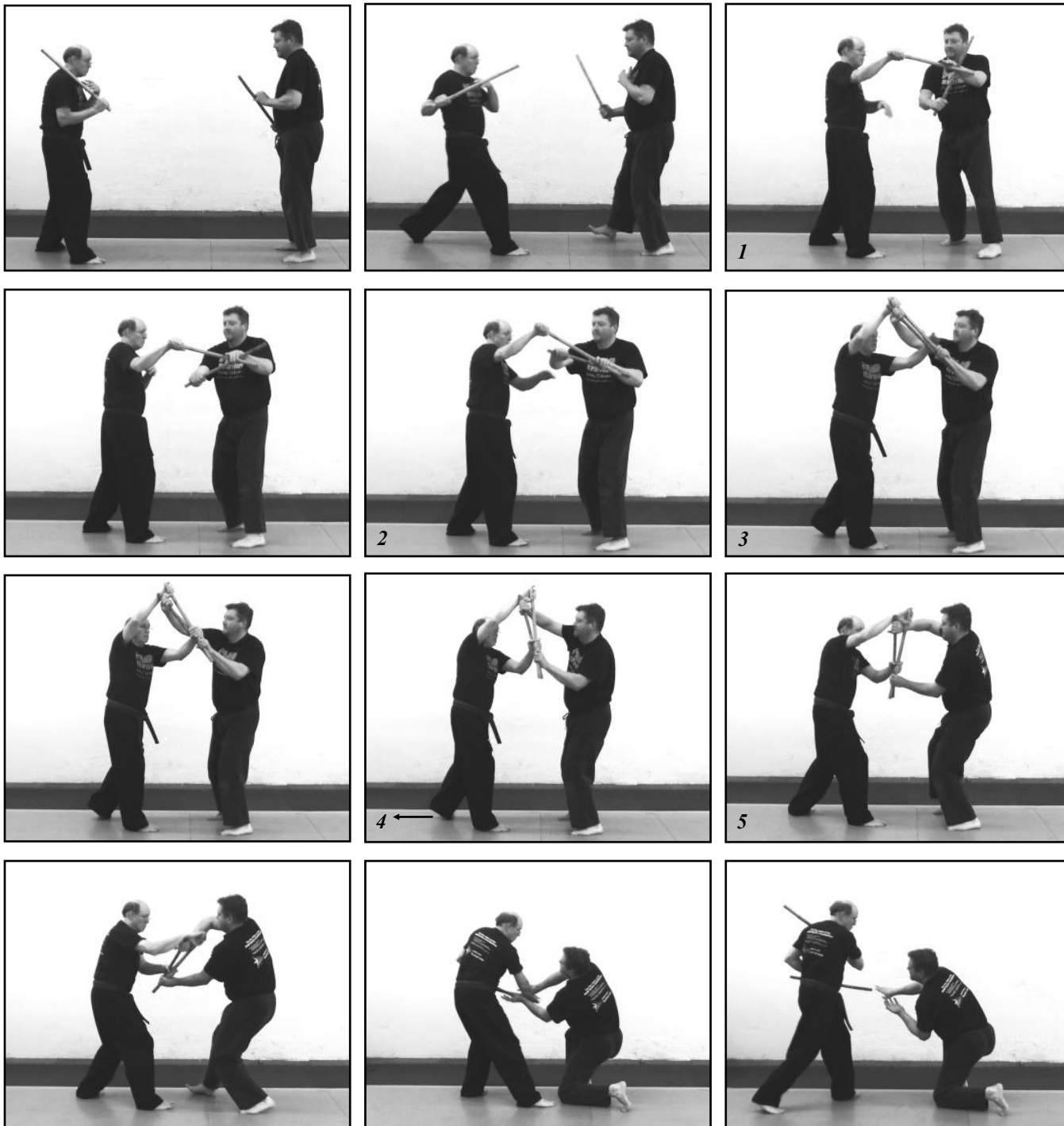
6. When he bends from the pressure on his elbow, I insert my bracing arm up and behind his elbow causing it to bend.

7. I do a rear circle step to finish creating the arm lock and use it to take him to the floor.



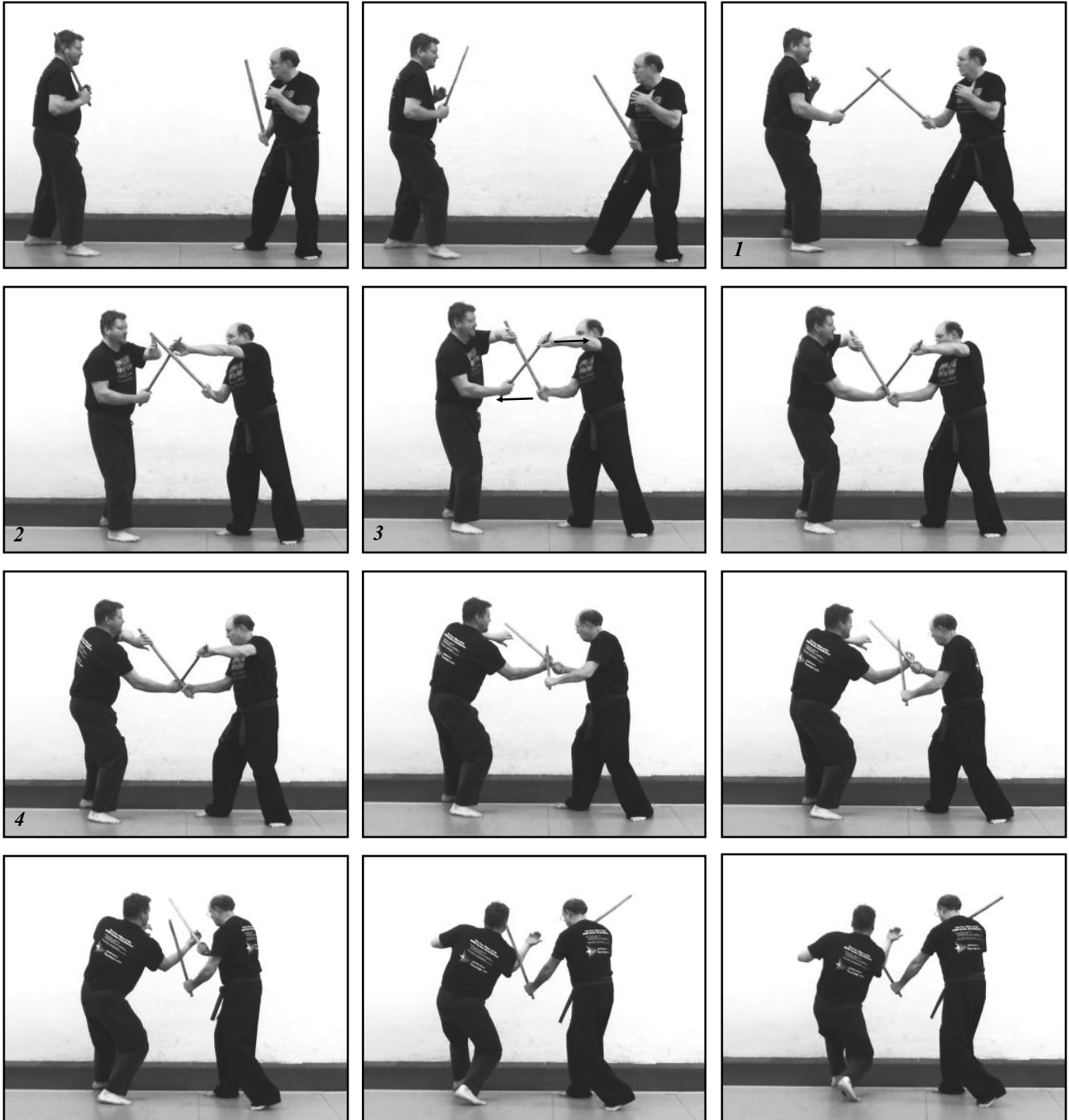
Disarm reversal for strike (thrust) number 6 - original technique.

In sequence: 1. I thrust and my partner parries. 2. He inserts the butt of his cane to go up and under my wrist for his disarm. 3. I reach between our arms and grab both canes. 4. I lift my cane hand up while lowering my other hand to create a vertical positioning of both canes. 5. I step back and pull both canes toward me to create a counter disarm.



Disarm reversal for thrust number 7 - original technique.

In sequence: 1. I thrust and my partner parries. 2. He reaches under my cane to begin his disarm. I reach forward and grab his cane. 3. By this time he has probably gotten hold of my cane. I pull back on his cane and sharply push forward with my cane hand to impact his cane hand. 4. I wind my left hand under his arm in an uppercut fashion to counter disarm him.



Disarms Reversals (MA80)

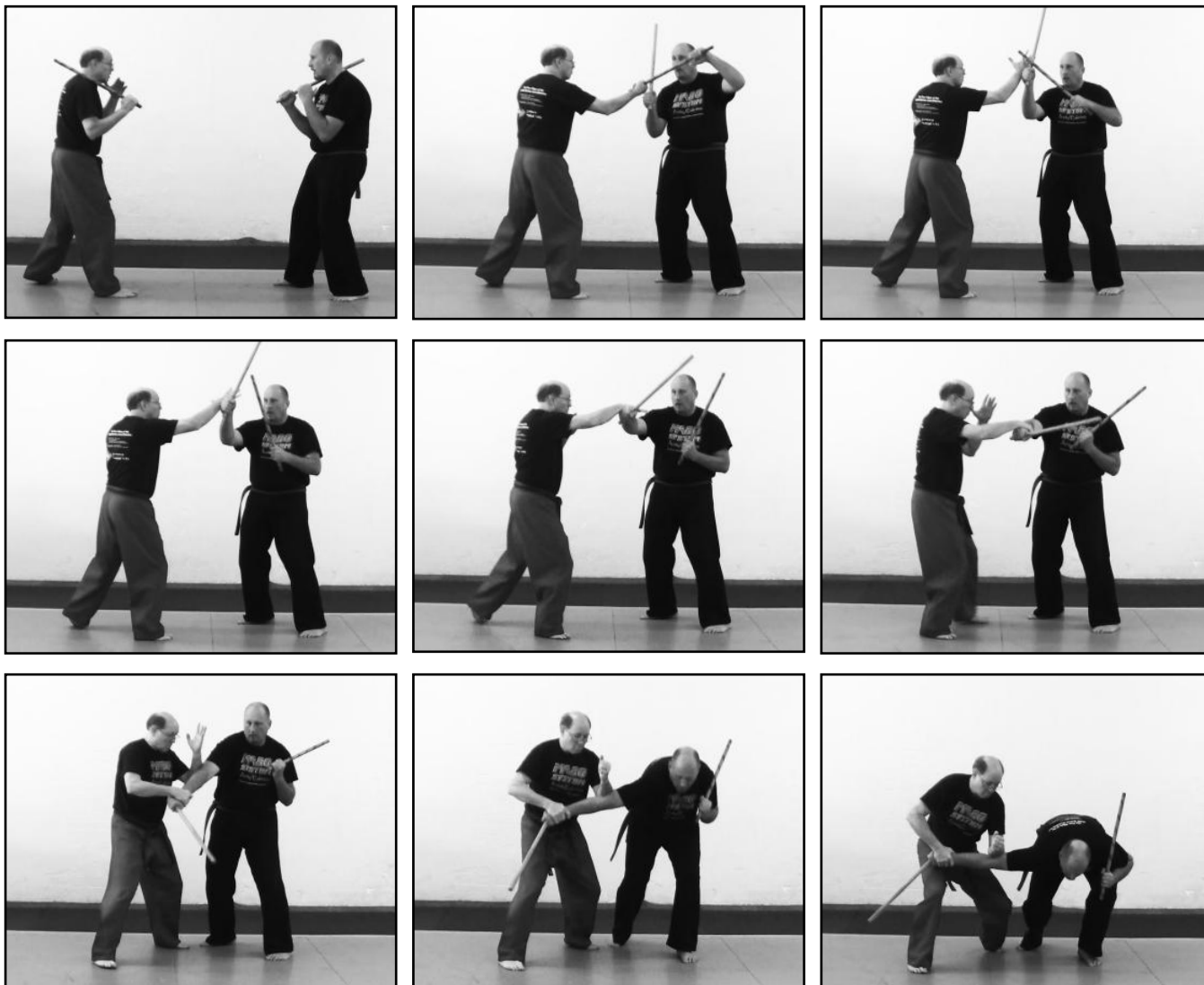
During my research of disarm reversals, I was looking for characteristics that would be common to any form of arnis or eskrima instead of collecting and categorizing techniques. In this fashion countering disarming techniques could be brought down to a simplicity. By analyzing each technique taught I found that there are four basic options that your opponent gives you during a disarming technique. He will give you:

1. access to his arm,
2. access to his cane,
3. access to your own cane and/or
4. access to a target.

Some disarms will give you options for all four. Some will not. Every disarm will give you option number 4. Below are examples of each option.

Disarm reversal option number 1 - gaining access to his arm.

In this example, the moment my opponent has possession of my cane I let go of it and roll my hand down onto his arm. I step in behind his arm and apply a forearm bar for my counter move.



Disarm reversal option number 2 - gaining access to his cane.

In this example, the moment my opponent has possession of my cane I let go of it and roll my hand down onto his cane. I step in behind his arm and put my hand on his forearm. I push down on his forearm while pulling up on his cane for the disarm.

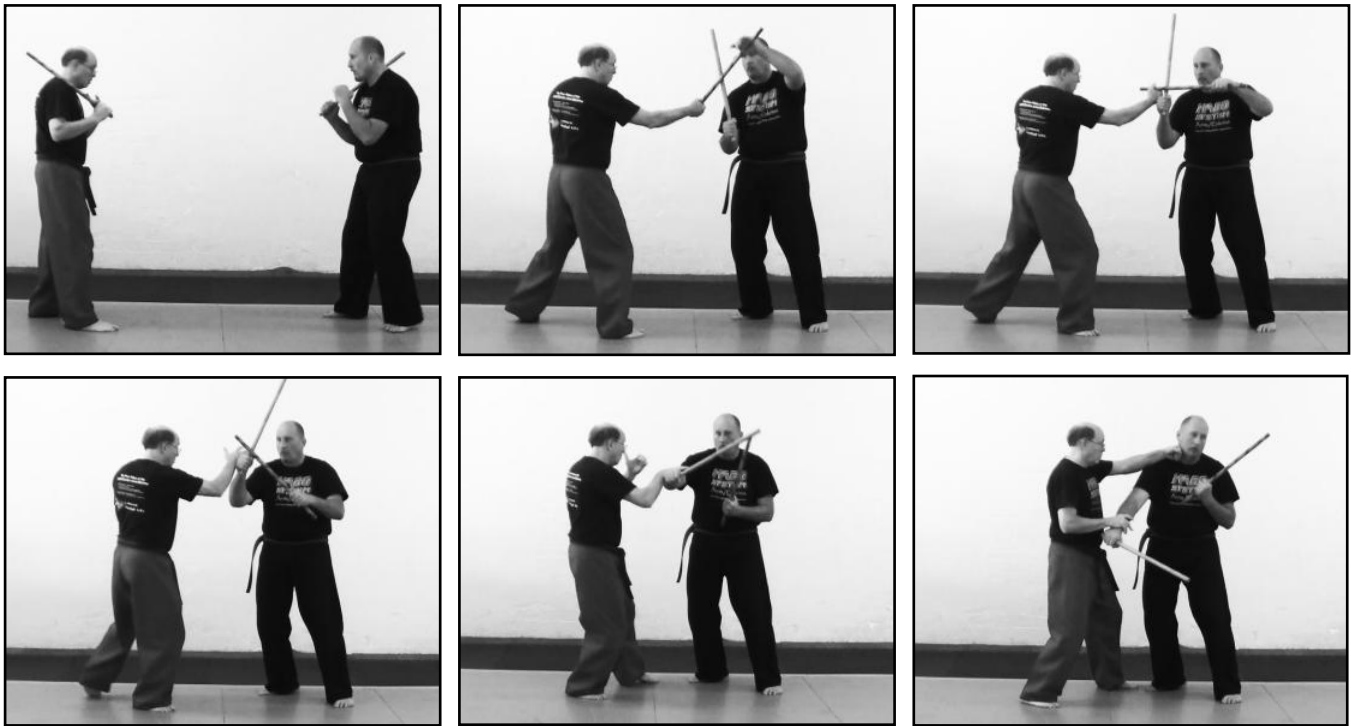


Disarm reversal option number 3 - gaining access to your cane.
In this example, my opponent is executing a number 2 disarm. He loops his arm over my arm and circles it for his disarm. As he circles it up for the finish of his disarm I reach over with my check hand to grab my own cane. I grab his arm to pull him downward for my safety.



Disarm reversal option number 4 - gaining access to a target.

This example is the most sure fire in execution. All you do is when your opponent begins his execution of the disarm, you abort your grip and step in and strike him.



Doble Baston (double cane) (MA80)

Most of the double cane work in Modern Arnis tends to be done in conjunction with the sinawali drills or the redonda X-pattern as well as the kerenza (solo shadow boxing) drills (see sinawali; redonda X-pattern; kerenza). There are different methods of application one can use with the doble baston set up as well. You can use them in separate actions as well as in unison or coordinated actions. How I use them is to work them from several different fighting guards: the full guard, the half guard, the “up-down” and the “zen guard” (both canes held down). I’ll give examples of applications from each guard.



*Full Guard
Both canes chambered up*



*Half Guard
One cane chambered up,
the other chambered at
the middle*

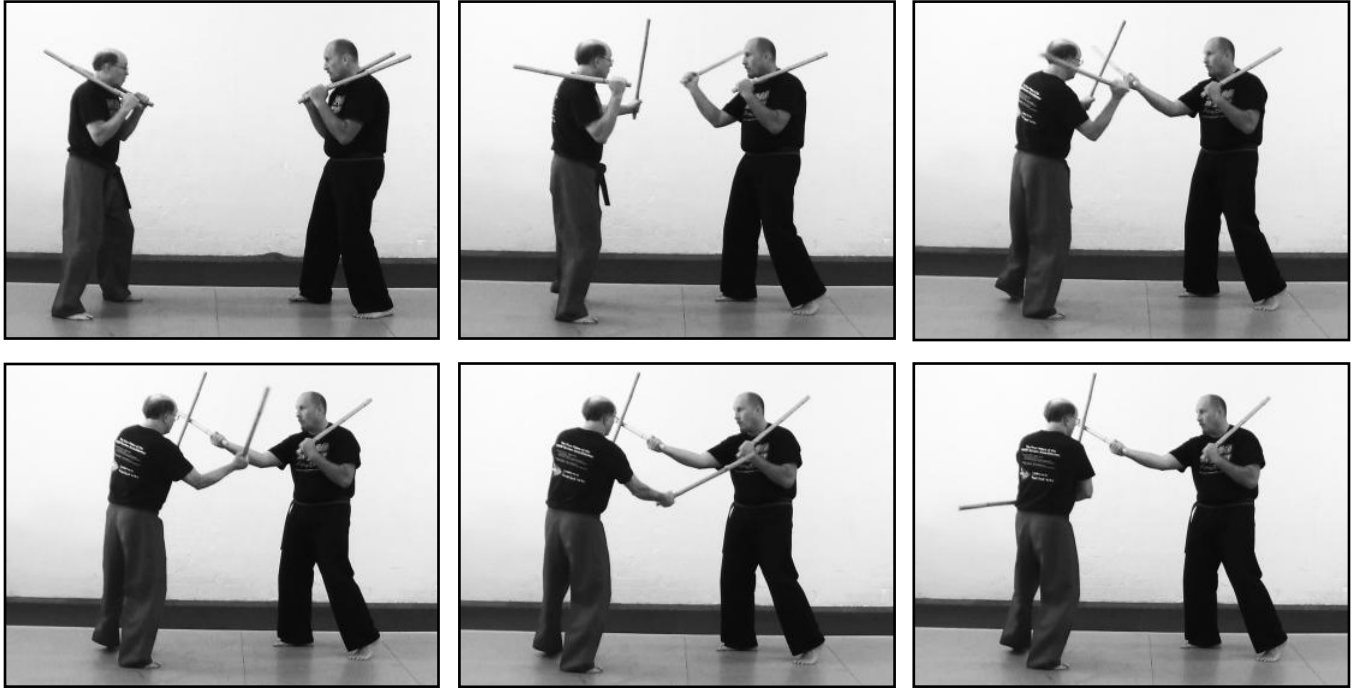


*Up-Down
One cane chambered up,
the other held down*

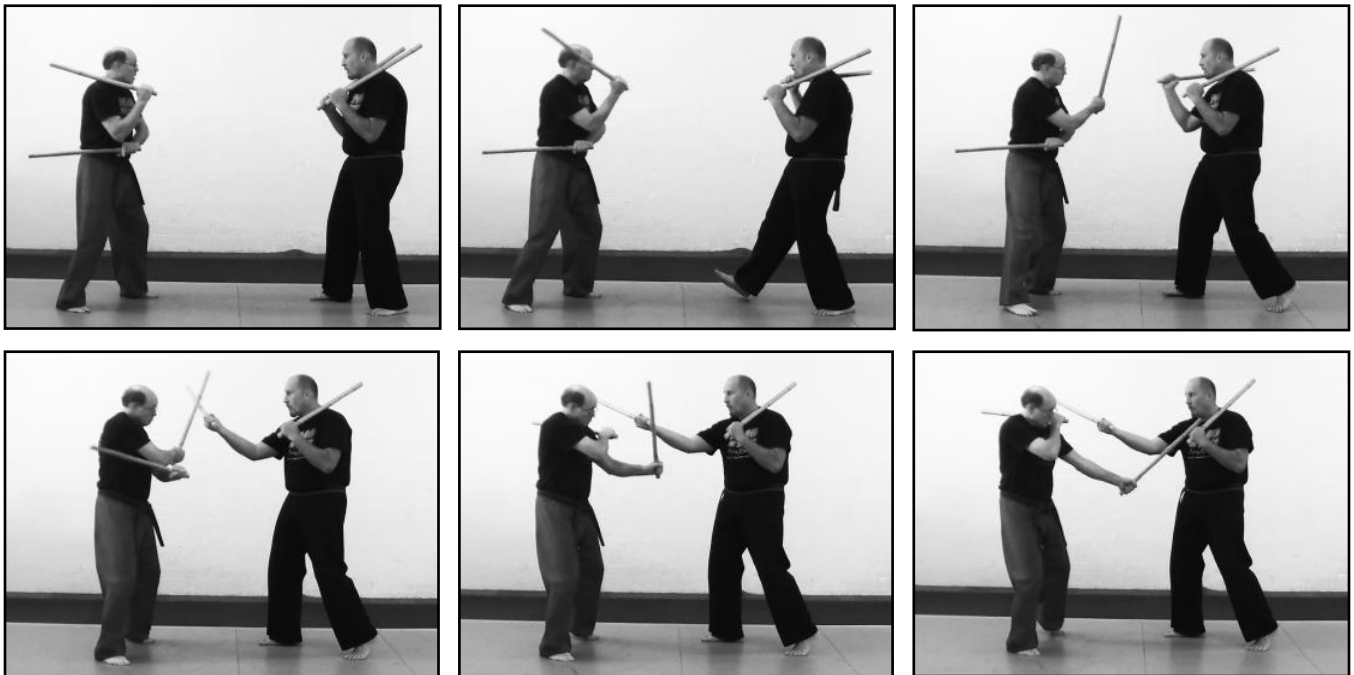


*Zen Guard
Both canes held down,
the “guard of no guard”*

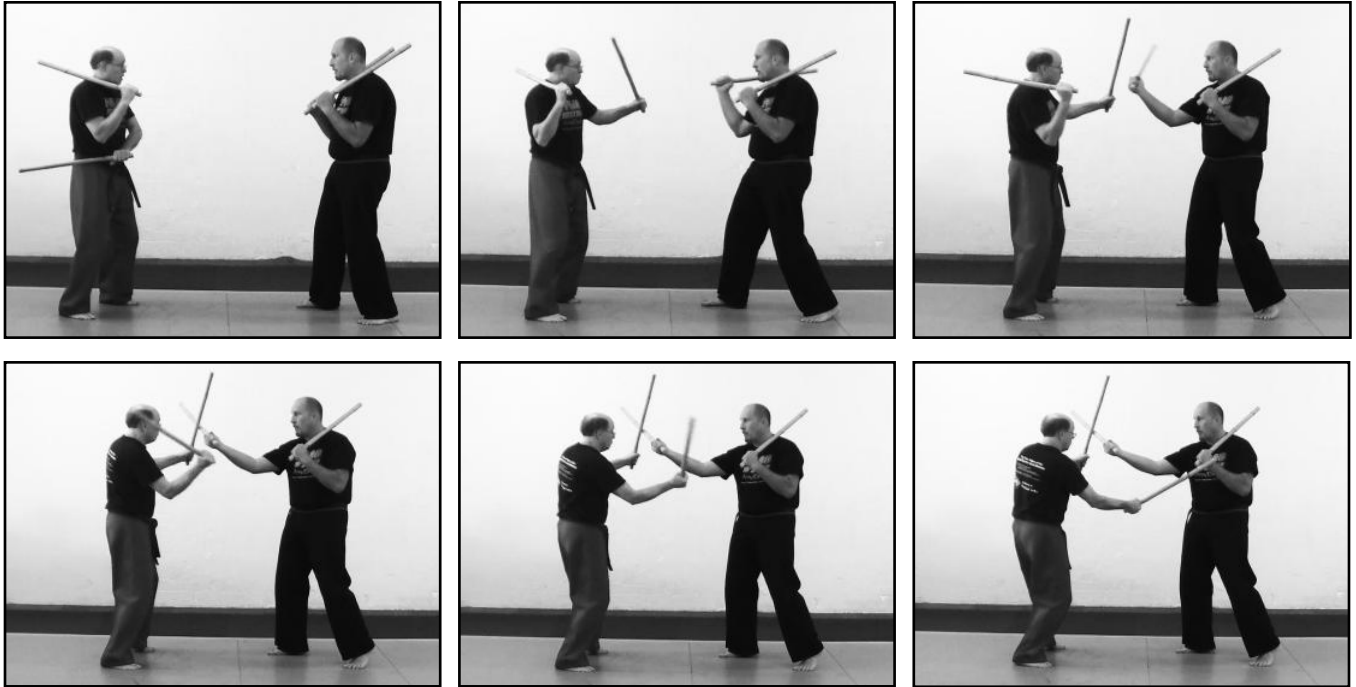
Double cane block and counter from the Full Guard - same side block and counter.



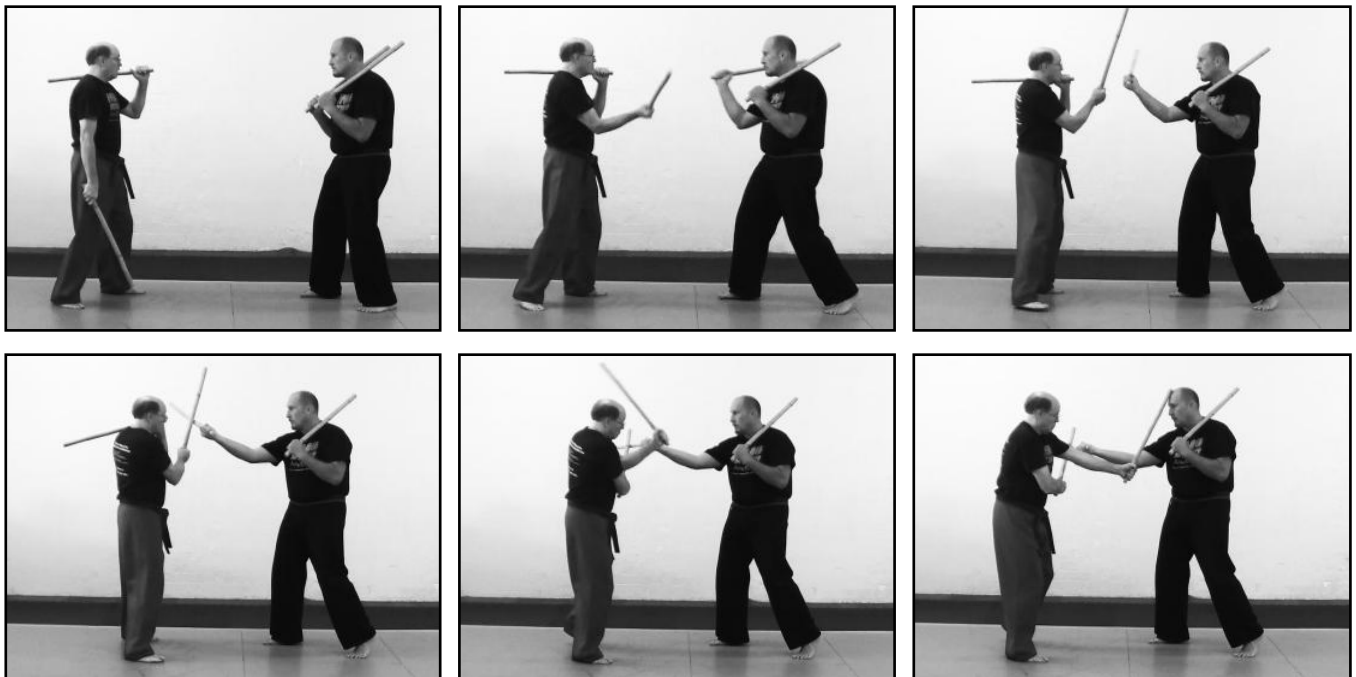
Double cane block and counter from the Half Guard example number 1 - cross side block and counter.



Double cane block and counter from the Half Guard example number 2 - same side block and counter.



Double cane block and counter from the Up/Down example number 1 - cross side block and counter.



Double cane block and counter from the Up/Down example number 2 - same side block and counter.

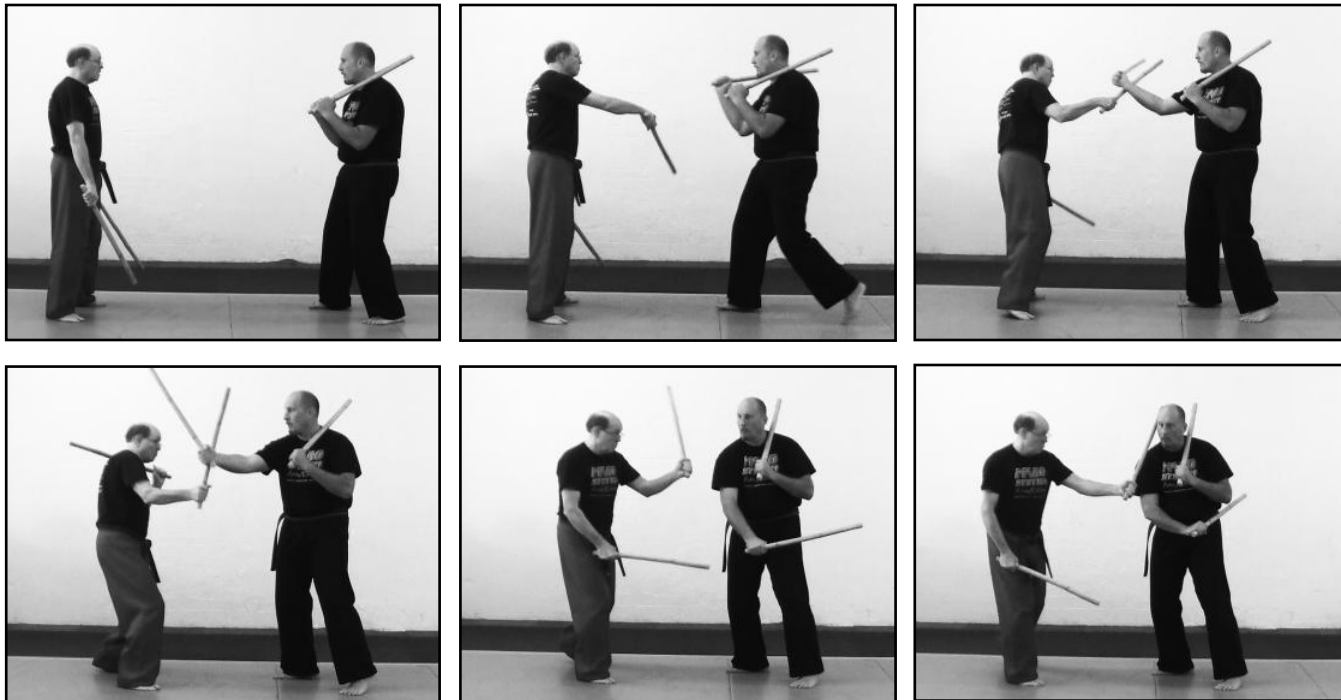


Double cane block and counter from the “Zen Guard” example number 1 - same side pass and counter.



Note that in this example my defense comes up from underside so that I can pass it to the other side of my body. I lean away from his strike as a safety.

Double cane block and counter from the “Zen Guard” example number 2 - cross side pass and counter.



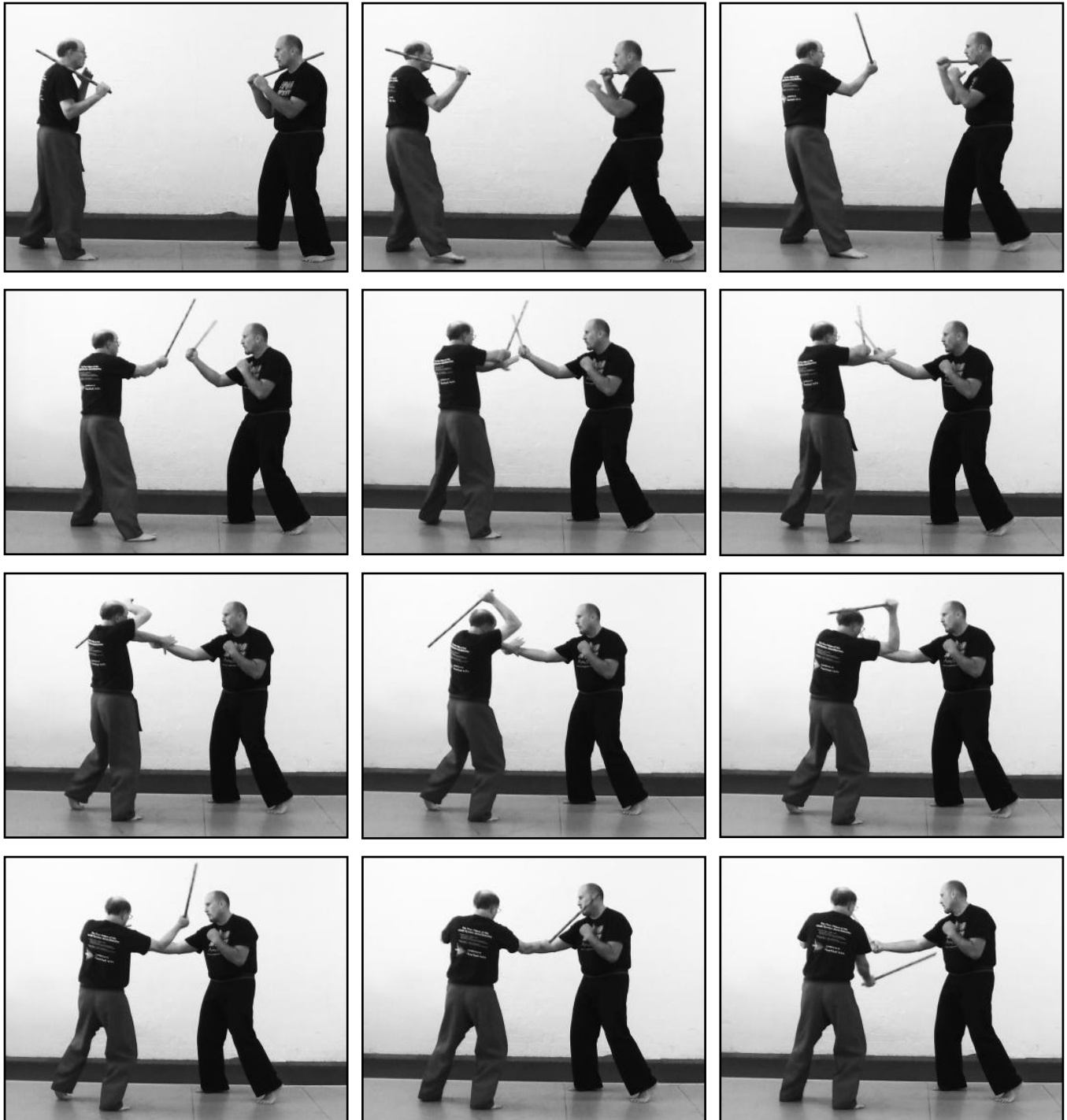
Double Zero strike

The Double Zero is a flowing block and counter action in which you hit with the same strike twice. The first one is a shorter action that you block with and the second strike being a larger action which you hit back with. Example – strike #1: you strike with #1 and circle it over your head and do strike #1 with full follow through. Note: the Double Zero can also be used as a combination strike series. The strikes Prof. Presas used for the Double Zero action were the numbers 1, 2, 8 and 9.



Double Zero action used with strike number 1.

Double Zero block and counter application using strike number 1.

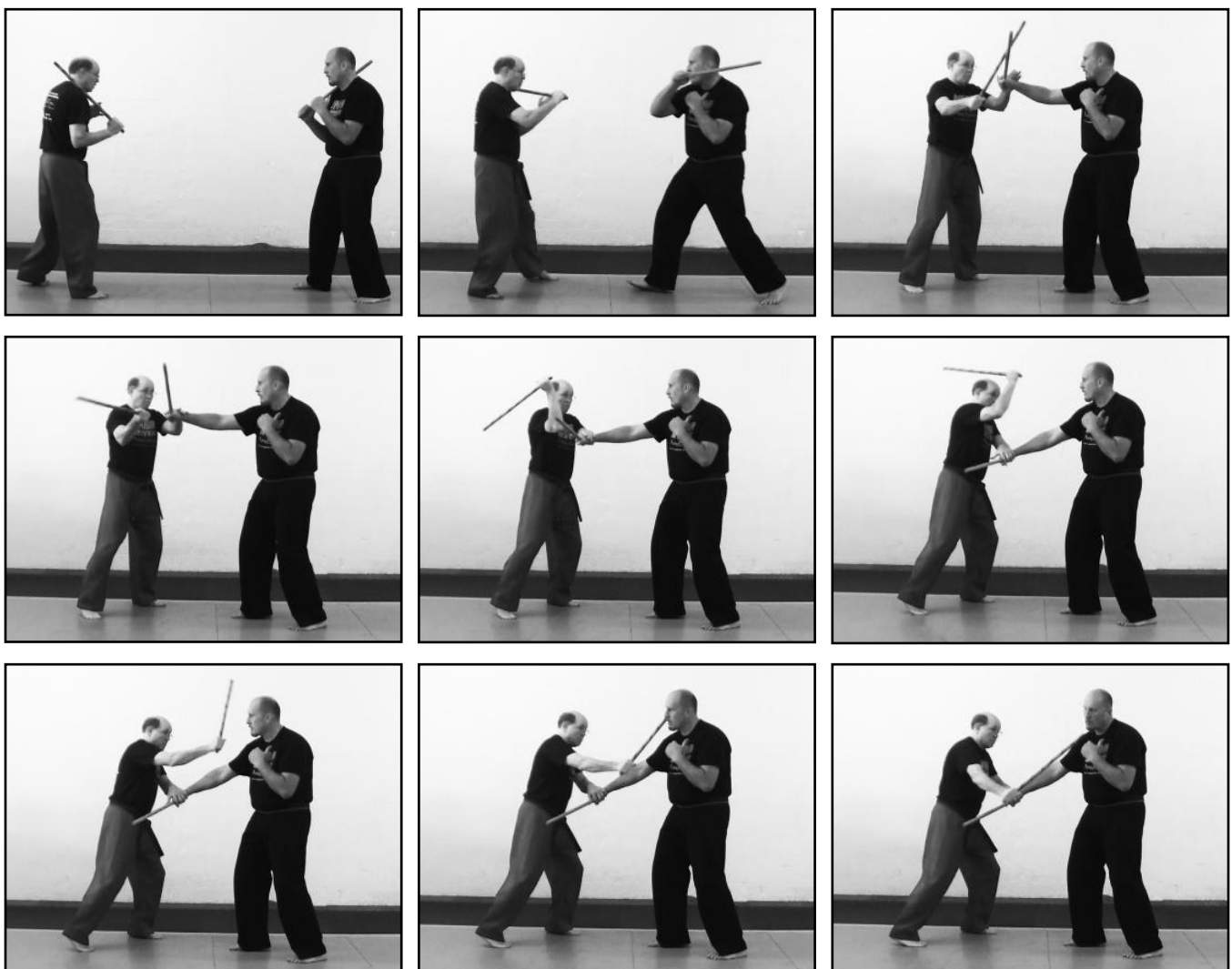


Double Zero solo using strike number 2.

You begin with strike with #2 and circle it over your head and do strike #2 with full follow through.



Double Zero block and counter application using strike number 2.

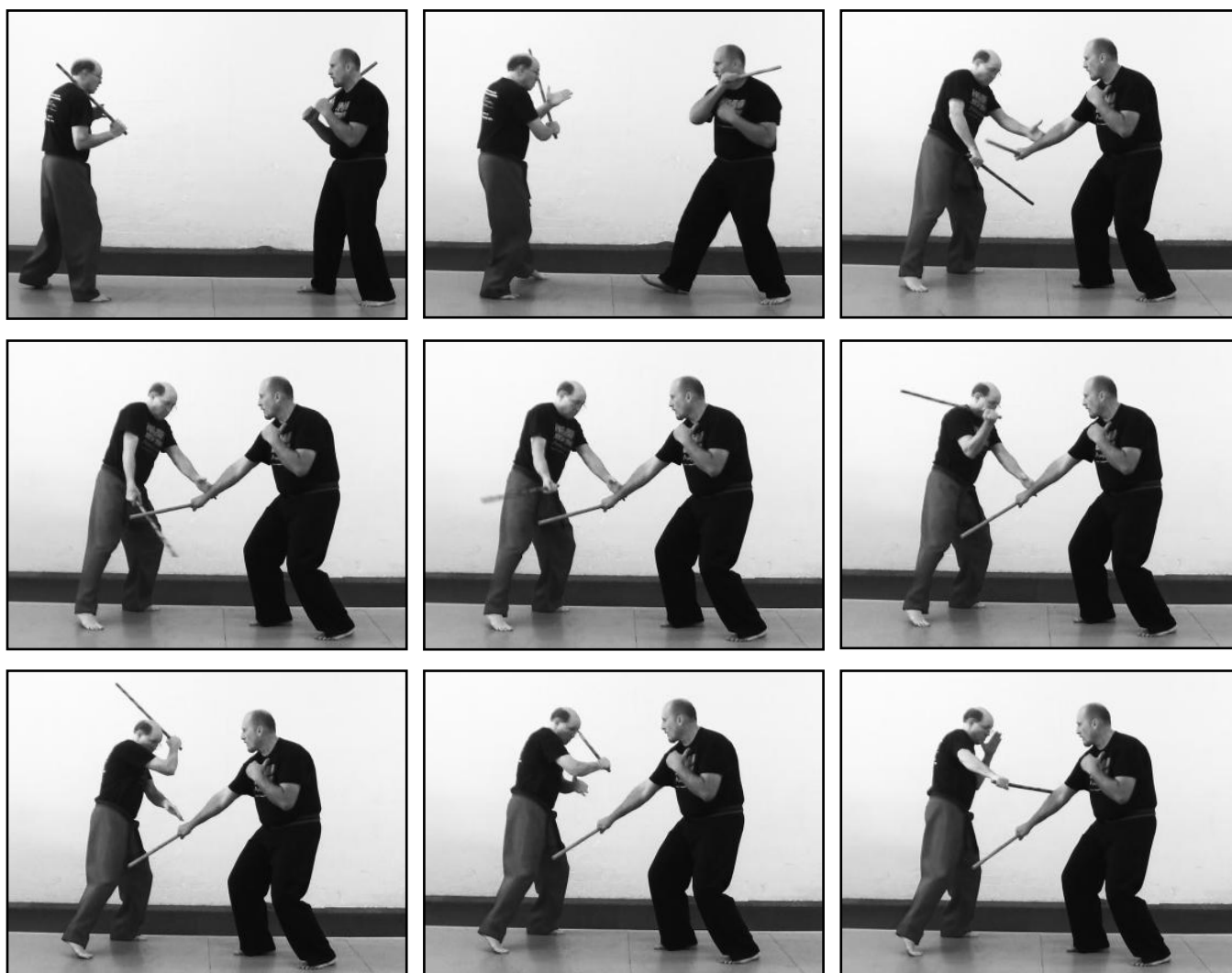


Double Zero solo using strike number 8.

You begin with strike with #8 and circle it in front of you and do strike #8 with full follow through.



Double Zero block and counter application using strike number 8.

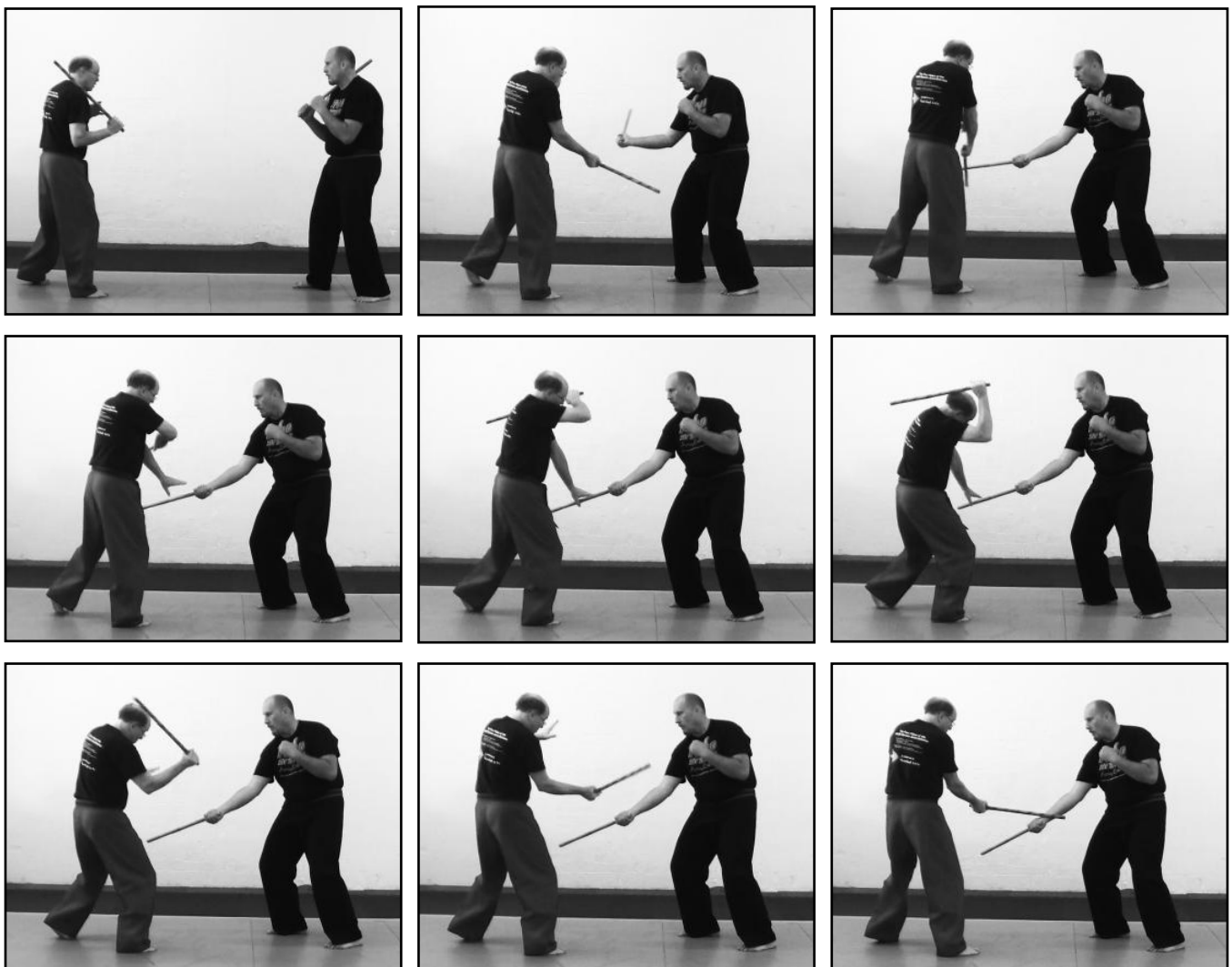


Double Zero solo using strike number 9.

You begin with strike #9 and circle it in front of you and do strike #9 with full follow through.



Double Zero block and counter application using strike number 9.

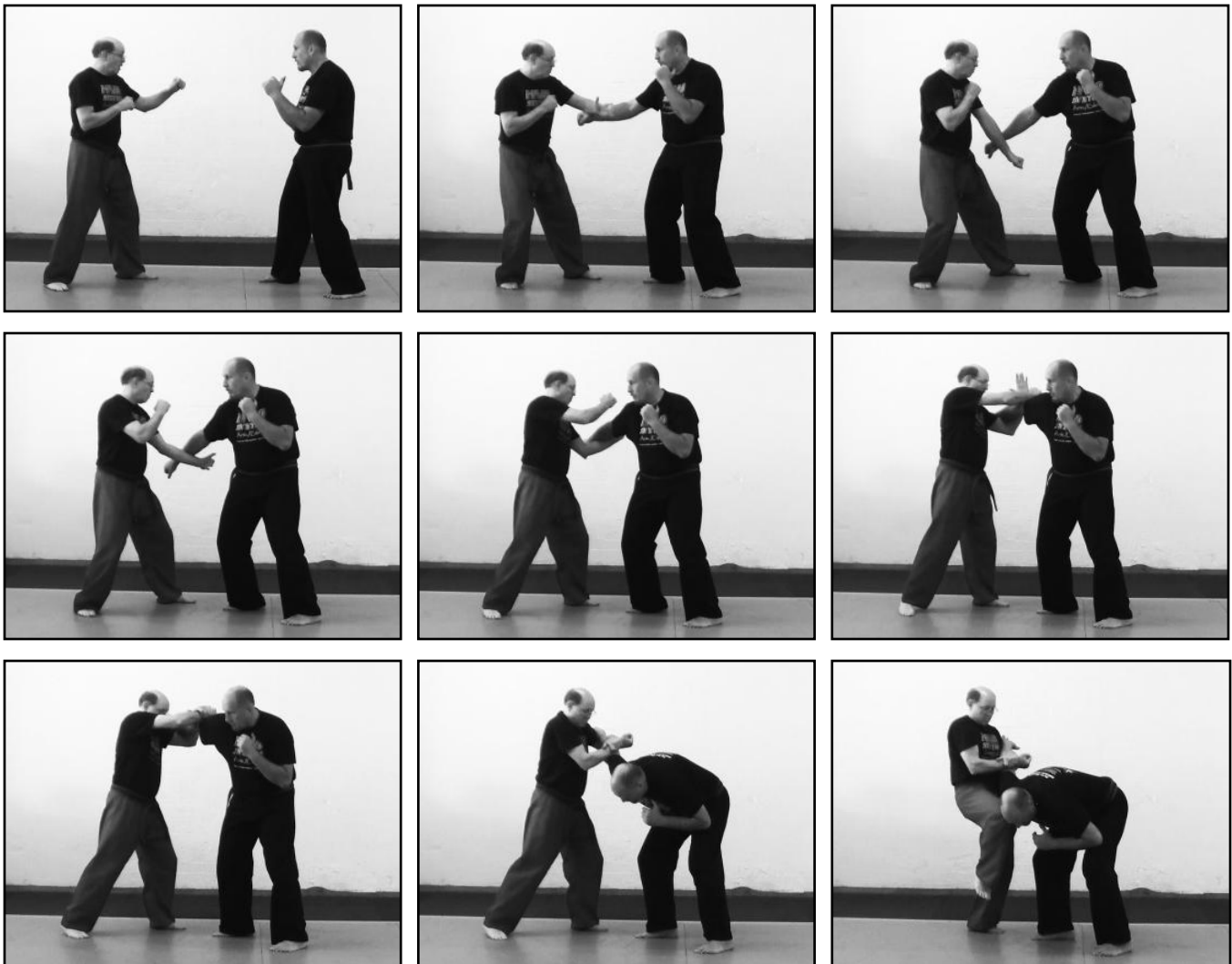


Downward block

This is a deflection move that Prof. Presas took from his karate training and applied it to the flow of arnis. He used this both as a kick defense and as a lower level punch defense. Often he would use this action to set himself up to joint lock his partner. You will find this move in nearly every one of his empty hand anyos (forms).



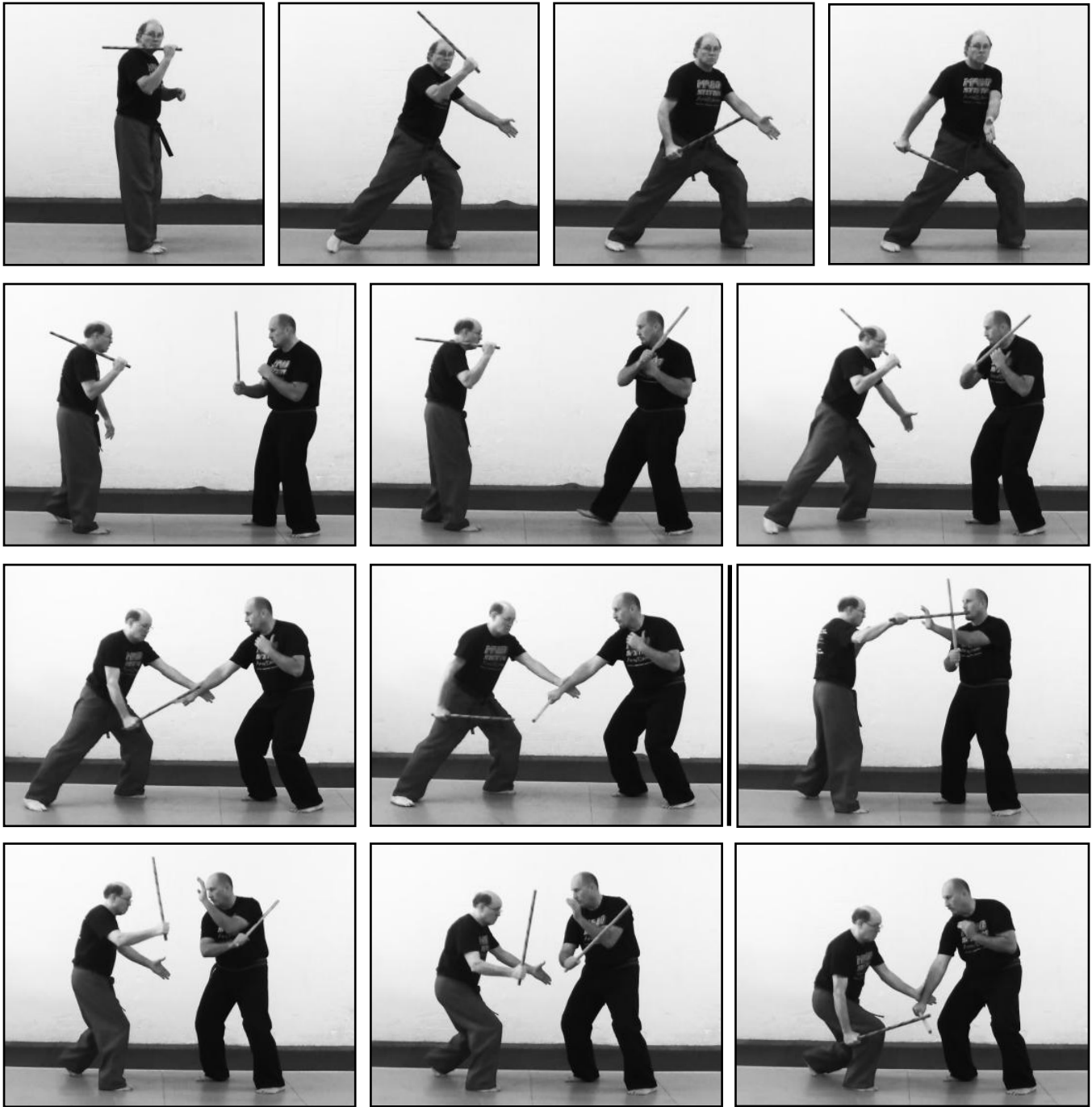
Example of using a downward block to transition into an elbow lock follow up.



Drop shot (MA80)

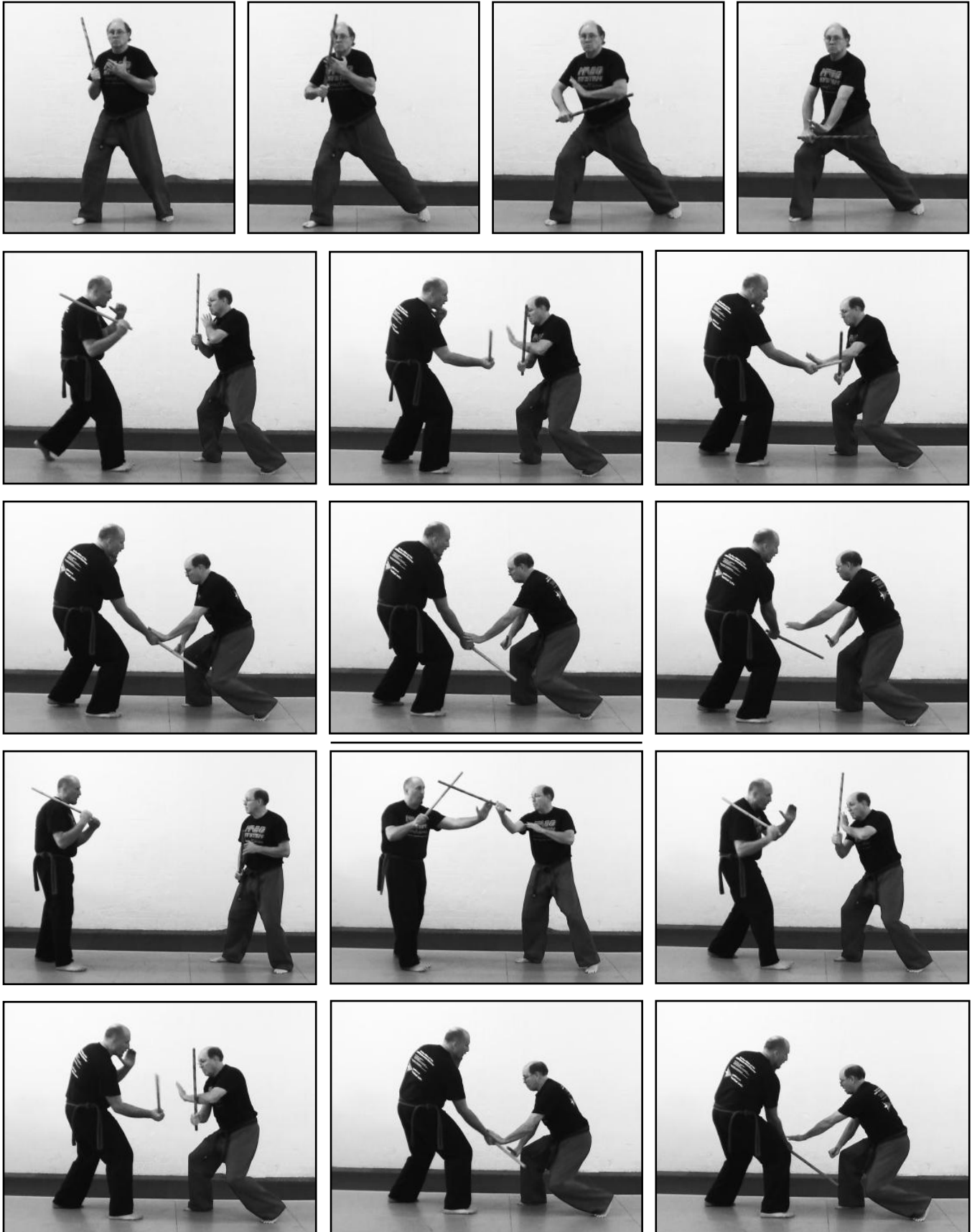
A drop shot is a cane defense against numbers 8 & 9 when your cane is on the same side of the body as the attack. Example: Your opponent is going to hit you with a number 8 strike to your left knee. If your cane on the left side of your body it will take too long for you to rehammer it to the right side of your body to use a low level force -to-force block. You drop your cane directly from the left side instead. A key point is to use the check hand to stop your opponent's elbow (against strike #8) or to push your opponent's cane arm down (against strike #9) for maximum effectiveness.

Drop shot to your right against strike number 8.



In the second series of photos you see how you can go into the drop shot directly from a previous strike. This is a technique that typifies a saying Prof. Presas used quite often, "No matter where you are, you are there already." This means that you always have an option no matter what position you are in.

Drop shot to your right against strike number 9.



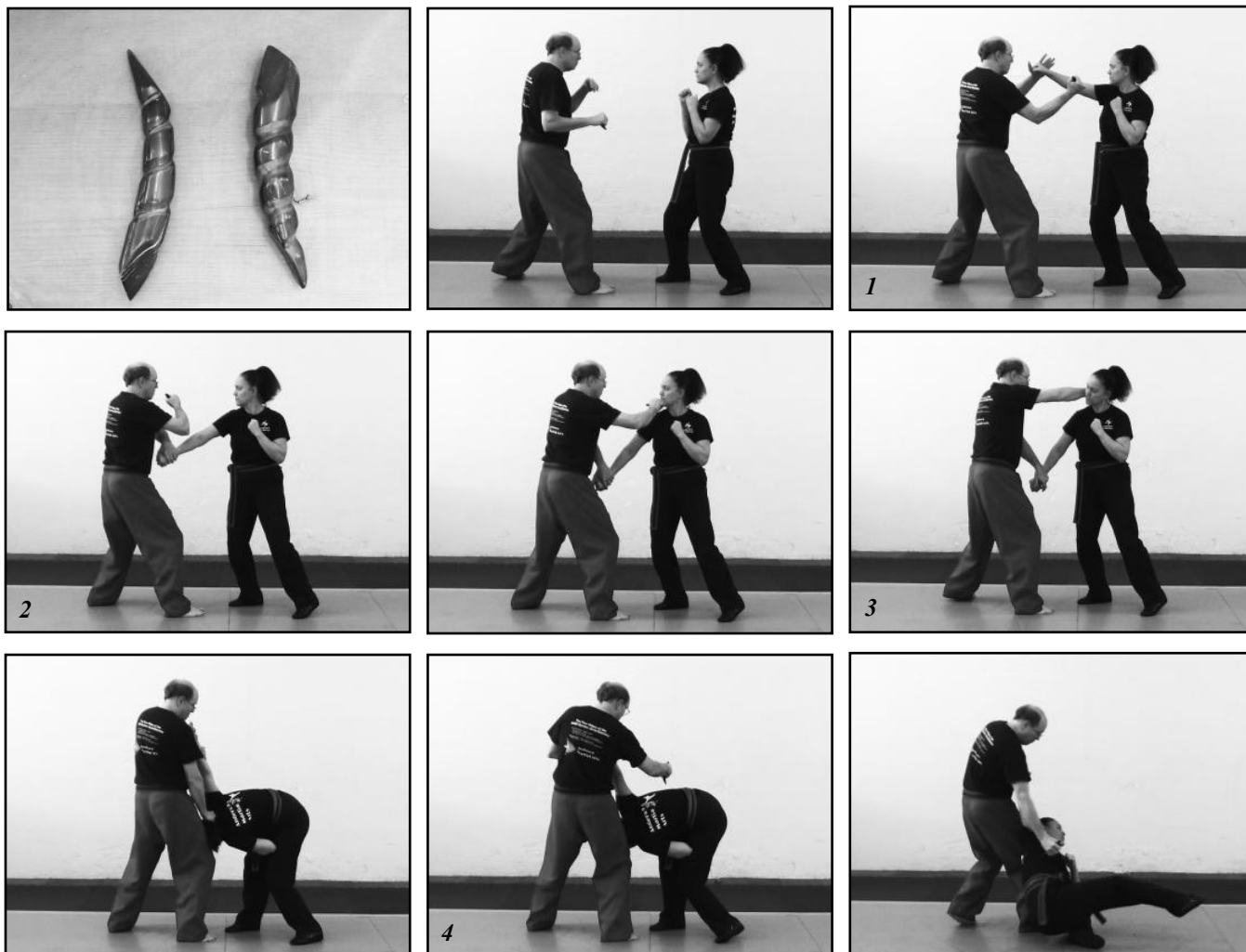
Drop step (MA80)

A drop step is a sudden shifting of your feet so that your body drops in elevation. Ideally both feet move at the same time, the rear foot exchanging lead with the front foot and the front foot dropping to your rear. This step is used to aid you in defending your leg from an attack.



Dulo dulo

The dulo dulo (commonly called a “pocket stick”) is a short stick that extends roughly one inch from either side of your grip. This is a close quarters weapon that can be anything from a short stick to a carved implement. One can use common instruments such as a pen to employ dulo dulo techniques.



Examples of using the dulo dulo to 1. attack the limb, 2. counter attack the neck, 3. dig into the neck to maneuver the body, 4. dig into the ribs to effect a takedown.

Dumog

This is a term for Filipino grappling. Dumog can range from something as simple as throwing your opponent and joint locking him as an immobilization to full out combat wrestling.



Prof. Presas teaching a throw at a summer camp.



Prof. Presas executing a pin on the author circa 1990.

E

Edged weapon

This is a term to delineate the difference between the two principal types of weapons used in Modern Arnis. An edged weapon is a knife, bolo, machete - anything with a cutting edge to it. The targets for an edged weapon are fleshy ones. An impact weapon is a blunt object such as a cane or dulo dulo - anything which needs a hard impact to do damage. Targets for an impact weapon are targets that will break, such as bone.

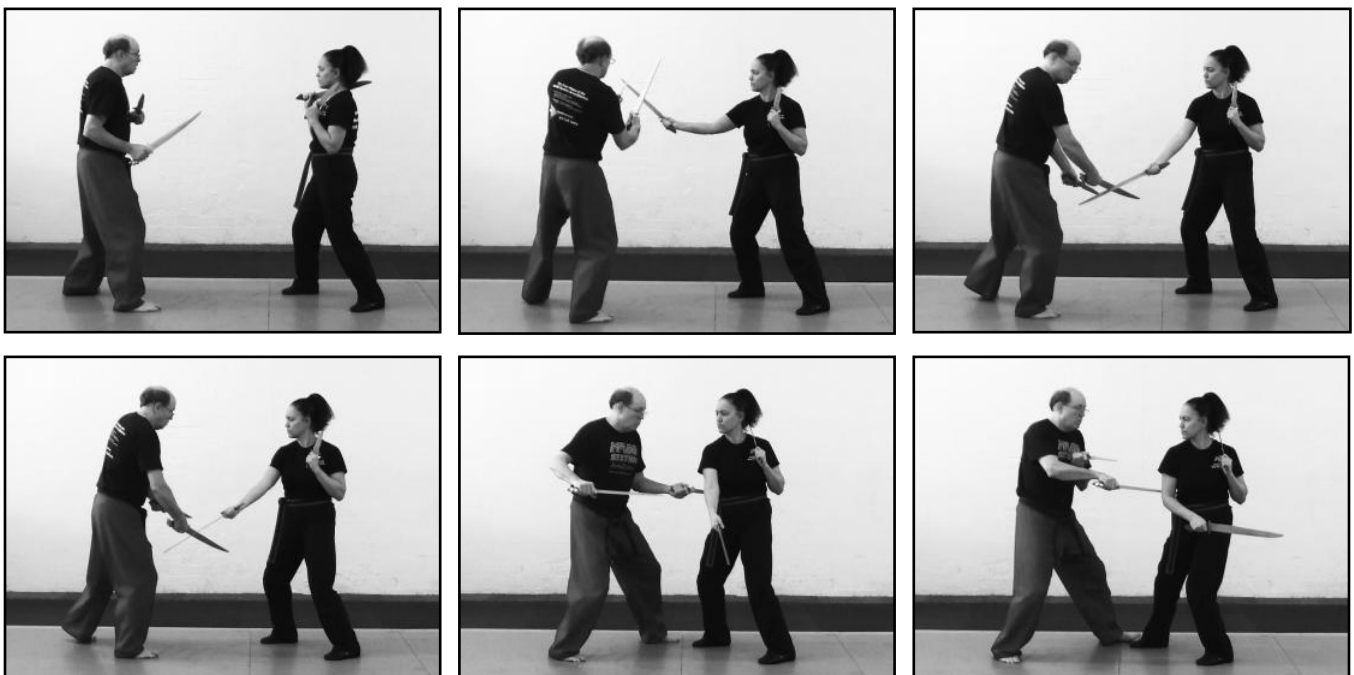


Espada

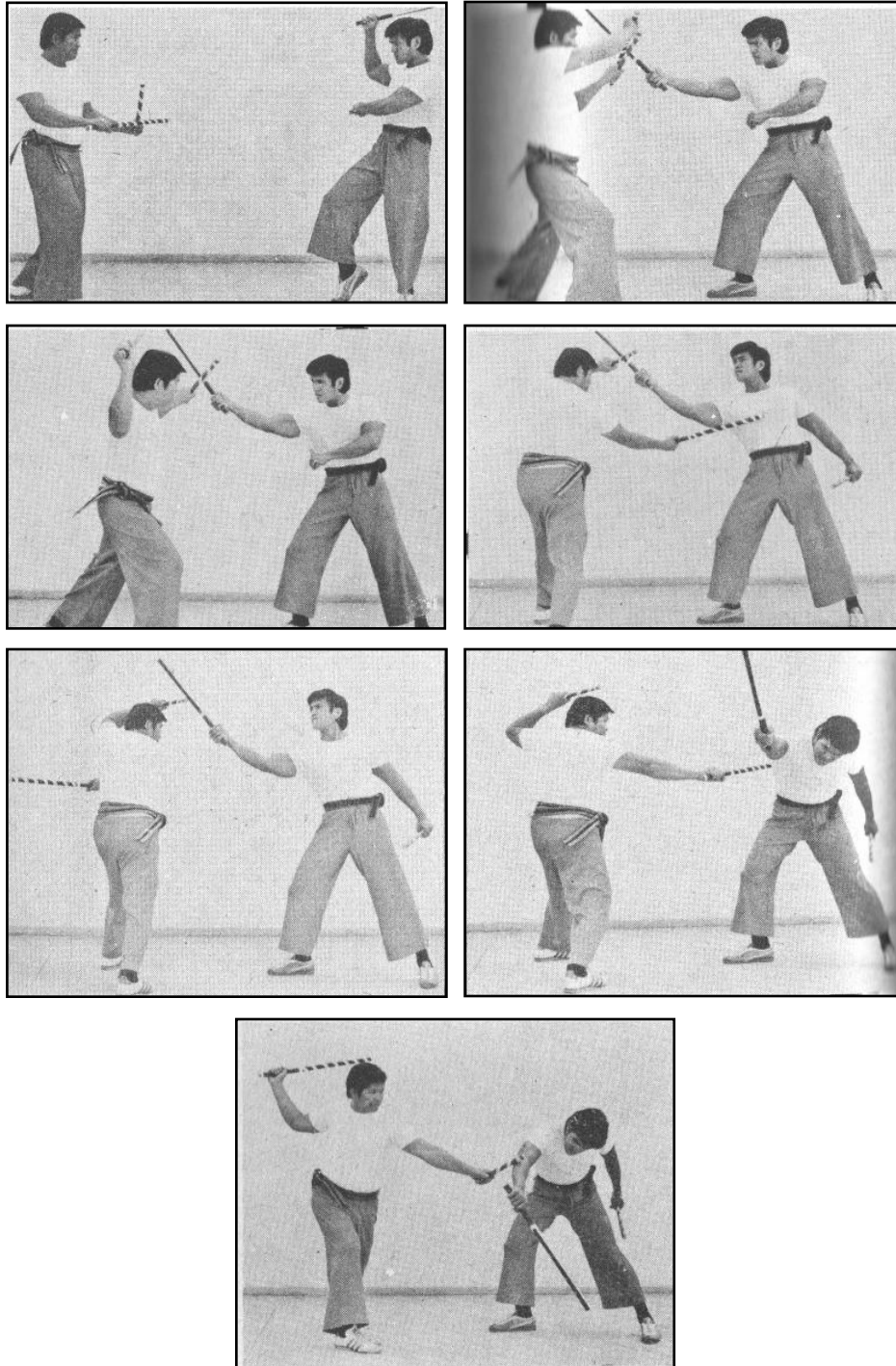
The Spanish word for “sword”.

Espada y daga (sword and dagger)

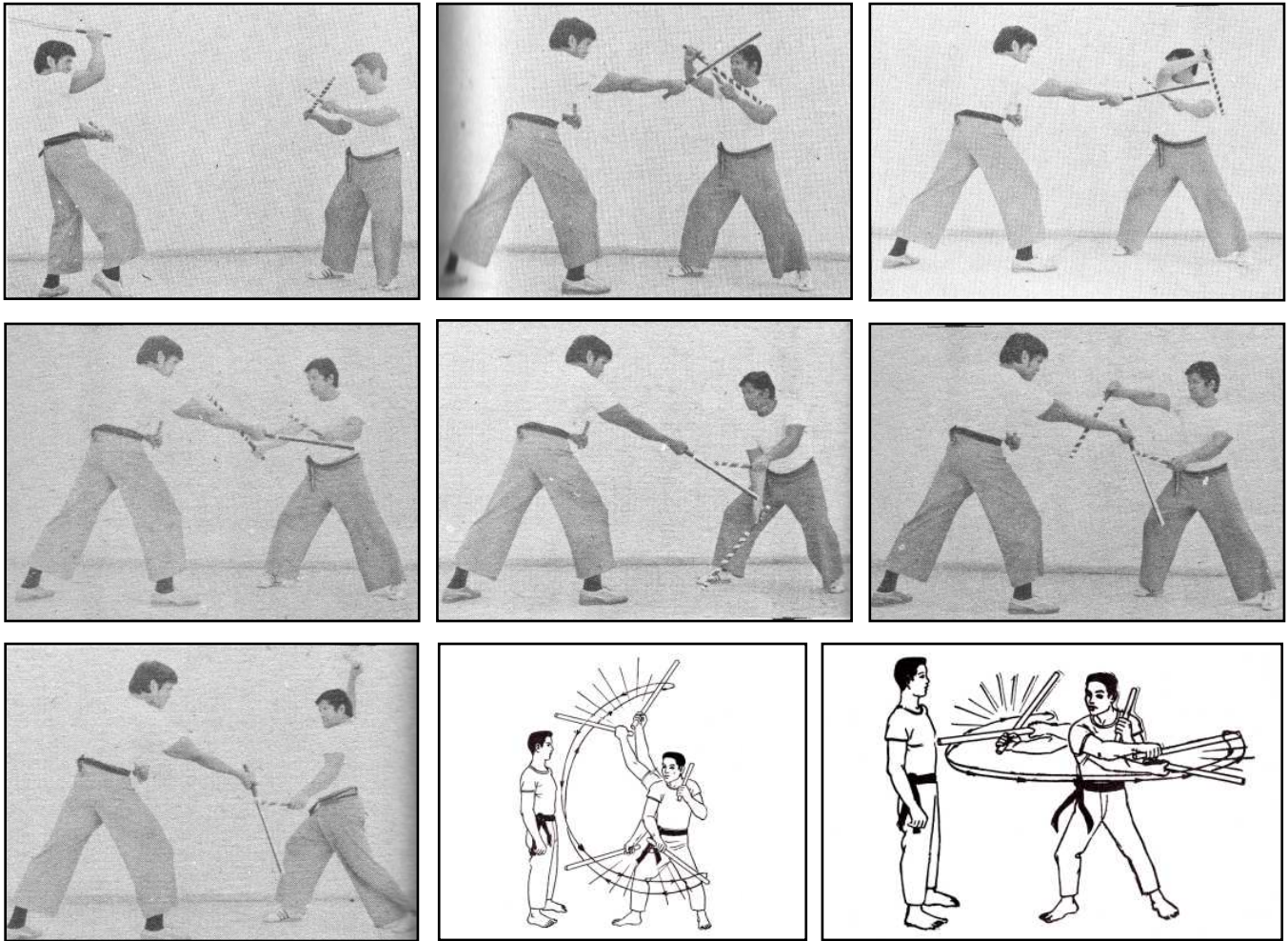
Espada y daga (also known as “punta y daga” or “olisi y bara”) is a discipline of arnis and eskrima and the FMA believed to be influenced by European Fencing. Literally translated as “sword and dagger”, this discipline of the Filipino Martial Arts focuses on engaging an opponent(s) in both close and mid - ranges. Typically the stronger or dominant hand will hold the long weapon (sword) and serves as the primary offense. The weaker hand, or off -hand, wields the short weapon (dagger/knife) and is used for both offense (thrusting and sliding) and defense (blocking, checking and locking). Training espada y daga is generally preceded by solo baston (single stick) and/or doble baston (double stick) training, with mano mano (empty hands) and dumog (wrestling) being taught to advanced students. The number and variation of the disciplines taught will vary by guro (teacher) and/or school. Espada y daga would be considered a classical application of Modern Arnis. Shown below is a typical sequence taught by Prof. Presas in his seminars.



Espada y daga is a classical style of arnis and is part of the original Presas family art taught to Prof. Presas by his grandfather, Leon Presas. Remy devoted an entire section of his second book, *The Practical Art of Eskrima* (copyright 1976, printed in 1980) to what he called *The Spanish Techniques (Sword and Dagger)* pgs. 78 -109. These techniques include double zero, banda y banda, rompida, figure 8, abanico corto. I have included a couple of sample techniques from that book below. Prof. Presas demonstrates these with his student, Roland Dantes.



Example of rompida espada y daga technique demonstrated by Prof. Presas and Roland Dantes from the book *The Practical Art of Eskrima*.



The espada y daga relationship to Modern Arnis was first shown in Prof. Presas first book, *Modern Arnis Philippine Martial Art "Stickfighting"* (copyright 1974). These drawings of rompida (center illustration, page 149) and banda y banda (illustration at far right, page 153) include a training short stick to replicate a dagger in the check hand. There are a number of espada y daga actions shown in the banda y banda and Crossada entries.

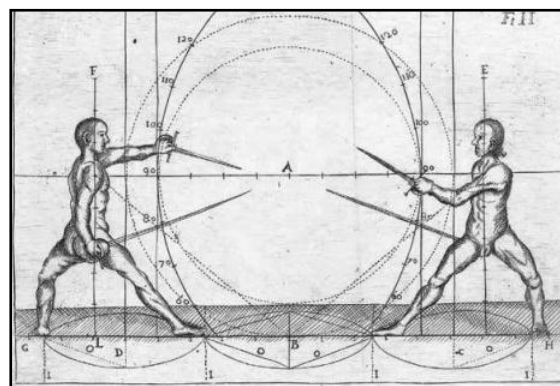


Illustration of Spanish espada y daga.

Eskrima

A Spanish word meaning 'skirmish' that the Spanish used to describe the Filipino fighting arts. This term is used in Cebu for the Filipino fighting arts. Prof. Presas' second book was titled *The Practical Art of Eskrima*.

(Author's note: from Wikipedia - *For all intents and purposes, arnis, eskrima and kali all refer to the same family of Filipino weapon-based martial arts and fighting systems. Both arnis and eskrima are loans from Spanish*)

Eskrimador

A person who does eskrima, an eskrima player.

F

Fast Track Arnis Training Program (MA80)

The Fast Track Arnis Training Program is a home study arnis training curriculum that I designed and produced which consists of five DVDs. It came about while I was in the United Kingdom staying with famed karate kata combat specialist, Iain Abernethy. He became interested in arnis so while I was there I designed a mini -program for him to begin training on the basics. When I returned to America this fleshed out into the Fast Track Arnis Training Program volume 1. The first volume consists of a simple striking pattern (strikes 1, 2, 3, 4, 9 and 8 done in this sequence) and all defenses, footwork strategies and disarming sequences were based off of the movements contained within this pattern. The concept was to get the essence of Filipino Martial Arts into a simple training module that anyone could digest and work on. This fast track concept expanded into five separate volumes, each with its own training emphasis. Volume two is used to develop medium range striking skills as well as strike and abort tactics and is based on a simple striking pattern as well.

The Fast Track Arnis Volume 2 Training Pattern



Strike number 1, cross body recoil and check.

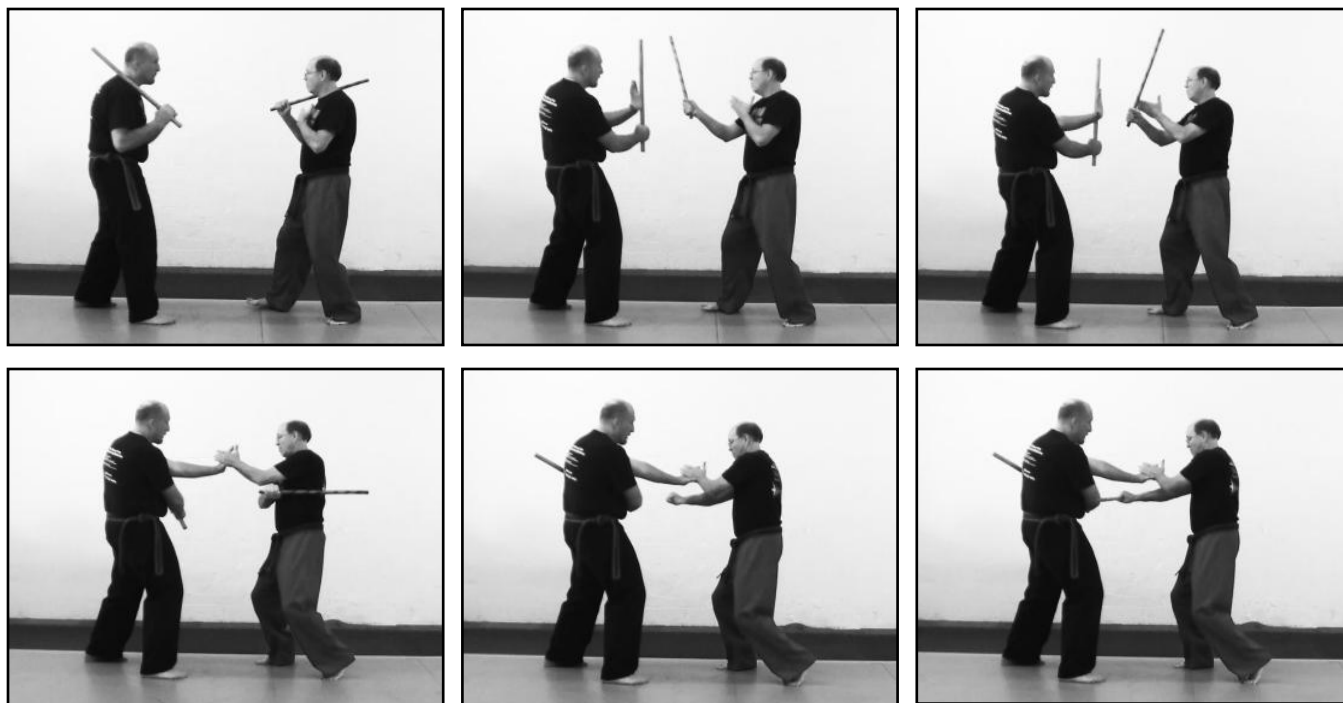


Strike number 4, cross body recoil, check hand reaches over the cane and flips over to your right side.

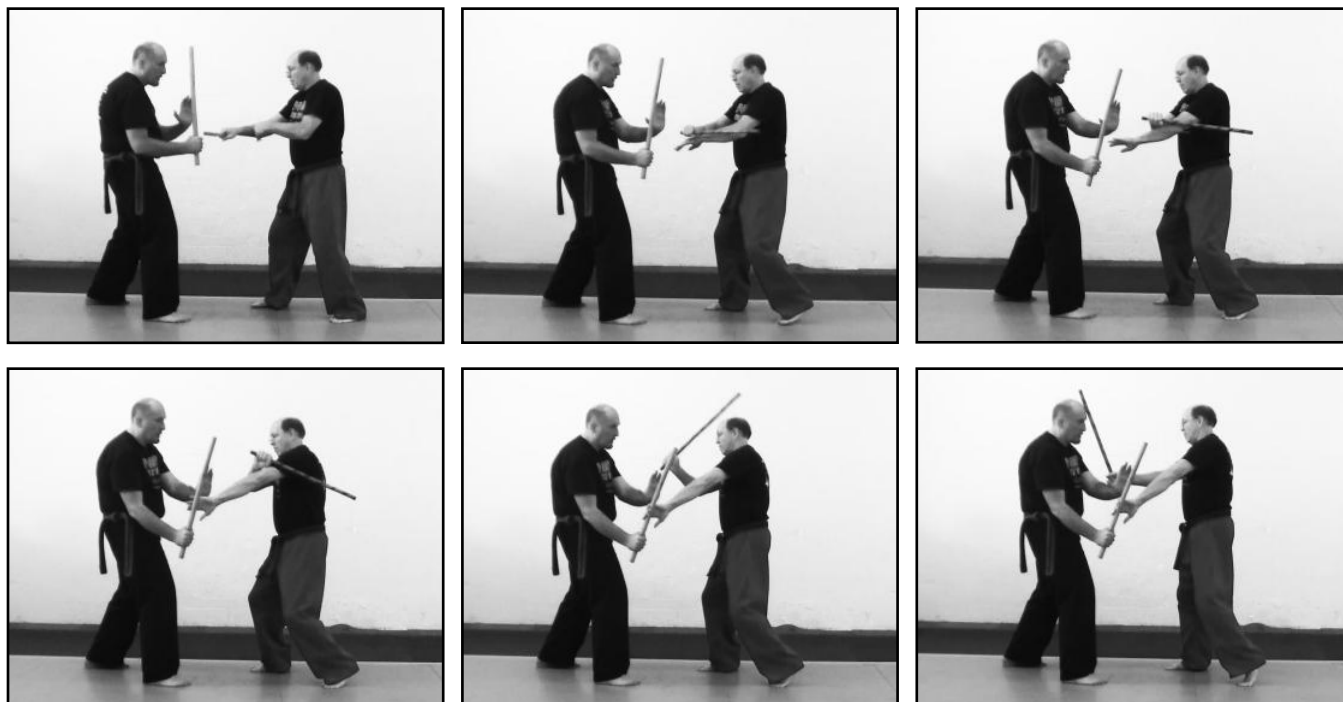


Strike number 12, high-line check, strike number 9, low to mid-line check.

In the application of the Fast Track Arnis Training Program, volume 2 is dedicated to a deceptive striking training pattern. This pattern follows a strike 1, 4, 12, 9 sequence. It is used to develop a strike and abort method of setting your opponent up for a finishing strike. If you do not abort soon enough you can recoil your cane off of the block itself and go into the next strike. Once the 1, 4, 12, 9 sequence has been thoroughly mastered you can use the concept with any sequence of strikes to very good effect.

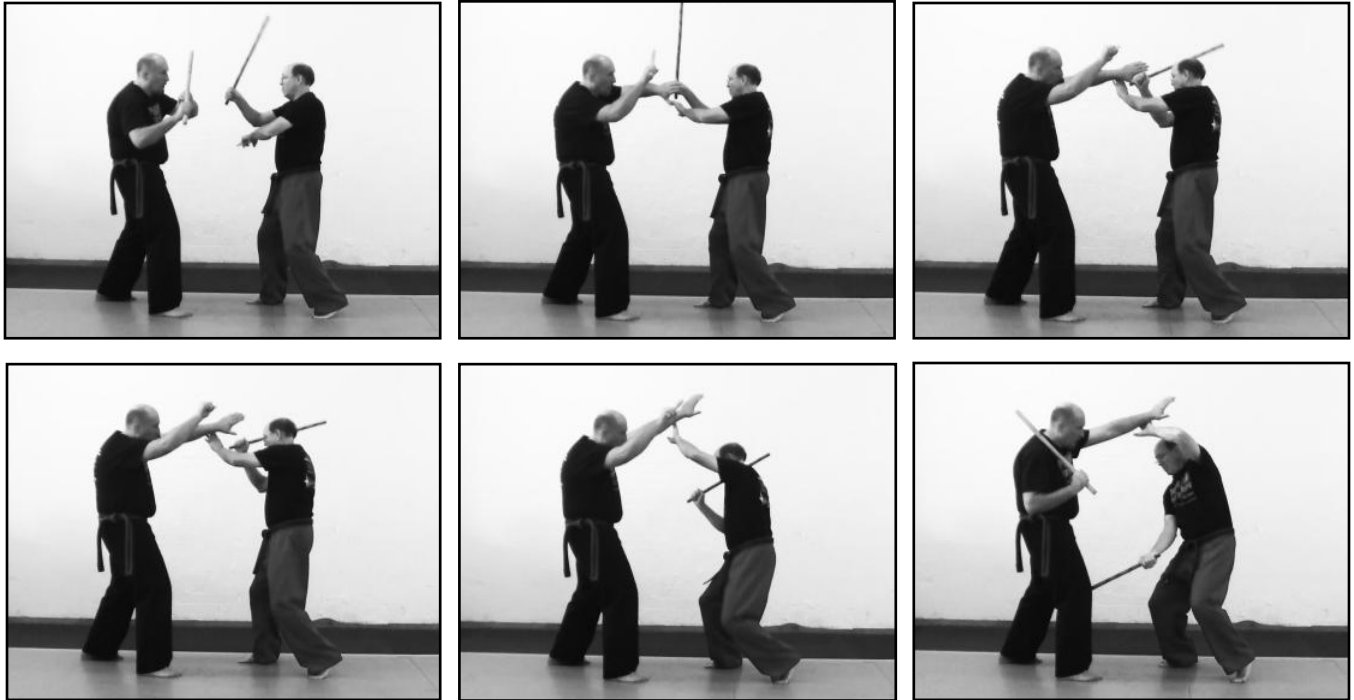


The first sequence has me hitting at my partner with strike number 1. He goes to defend against it. I use my wrist to flip my cane over to my left side prior to impact on his blocking cane. At the same time my check hand traps his check hand while I deliver a number 4 strike to his elbow.

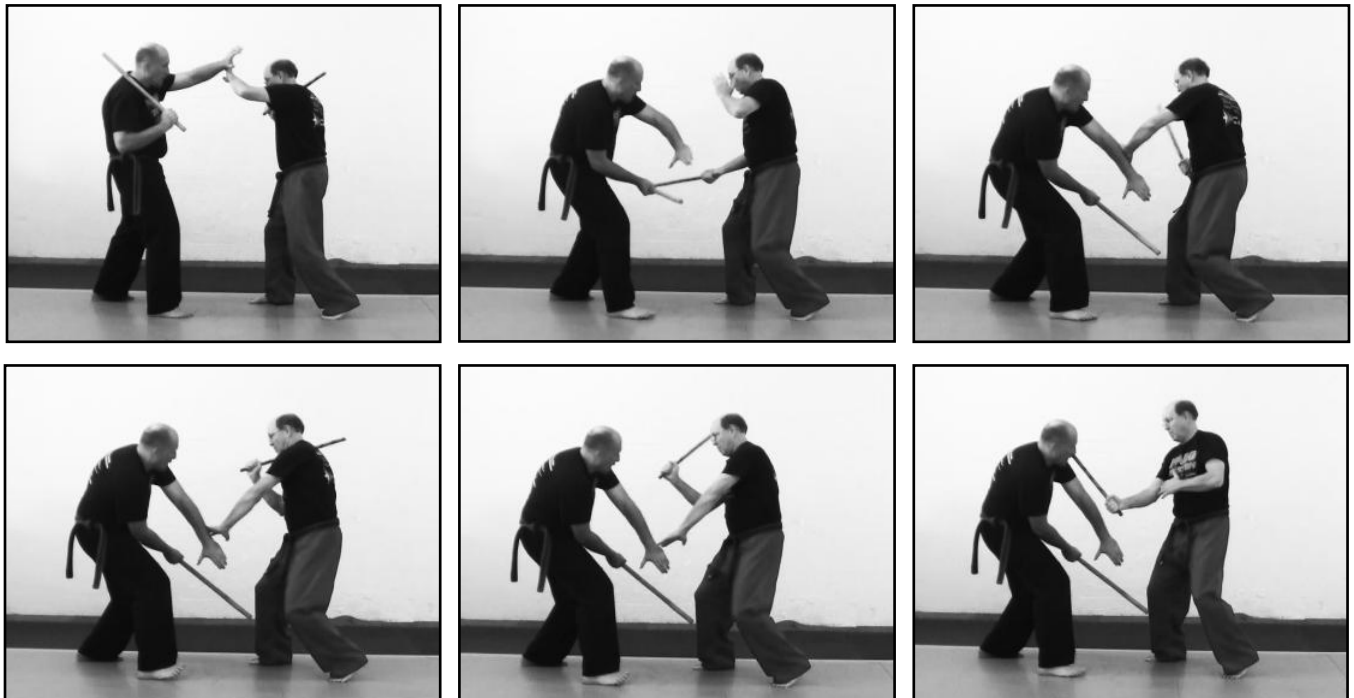


In this sequence he blocks the number 4 strike to his elbow. I retract my cane before impact and use my check hand to clear his cane as I come over the top with a number 12 strike.

Application of the Fast Track Arnis Training Program volume 2 continued.



In this series he reacts quickly enough to defend against the number 12 strike. As he raises his defense, I retract my cane to my right shoulder. I use my check hand to clear/obstruct his hands while I follow up with a number 9 strike to his knee.



In this last section of the overall sequence my partner moves to block my number 9 strike. I recoil my cane and check his check hand as I switch directions and hit him with a number 1 strike.

The Fast Track Arnis Training Program volume 3 is a children’s arnis program and volume 4 is strictly empty hand applications and is covered in the entry “Tactical Forms.”

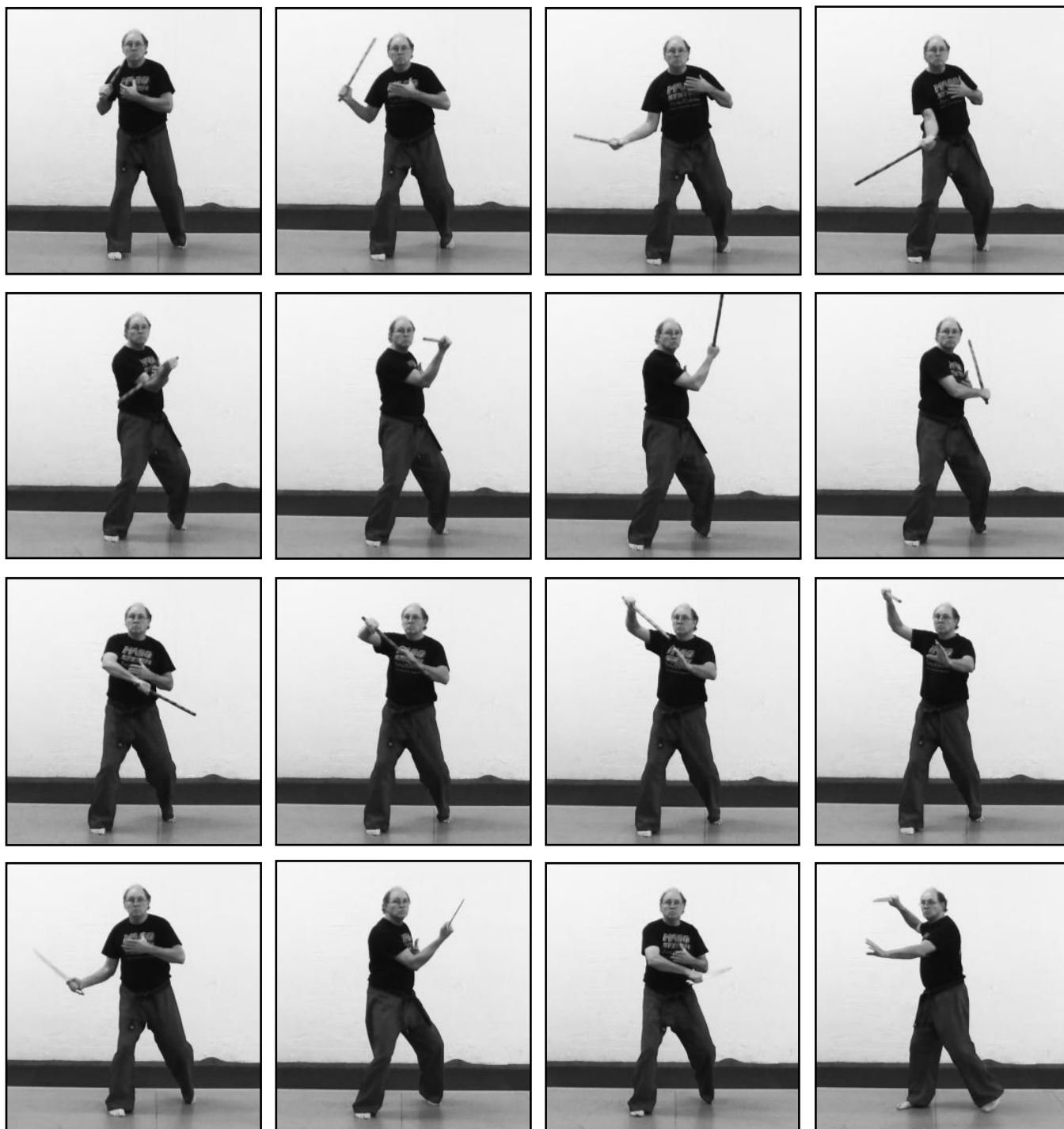
The Fast Track Arnis Training Program volume 5 deals with stick fighting and is based on a very different striking pattern. This pattern is accompanied by footwork and various offensive and defensive strategies which make up the method of fighting used in the MA80 System Arnis/Eskrima.

The Fast Track Arnis Volume 5 Training Pattern

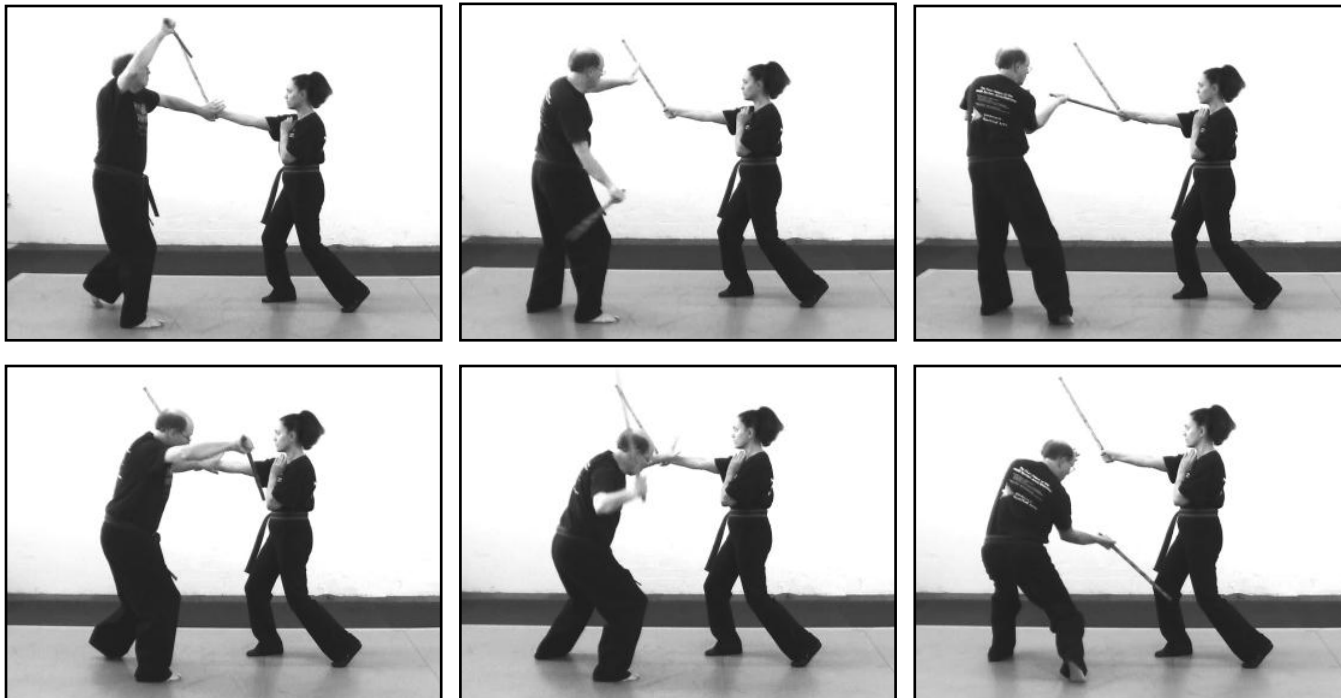


Figure 8

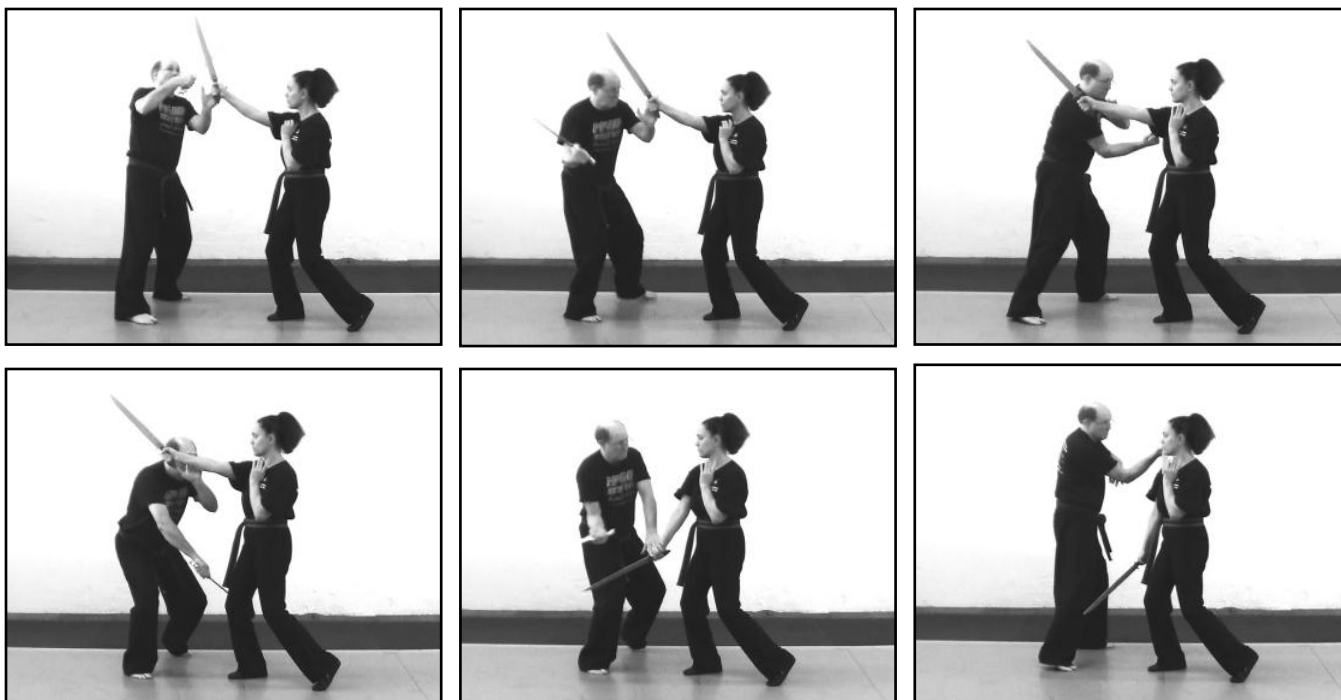
A motion pattern, done in an “X” fashion (crisscrossed), using a hammer fist leading upwards at an angle (both sides). This is one of the classical styles that is derivative of blade work. The upward cutting gave the arnisador access to areas that could not be covered by armor, such as the armpits and inner legs. When cutting with the figure 8 it is done in a smooth motion with the blade making as much contact with the target as possible. This will ensure a deeper cut due to the draw of the blade. When done as a strike you impact with the last part of the cane and intend to follow through with the strike. If you impact with the tip of the cane and follow through, the impact will be much sharper.



Applications of Figure 8.



Note that in the above sequence the targets are all bony targets, the wrist, elbow and knee, ones that will break. These are what you aim for when using an impact weapon like a cane.



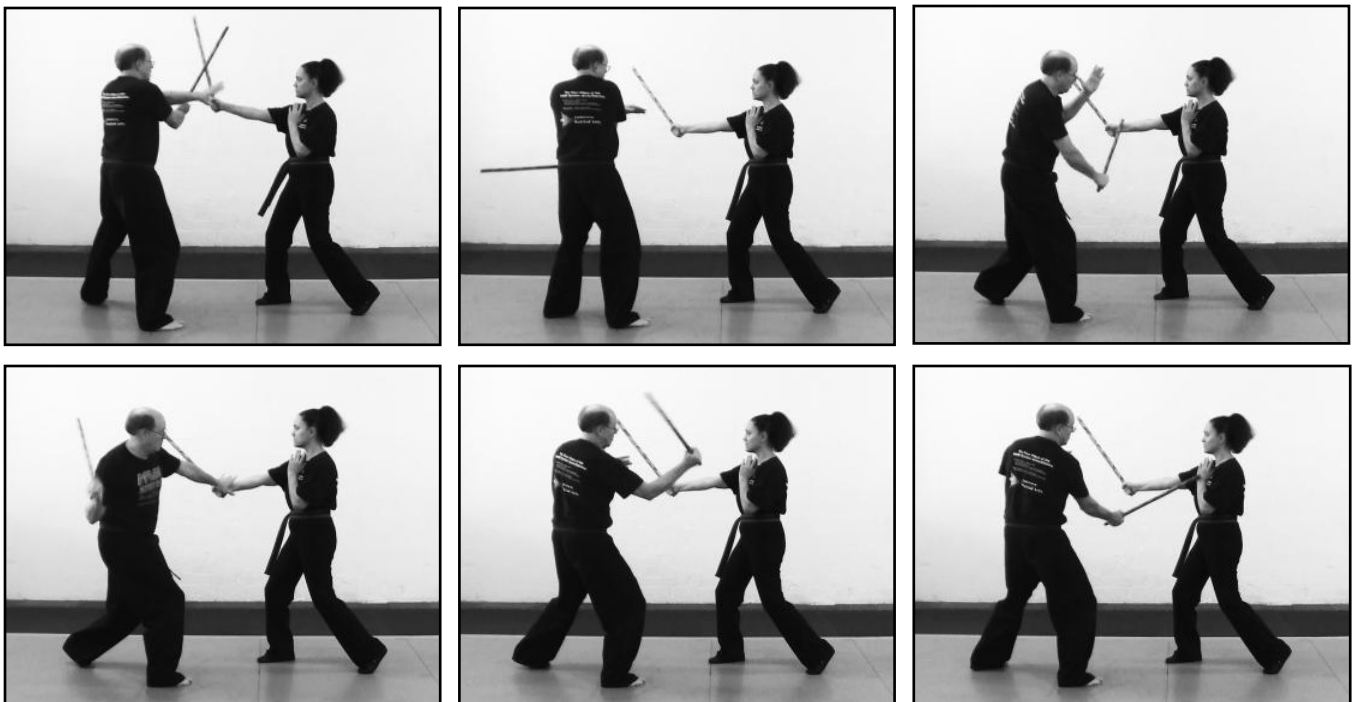
The targets change from hard, bony targets to soft, fleshy ones when using a cutting tool. These include the connective tissues under the arm, behind the knee, and the neck.

Figure 8 (reverse)

Also called the “Reverse Figure 8,” this is striking with the cane or bolo in a downward number 8 pattern. This action, though better suited for the striking and breaking actions of an impact weapon, can be used effectively with a cutting weapon as well.



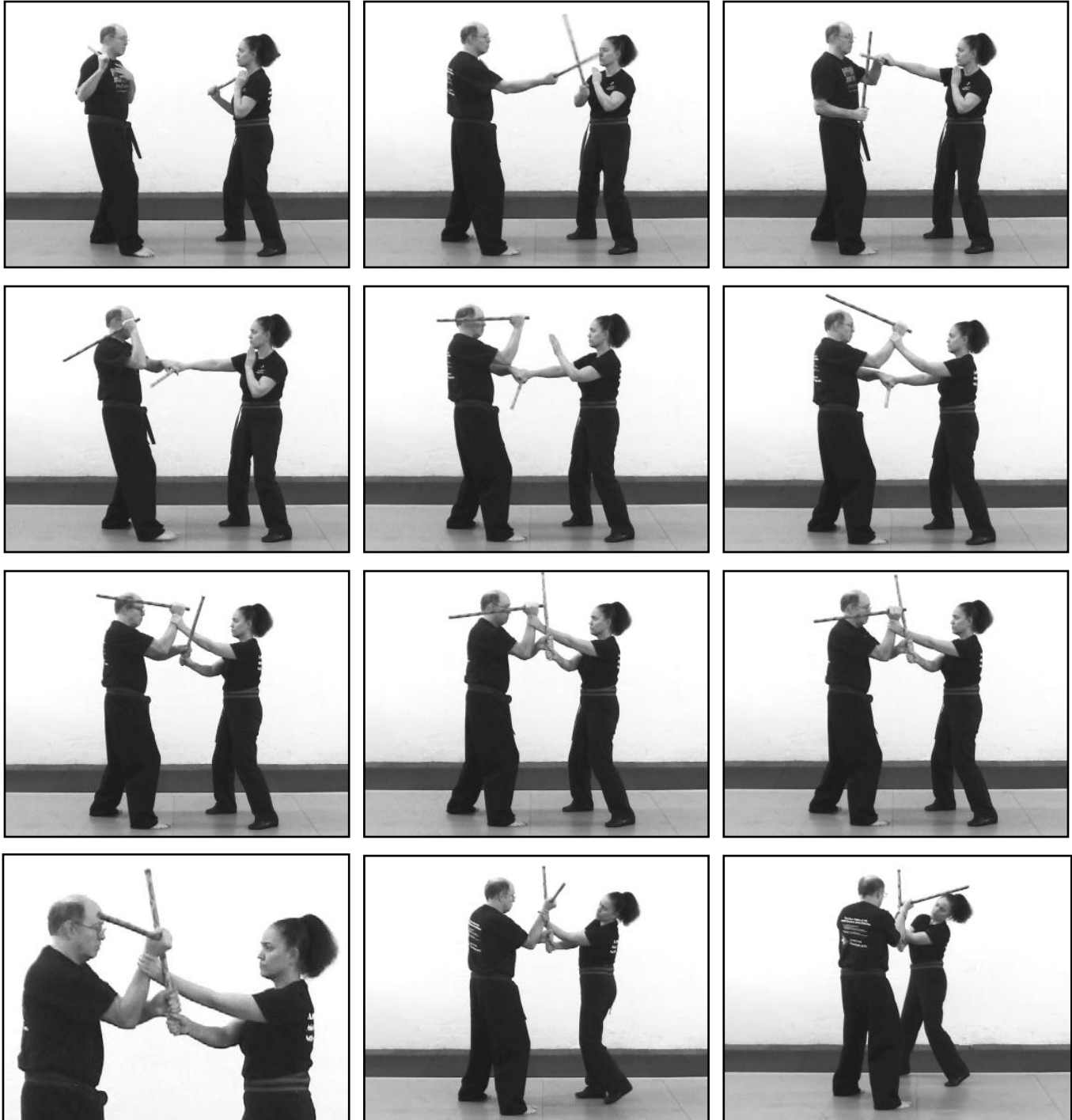
Application of Figure 8 (reverse).



The Reverse Figure 8 is structurally designed for slamming down the targets with full power.

“Flag Pole” (MA80)

This is my term for the second of the Tapi -Tapi cane locking configurations taught by Prof. Presas. You block your opponent’s number two strike and capture his cane. Once you have captured your opponent’s cane you strike forward with the butt of your cane (punyo). Your opponent grabs your wrist to stop the strike. You bring his cane up vertically to the back of his wrist and loop the end of your cane around it, much like latching the gate. You rotate to effect the joint lock action.



Flow, The

The Flow is the underlying principle behind Modern Arnis and Filipino Martial Arts. A flow is a continuous motion, a motion that does not stop. Get the idea of a stream or a river. You notice that a stream or river doesn't go along and then stop - and then start back up again and later on stop - and start back up again when lunch is over, etc. it just goes along and keeps on going without halting around rocks and between land masses and sharp angles. It fits in and adapts and goes over, under, and through obstacles without stopping motion. This is the Flow. If you are met with resistance when doing any kind of technique, you continue on to the alternative or follow up action without stopping. That is the flow of a river and that is the Flow of Modern Arnis.

From Advanced Modern Arnis - A Road to Mastery - "If you take a look at any hard style of martial art form you'll see stop and go actions. That is not the Flow. Arts like Japanese Aikido and Chinese Tai Chi Chuan have the Flow. Gymnastic high bar and uneven parallel bar exercises have the Flow. The gymnastic floor exercise will have a combination of the Flow with stops here and there. Figure skating is the Flow. A successful boxer is the Flow.

Whether on offense or defense, there is this continual non-freeze action while doing something. If you can adapt, that is the Flow. If your timing is on, that is the Flow. When you do disarms, that is the Flow. If you have arm sensitivity you have the Flow. In terms of Modern Arnis, the Flow is the life in the art. I use this analogy because when you look at it, life is everywhere. In Modern Arnis, the Flow is everywhere or else it isn't Modern Arnis. Like I said, the Flow needs to be experienced and practiced.

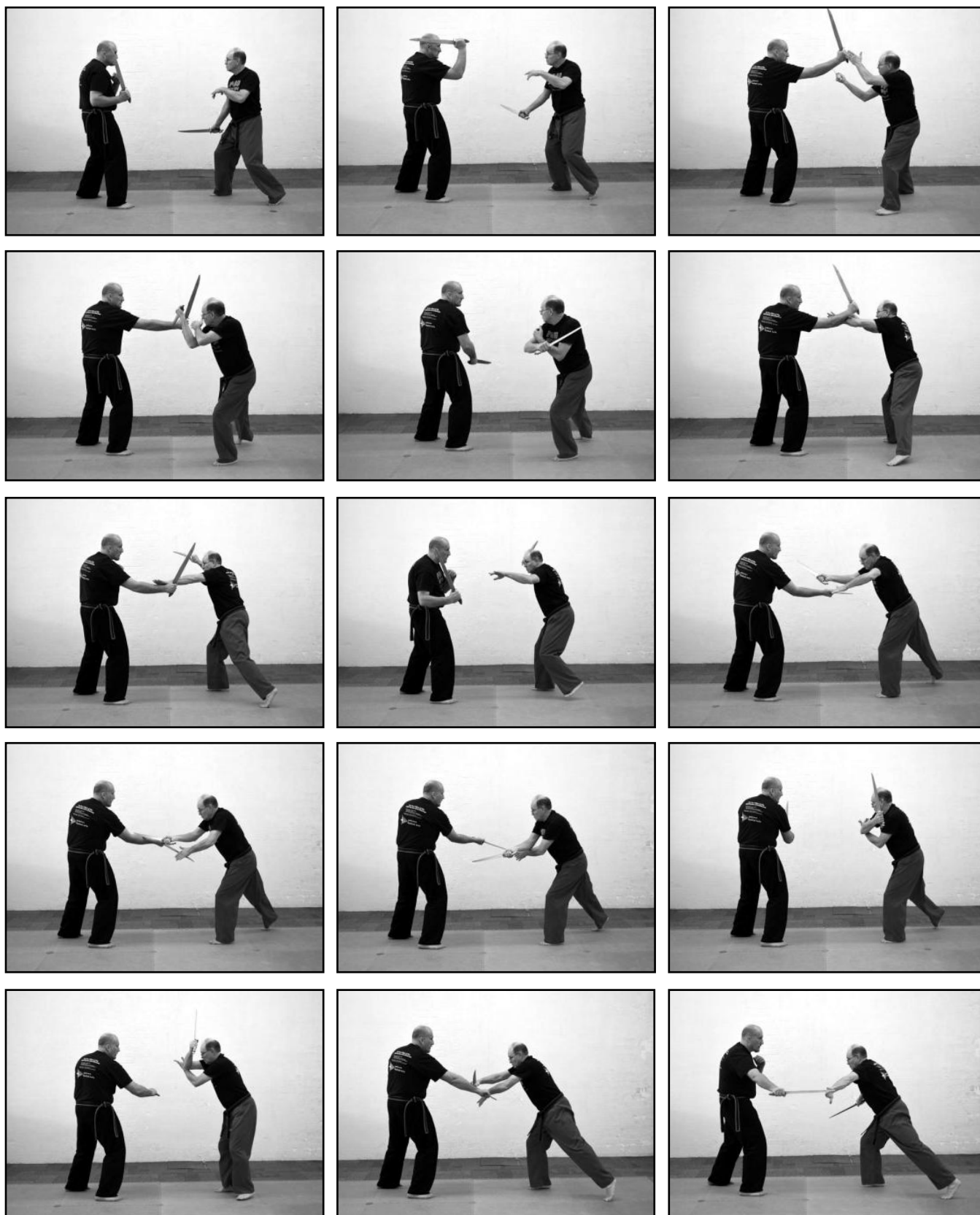
There is one good thing that I'd like to point out here. Like life, everybody has the Flow within themselves. It just needs to be nurtured. The 6-count drill works the flow from an extended medium range. The give and take drill works the flow in and out of medium range. The cane sparring drills work the flow in close range. Flowing locks or pre-arranged drills in the arm sensitivity section are also good. The first flow drill I learned is what I believe to be the mother of all flow drills, the basic flow drill. Master that and the rest will integrate into your skill."

Flow Drill #1 (Basic Flow drill)

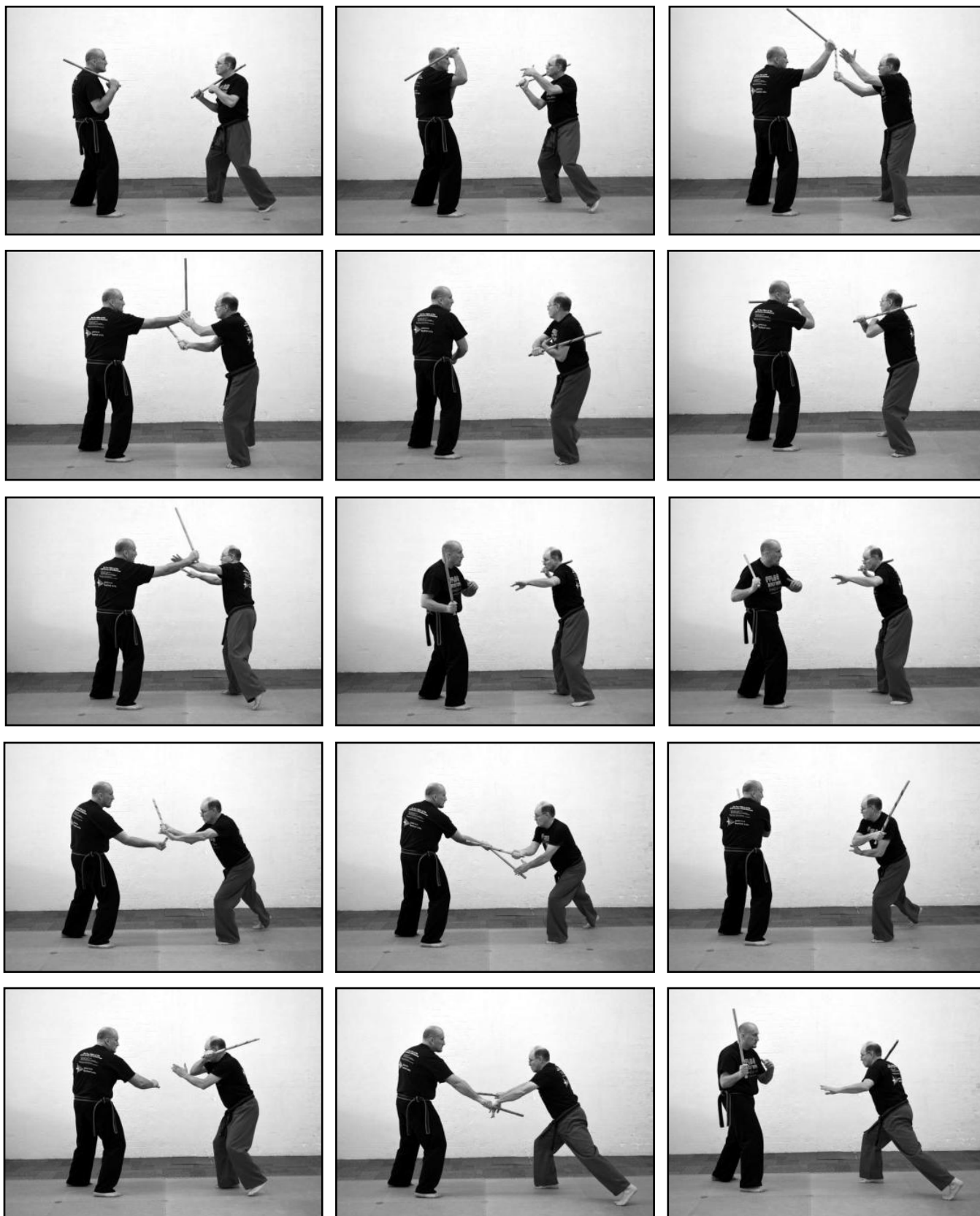
This is a basic back and forth striking and cutting drill. Defensively it develops how to counter attack without stopping or pausing. Offensively this drill develops how to immediately defend right after your attack. The most basic pattern is that the attacker does strikes 12, 12, 3, 4 in order, while the defender does the following defenses in order: umbrella (a clearing action with the open hand simultaneously done with a back hand cut with your cane/bolo), slanting (a passing action with your empty hand simultaneously done with an upward cut of your cane/bolo), and banda y banda (twice).

The basic flow drill is instrumental in learning how to execute your defensive stepping while employing your arm actions. This results in an ability to synchronize the movements of your entire body while executing your actions. Your defensive steps for the upper attacks are sliding steps to the side. Your defensive steps for the midline attacks are to step back with one foot or the other so as to move your opponent's target (your body) out of range as you execute your defensive actions. Full illustrations of the basic flow drill are shown on the following pages.

The basic flow drill is done at cutting range so that you develop how to pass your opponent's weapons arm with your check hand. This drill takes the basics of the banda y banda and includes the unique defensive stepping to create a fully functional drill.



In doing the basic flow drill with the cane, along with sliding the cane along the arm you can also train to counter strike by tagging with the final 4 -6 inches of your cane. This way you can learn to do this drill and replicate striking with an impact tool.

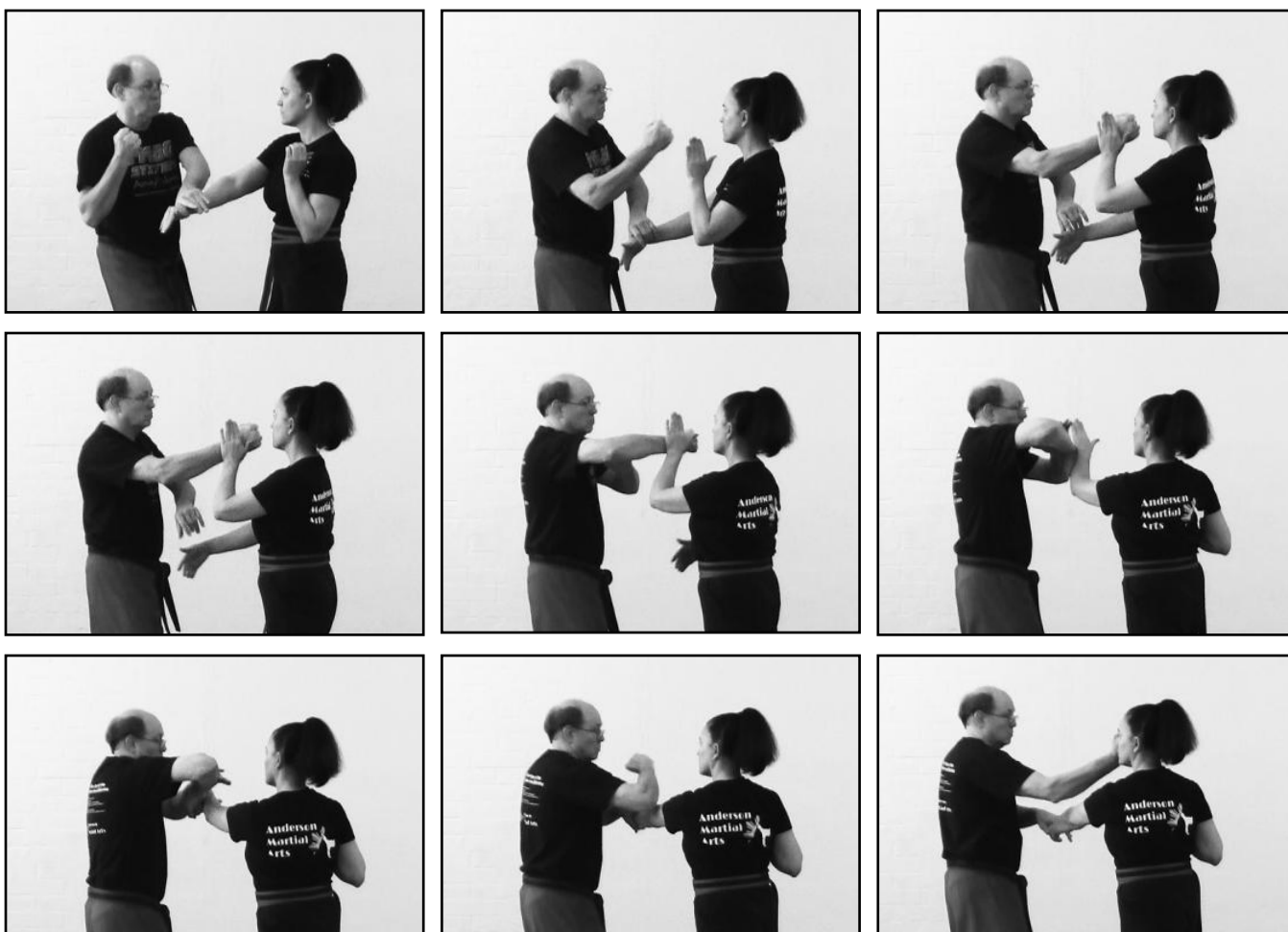


Folding elbow

There are two methods of using the Flow to counter your opponent parrying your punch. The Folding elbow is the first of these taught. The basic action is the same as when you execute the De Cadena. In the De Cadena you use a lead hand parry and then bend the elbow so that you can return a counter with a back fist strike. The Folding elbow is where you do this defensively.

As shown below you begin by punching at your partner. The split instant your partner touches your arm with the parry, you ride the push of her deflection. You keep the upper arm in position and do not let it rotate in the shoulder socket. You let your elbow bend instead. As your partner continues to push your arm, you use your other hand to capture it as it goes by. You then use your parried arm to return a backfist strike as your counter.

The key point is to not resist your partner's parry but to instead go with the flow of her action to transform it into your counter. The use of the folding elbow is an empty hand usage of the counter the counter action taught in Modern Arnis.



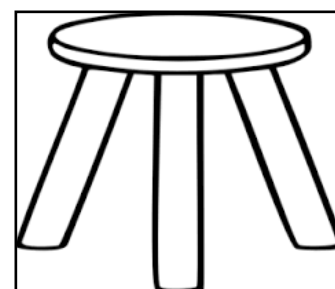
Footwork

Stepping plays a big part in Modern Arnis. The different kinds of footwork have different roles but can be mainly summed up in attacking, defending, repositioning and aiding an application of a technique. I have delineated 19 different kinds of footwork used in Modern Arnis and the MA80 System Arnis/Eskrima.

Advance (MA80)

The Advance is a step where you slide forward with your lead leg and follow up with the rear leg. A key point with this or any step is to have your knees already bent so that when you begin your step you automatically move in the direction you choose. Bending the knees first and then stepping will cause you to move late. Two important factors come into play when executing any step; gravity and friction. Gravity and friction are aspects that are less commonly spoken about yet play an important part in your understanding of body management. Gravity is the downward force that attracts one towards the center of the Earth. Friction is the resistance that one surface or object encounters when moving over another.

Gravity - Look at a stool. You will notice that it has three legs, each pointing outward from the hub (seat). In other words, it has three points of directional force coming out from the hub. A stool that has its legs extending outward at an angle will be more stable than one that has its legs extending straight down.



People are bipeds – two legged. We have no third leg, like the stool, which stabilizes us in a standing position. There are a couple of factors in play that keep us upright and not continually falling over. First is the force of gravity played upon the body. Gravity pulls an object straight down to the Earth. When you are standing straight up, the force goes directly down your legs into the ground.

As your feet begin to go beyond the width of your shoulders, the pull of gravity going downwards from the hips begins to also angle out in the direction of how your thighs are pointing. If you look at the hips as the hub and the legs as the extensions, you will find that the direction of the force exerted into the ground will follow out in a straight line from the hip to the thighs. The point I am making here is that the more distance between your legs, the more the direction of the downward pull of gravity is going to go outwards instead of straight down. This plays an important part in your stepping.

Friction - Once the direction of force is following the direction of his hips outward, what keep you from sliding? The second factor has to do with the friction of our feet on the ground. We don't normally notice this factor until we are walking on ice or mud. This is when the terrain gets slippery. 'Slippery' is just an indicator of the lack of friction that keeps our feet from naturally sliding when we walk. When walking on ice the length of our stride becomes noticeably shorter to keep from slipping and falling. Where this comes into play regarding stepping is as follows.

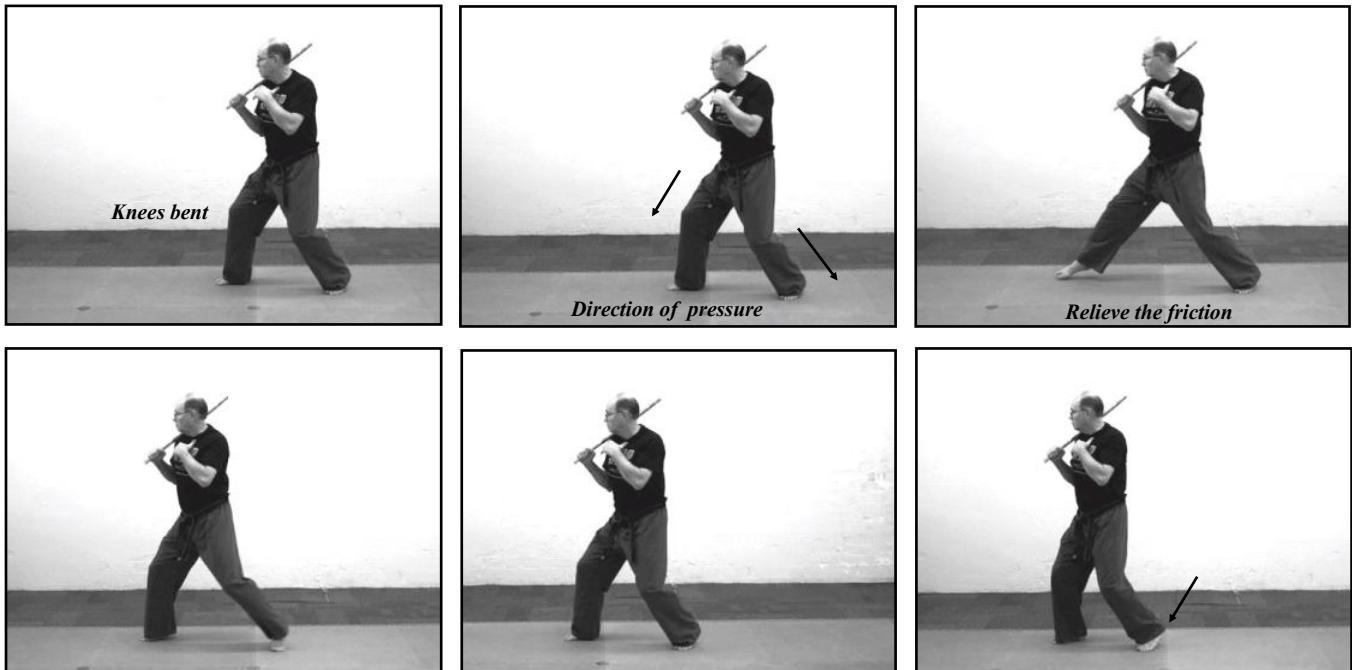
As you increase the distance the feet are from each other, it is static friction that is keeping your connection to the ground firm. You are also exerting counter force in the direction your thigh is pointing. You are pressing against the ground to secure the friction. Your lead foot is pushing forward while your rear foot is pressing backward. It is the combination of these forces and the friction that keeps your feet from sliding out from under you. The moment you lift your foot and take away that friction, that foot will go in the direction of the force coming out from the pressing leg that is still grounded. You lift your front foot while the rear foot is pressing, you will go forward. I call this manner of stepping "relieving the friction." It will bring about a smooth, calm, light, and efficient step.

Here is a very important point: Do not pick your thigh up to take the step. If you have the idea of picking your thigh up, you will most likely lift your leg in an upward direction, much like chambering for a front kick. Doing this, you will reflexively shift your weight backwards to your other leg for balance.

This will put a hitch into your step and delay stepping towards the direction you want. Relieve the friction. That is to say, raise your foot only as much as needed to no longer contact the ground, and your step will occur immediately and smoothly.

Note: Although the use of gravity, forces and relieving the friction are described in this section on the Advance footwork, they apply to every footwork type in this manual.

Now let's take any kind of standing position. The easiest step to take will be in the direction of the force exerted outward from the hub. A side step is easiest done from a natural standing position. An Advance or angle step is easiest done from some sort of standing position where you have one foot forward and the other back.

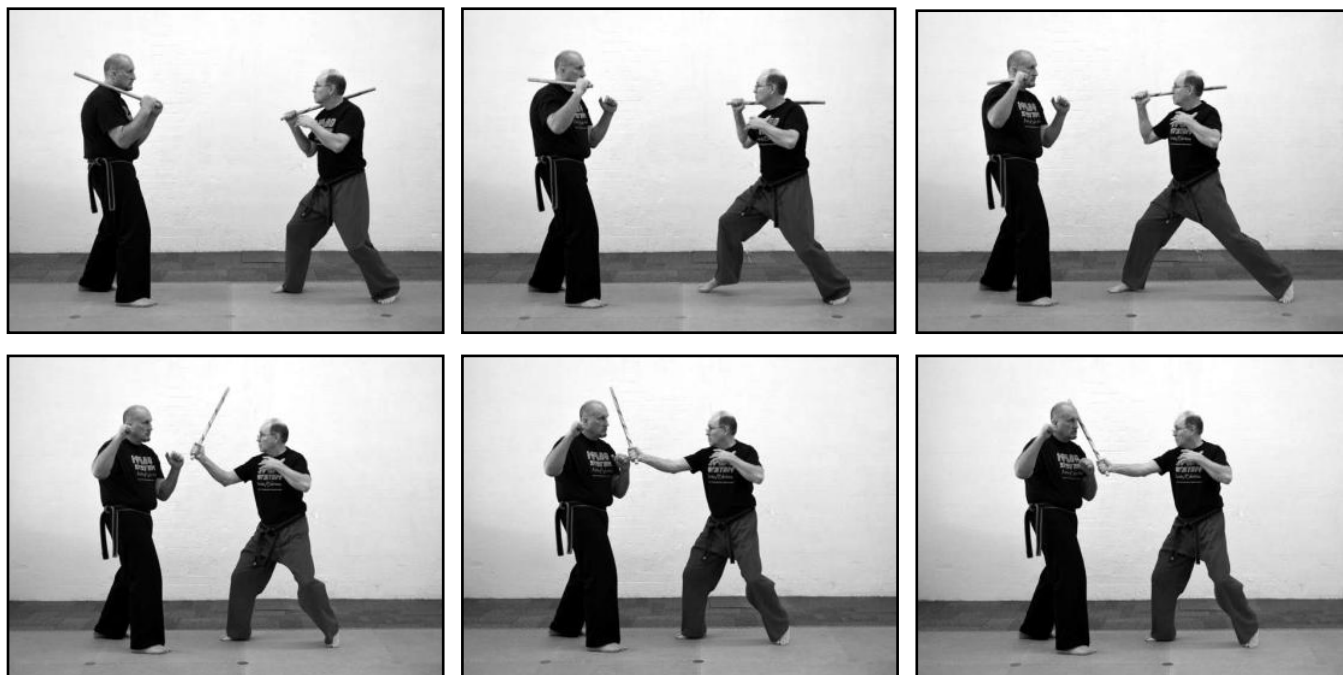


Note the heel up position at the conclusion of the step. The heel up position is preparation for body rotation/torque as well as launch preparation. Variety of footwork is a signature aspect of Filipino martial arts so one is prepared to move at a split instant rather than settling down into a fixed position.

When using the Advance as an offensive action, it is best to synchronize the step with the strike. You do not want to start your step first and then strike nor do you want to begin the strike first and then step. Either way you will telegraph your intention and motion and you will be easy to defend against.



This is a demonstration of the Advance being used as an aggressive counter action. Right when my partner begins his strike, I step forward and hit. This is where it is especially important to have your knees bent so that you can spring forward just as you see the telegraphing motion of your partner.



Angle Step

This is the action of stepping forward with your lead or rear foot to a 45° angle. This step will move you inside the arc of your opponent's strike or aid you in avoiding his thrust. When squared off with an opponent you are equally positioned, that is to say, he has the same offensive and defensive options as you have. The Angle Step can also be used to reposition yourself so that your alignment to your opponent is more in your favor.

Front foot Angle Step - The force coming out and down from the hub will be in an angular direction to the front. Relieve the friction of your front foot by pointing your toes towards the direction of the angle step. This pointing of the toes is akin to the last four inches of the extension of a front kick. You extend and reach with your toes. This creates the step. Go towards the force. As your stepping foot lands, draw up your rear foot so that you are not standing in an extended position. Your stance creates the direction of force coming from the hub so an angle step will be easier from this position than a side step.



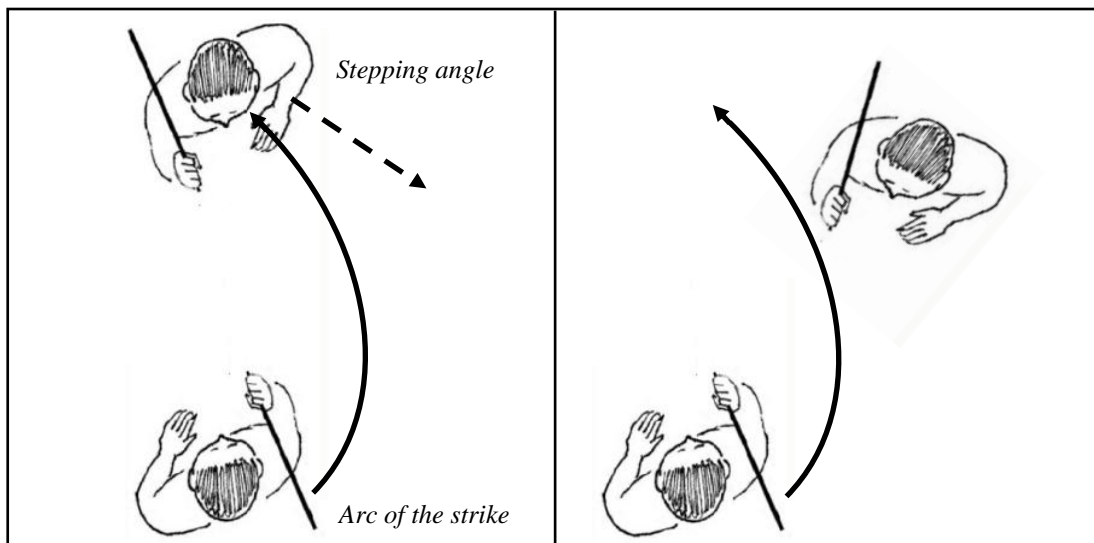
Angle Step, rear foot

From your front stance position, bend your front knee drastically, to the point of it causing your rear heel to lift off of the floor. Roll your lead knee exactly straight forward. Do not shift any weight to your lead side to keep your balance. If your feet are a shoulder width apart, you will begin to fall towards your right forward angle. This is exactly what you want. Step forward in that direction with your rear foot to recover your position. The further you reach with your rear foot, the more distance you will cover.

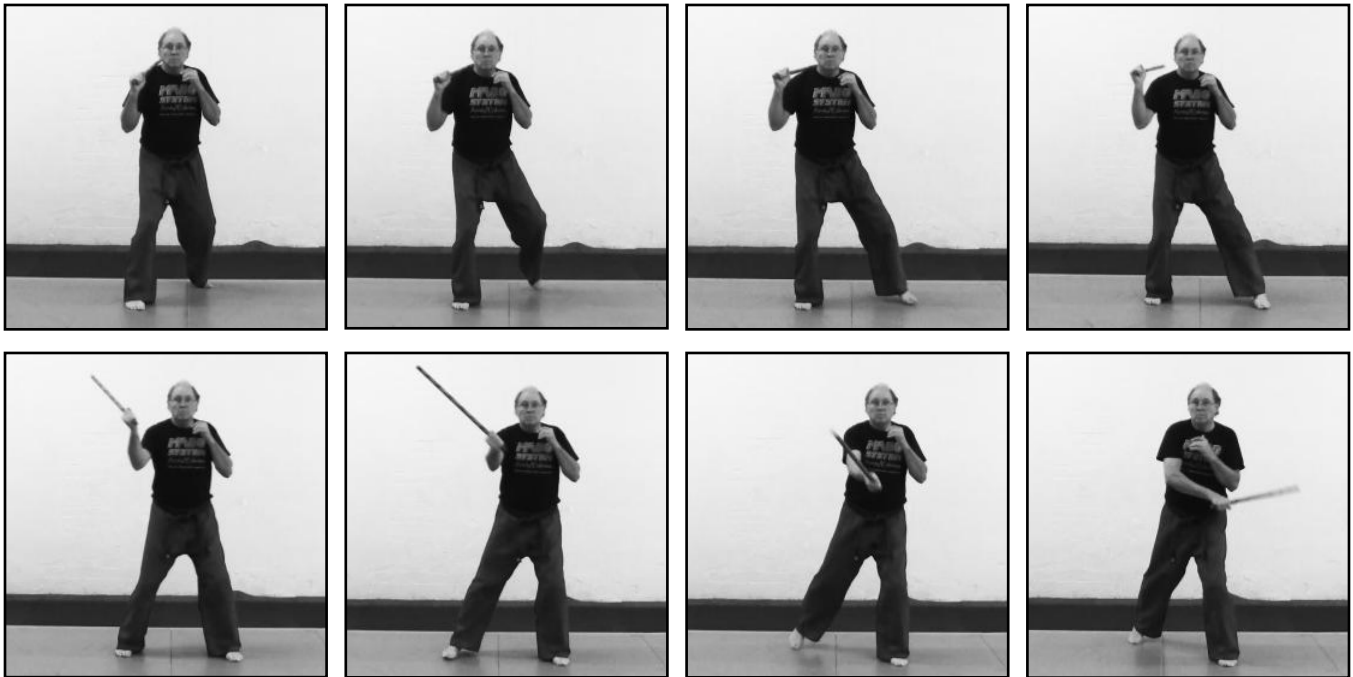


Coconut shell step (MA80)

The Coconut shell step is one I learned from Mark Wiley and his Integrated Eskrima system. This one takes a bit of guts to execute but is based on the anatomy of your opponent's body. Your arms are connected to your shoulders at the side of your body. This makes most strikes come at you in an arc. The idea of the Coconut shell step is that you step forward at an angle with your rear foot outside of the arc causing the strike to miss you. It takes guts to execute this step as it appears that you are stepping directly into the strike.



As opposed to a rear foot angle step in which you propel yourself with your step, the Coconut shell step is a replacement step of sorts. Your rear foot steps forward at an angle and your lead foot goes back so that you have shifted leads. The key to this step is going to be the width of the initial angle step so that you step out of the arc of your opponent's strike. The application of this step is shown in the entry "De-fang, De-Fanging The Snake".



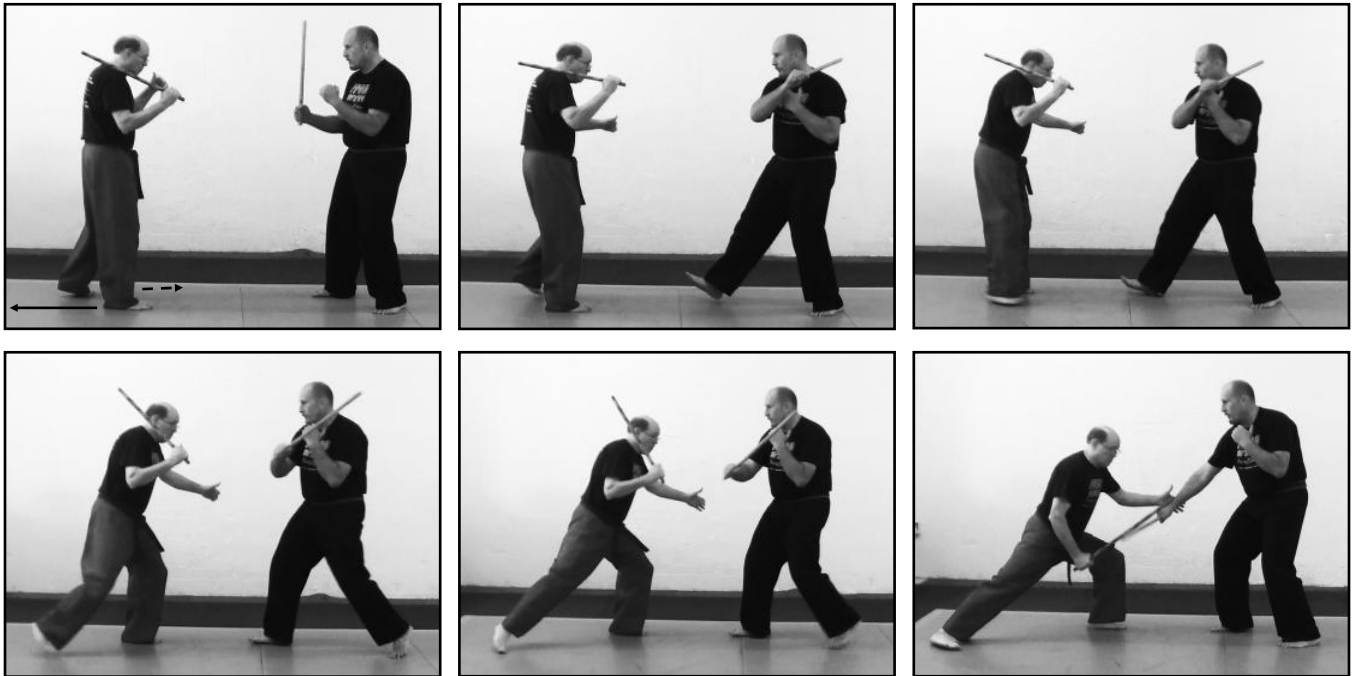
Cross step (MA80)

The Cross step is a strategic retreat whereby you step back with your lead foot yet keep your cane side forward so that you don't lose distance when you counter strike. Two key points to this step are: 1. keep a good bit of your weight on the front foot so that you don't retreat out of range and 2. keep your rear heel up so that your leg is spring loaded to return step to your opponent. The application of this step is shown in the entry "De-fang, De-Fanging The Snake".



Drop step

A Drop step is used to rapidly lower the body so as to protect the leg from a cane strike by moving the target backward. Its chief use is in the form of a switch step: the lead leg (the target of your opponent) is shot backward while your rear foot comes forward simultaneously. It is often used in conjunction with a drop shot or immediate counter strike.



Floating step, lutang (MA80)

The floating step is another type of step I learned from Mark Wiley and is a signature of the late Antonio Illustrisimo. This is a false retreat in which you retract your lead foot and draw it behind you without putting any weight on it. When you withdraw your lead foot this makes your rear foot your base foot and you will withdraw your body a little bit but not substantially. This allows you to return step forward. You counter strike when doing the Floating step. The application of this step is shown in the entry “De-fang, De-Fanging The Snake”.



Glide/Shuffle step (MA80)

A glide/shuffle step is a method of smoothly crossing the distance between you and your opponent. This is done by using a series of small, sidng steps as opposed to a single burst forward. The advantage to using this step lies in that you will more easily see if your opponent mounts a counter attack during your footwork. You can defend as you move forward.



Rear circle step

The Rear circle step is a method of executing a 3/4 step (270 degrees) to your rear and doing it in a curving direction. This step is mostly used in joint locking techniques and in the anyos.



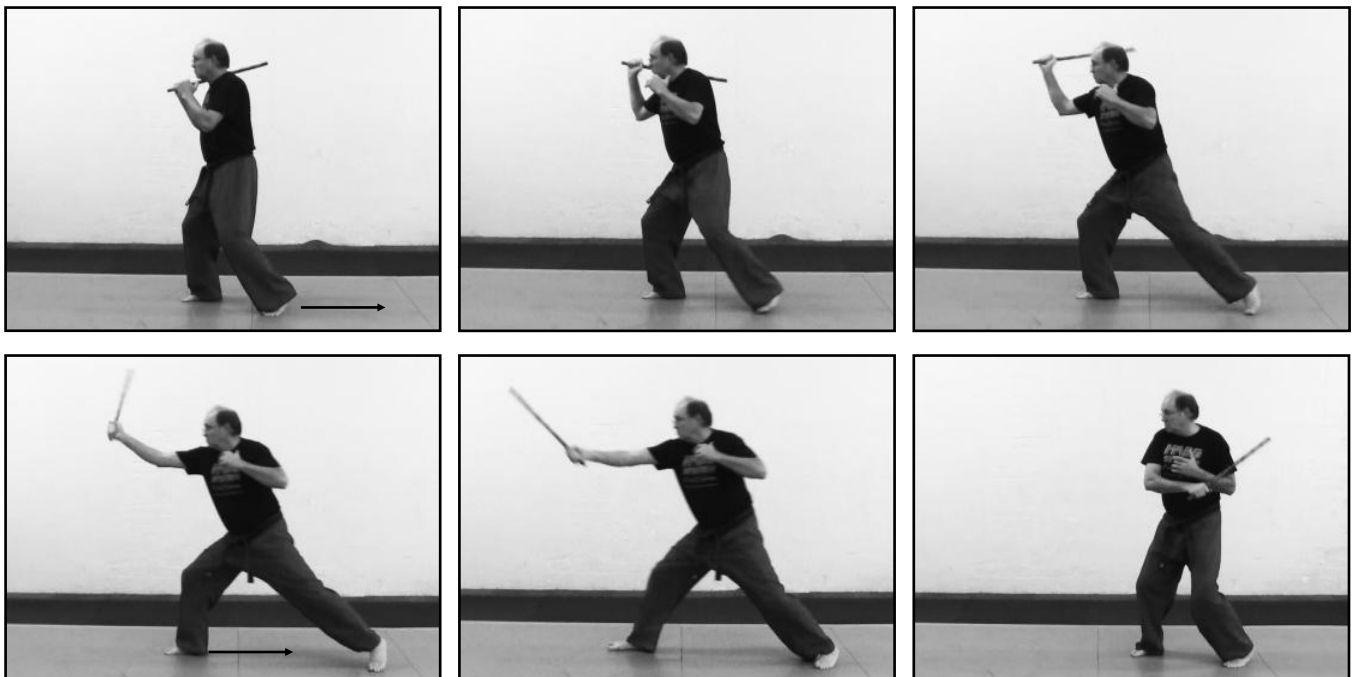
Replacement step (MA80)

The Replacement step is a stance shift where you draw your rear foot up to your lead foot and the step back with your lead foot to form the same stance/position but with the opposite leg forward. This step is used as a positional shift during a defense. You can also use this to change leads if your opponent counter attacks after defending against your strike.



Retreat

This is the direct opposite of the Advance. You step backward with your rear foot and then withdraw your lead foot to end up in the original stance/position you began in. This creates distance between you and the attacker as he advances. Part of the Retreat step is your counter strike as you step.



Side step

The Side step is a lateral step with either the lead or rear foot to get off of the line of attack. It is commonly done with a block or instant counter attack.



Side step/spin off

This is a combination of a side step and then adding a spin so that you reposition yourself to a front facing position to your opponent. Whether you do a 45 degree angle spin off or a 90 degree angle spin off all depends on how much your opponent commits to his forward momentum. The 45 degree angle spin works best against someone who hasn't rushed headlong into the attack. If your opponent has committed to a full on attack the 90 degree angle spin ensures that you will get off your opponent's line of attack.



Note that in both examples I am counter striking as the step repositions me out of the way of his strike.

Spin off (MA80)

The Spin off utilizes a quick 90 degree turn of the body to initiate repositioning yourself. The step actually begins with a sharp body rotation and counter strike. Your rear leg adjusts by stepping long at a 90 degree angle to your rear side. Your lead foot withdraws after the rear leg step to get you off of his line of attack as you complete the action.



Step through

This is your basic forward step with your rear leg.



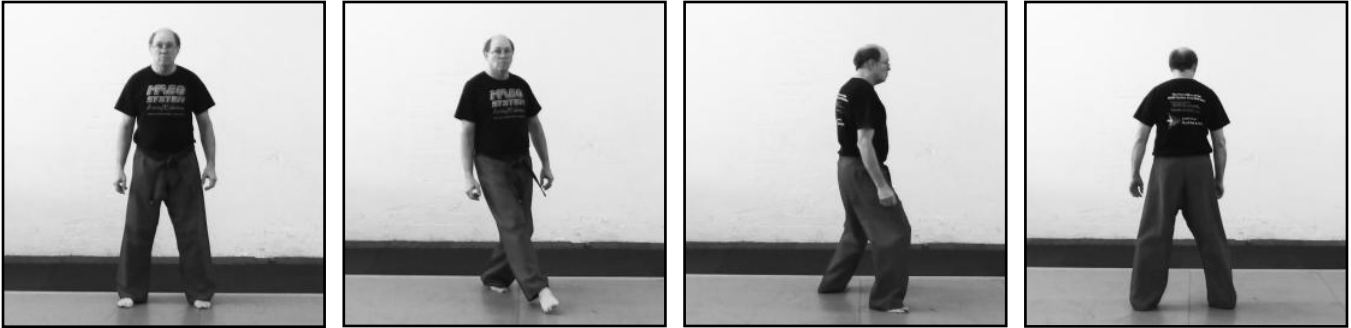
Tuck step (MA80)

This is a specialized step for use when using a banda y banda defense against a mid -line strike. You withdraw your lead leg and tuck your stomach in to avoid the strike while countering with a strike of your own.



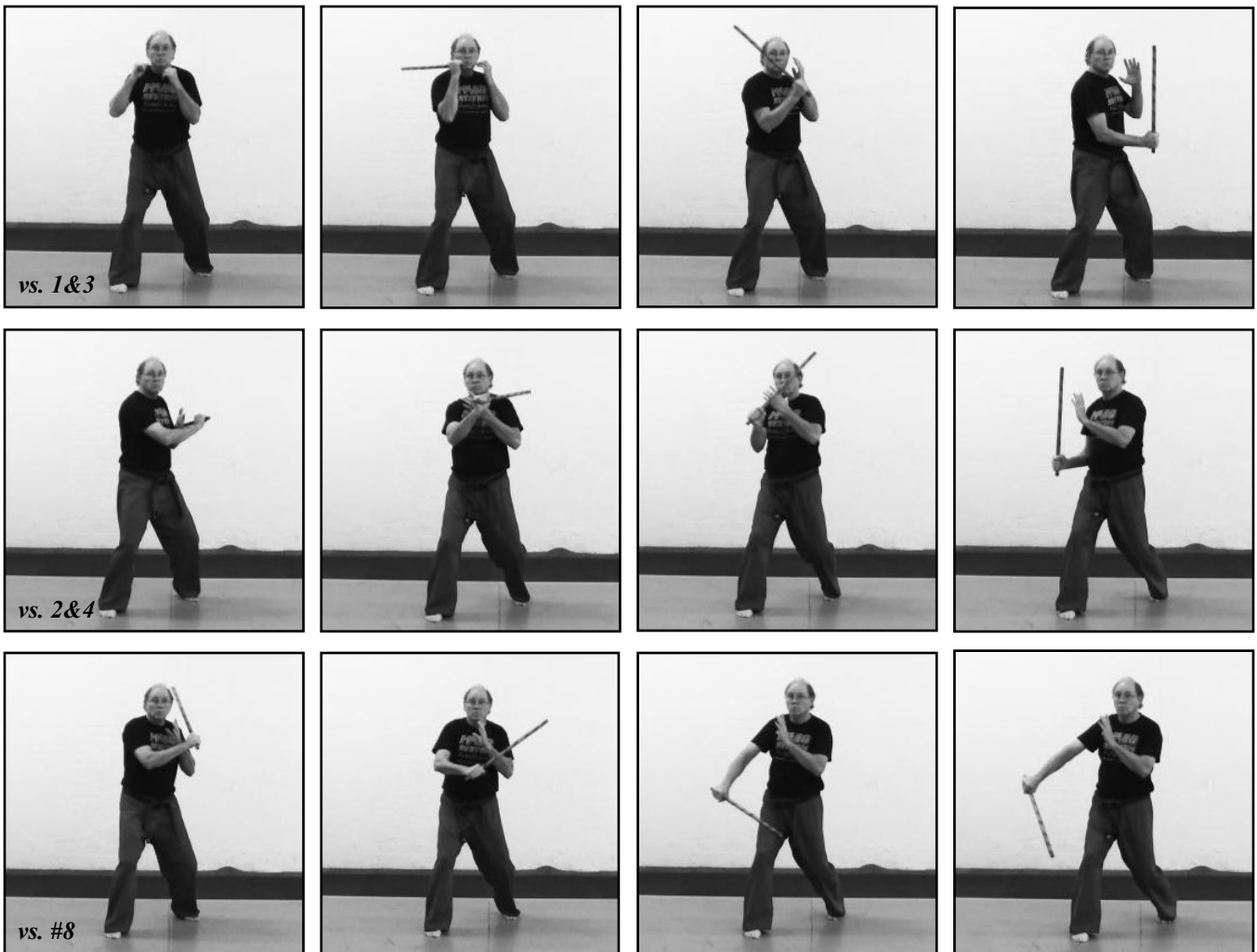
Walk through

A Walk through is a forward diagonal step used when you are executing the standing center lock or the side by side lock. Done solo you step across your center to your forward angle with one step and as you land, you turn and face the opposite direction. Our second step with the other leg completes the turn. Done with a partner a defining characteristic of this step is where you step under your opponent's arm to execute the lock.



Force-to-force block

A Force-to-force block is where you defend against your opponent's strike with a counter strike of your own to their cane. It is a power strike to a power strike. The most common Force-to-force blocks are done against strike numbers 1, 2, 3, 4, 8 and 9. A key point as covered in the entry "Alignment" is to turn your body so that you face the incoming strike. Your body structure is at its strongest there.



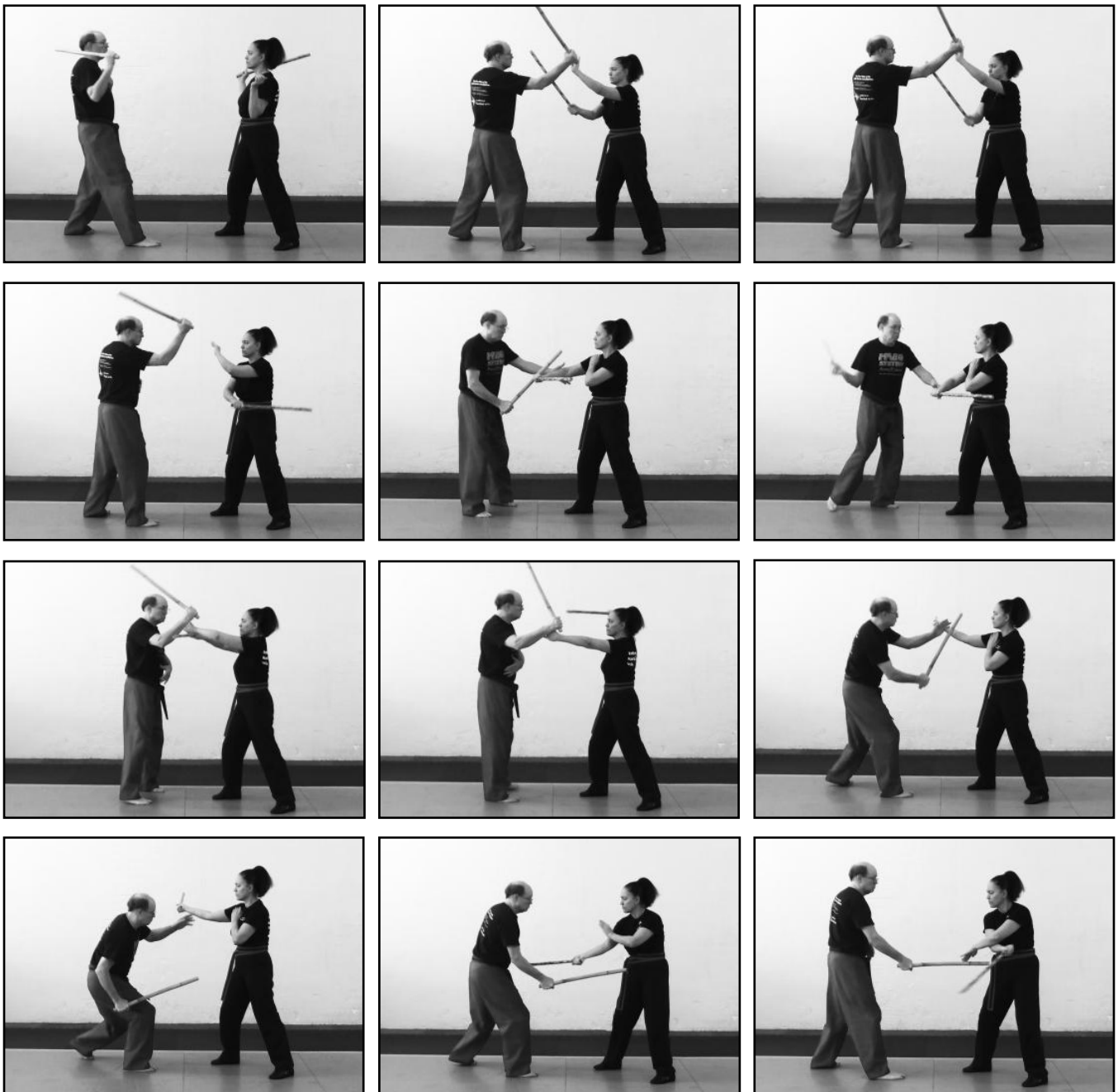
Force-to-force blocks continued.



G

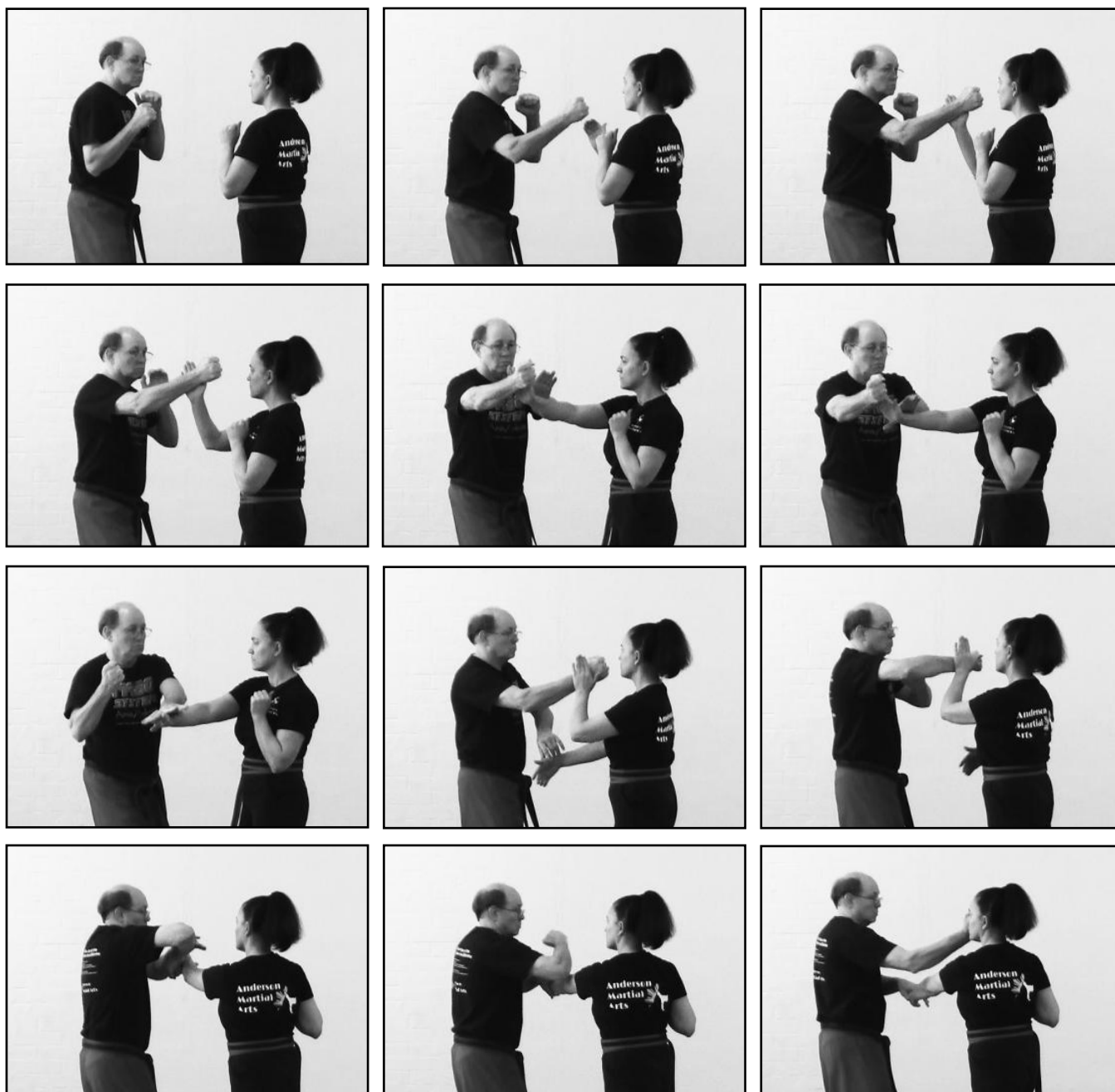
Give and take

Give and take is one of the earliest and most basic of the counter the counter flow drills taught by Prof. Presas. This drill is done where you strike at your partner and he defends and counter strikes and you go back and forth in this fashion. Strike and return, strike and return and so forth. A unique characteristic of this drill is that your defense is done in a cutting fashion which makes it closer range than a typical block-check-counter drill. This drill would be reminiscent of Prof. Presas' early training in the family style in which the primary application was blade oriented. The beauty of this drill is that it can be done close in using body shifting as your method of adjustment or you can use stepping to facilitate your defense as well.



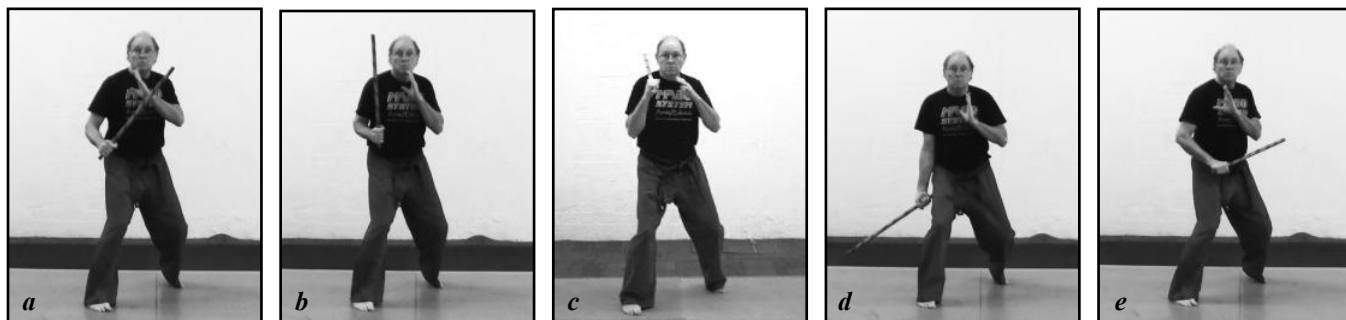
Giving way

Giving way is the second empty hand option using the Flow to counter when your opponent parries your punch. Folding elbow is the first option taught and it is used when your opponent parries your punch contacting the back of your arm. Giving way is used when your partner parries your punch contacting the inside of your forearm. The instant your partner touches your arm you release all tension from your shoulder (I call this “emptying out your shoulder”) which will allow your entire arm to move with the parry. You move your arm outward as your partner pushes allowing it to get ahead of the push. You then trap the parrying arm down as you chamber and fire your second punch. Prof. Presas used this action along with Folding elbow as a drill to learn how to use the Flow to counter you opponent’s empty hand counter (shown below).



Guards (fighting guards - MA80)

From a fighting or dueling standpoint, there are several different fighting positions available to the student in Modern Arnis. Each has its strengths and weaknesses. The differences in the guards follow the motto Prof. Presas frequently used, “No matter where you are you are there already.” This means that no matter your position, however strong or weak it may seem, you always have an option.



Guard ‘a’ is the classic cross position used by Prof. Presas. Guard ‘b’ is the “candlestick” position (cane held vertically in front of you) which comes from balintawak eskrima, one of the root arts of Modern Arnis. Guard ‘c’ is the position used in my group, the MA80 System Arnis/Eskrima. Guard ‘d’ is an “open” (“abierta”) position with the cane down and guard ‘e’ is a “closed” (“serrada”) position from which a single cane redonda strike or a wetik (speedy rapping strike) can come from.

Gunting

Gunting is a term meaning “scissors”. Its application is for what is called a limb destruction. One hand parries an incoming strike while the other strikes a nerve or muscle to incapacitate that limb. This can be done with a small weapon or with the fist (punch knuckles [top row of photos], hammer fist, [bottom row of photos] etc.) is an application of the “de-fanging the snake” concept.



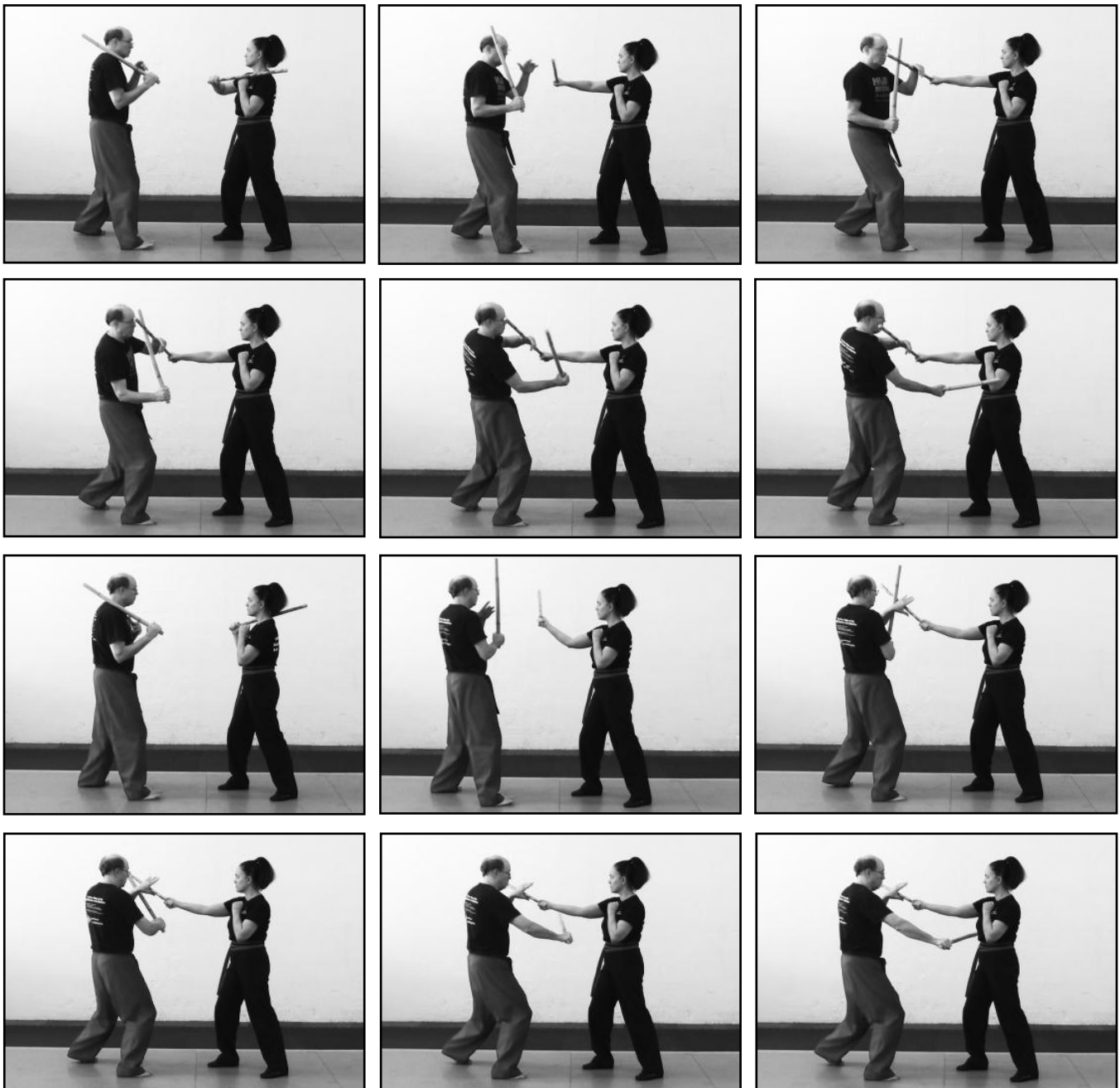
Guro

Guro is a term for “teacher” in Filipino Martial Arts.

H

Half beat/half strike (MA80)

The half beat and half strikes are somewhat interchangeable terms in the MA80 System Arnis/Eskrima. They are essentially quick wrist oriented strikes which are meant to set your opponent up for a final finishing blow. Half beat strikes are demonstrated in the entry “Deceptive striking”. Cross reference them with the entry “Body torque” for a full differentiation. The key point to a half beat/half strike is that you do not chamber or load up your strike. You go from wherever you are whether you have just finished your block or whether your opponent has just defended your strike. The main thing is that you follow up immediately from your existing position.



Hirada

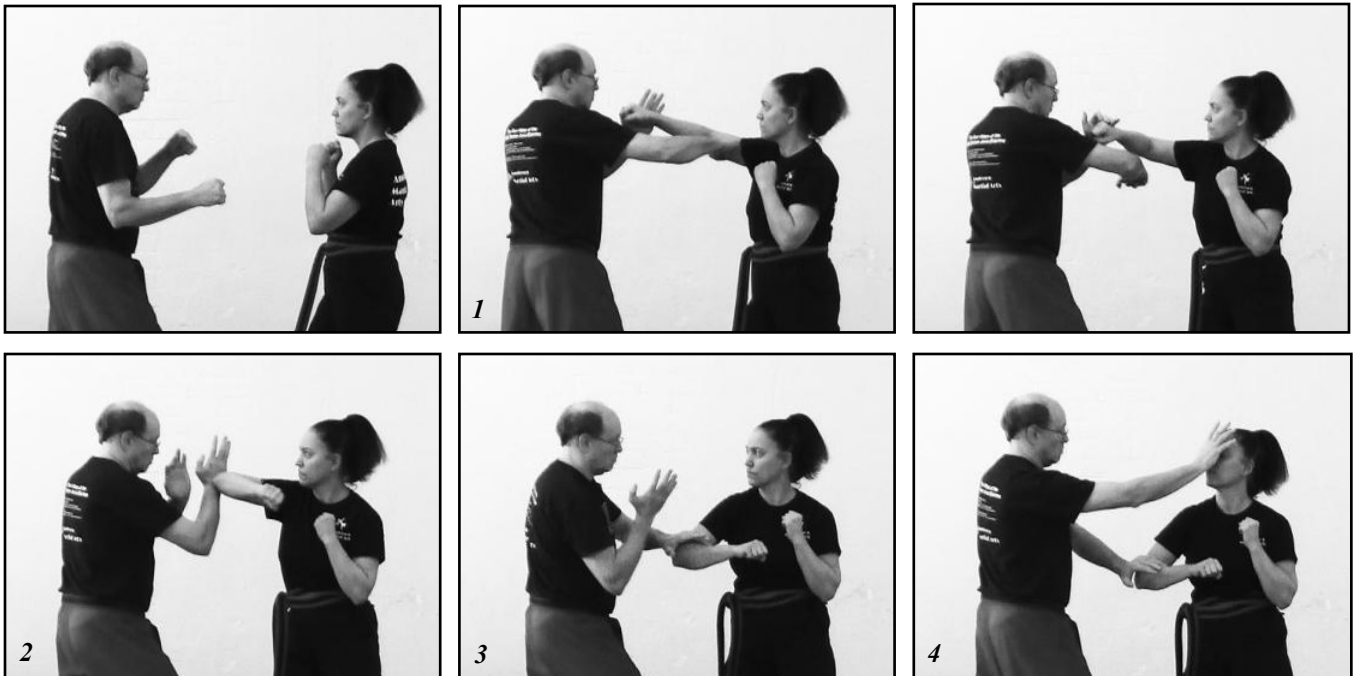
Hirada means “forward”. Cross reference “Abanico”.

Hubud-lubud (MA80)

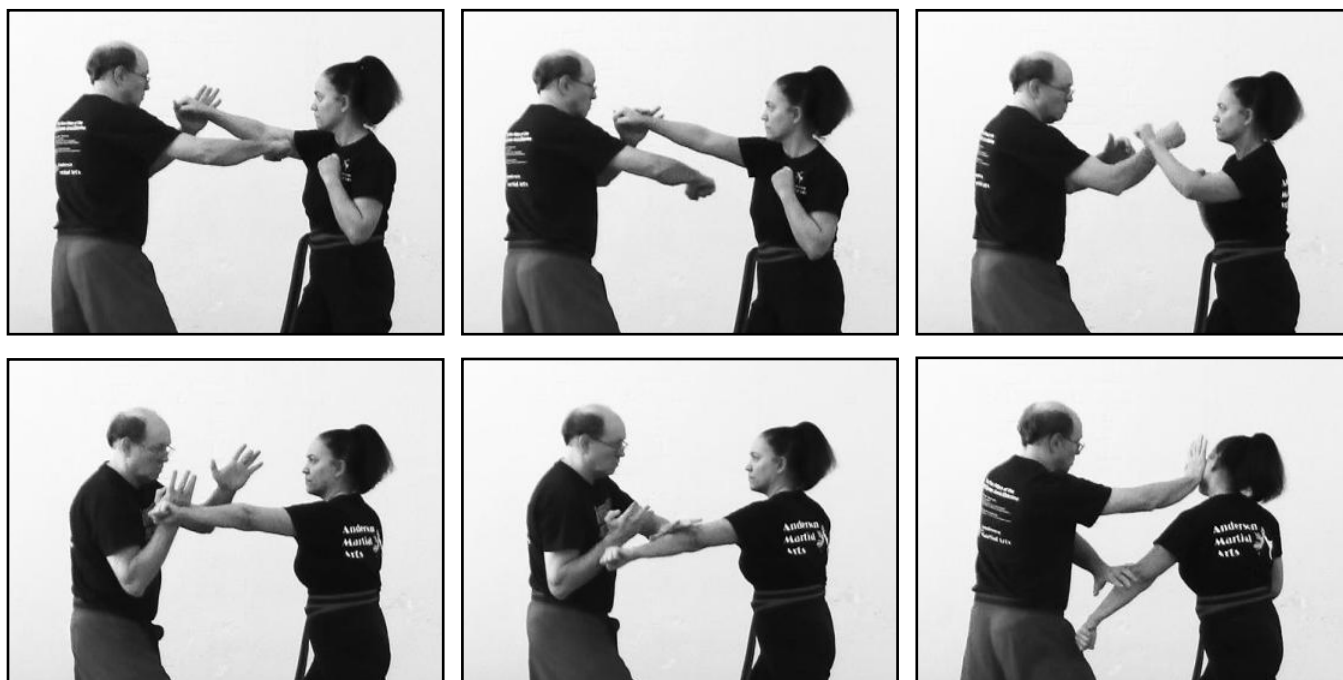
The translation of this term is “to tie-untie” and can refer to the rapid crossing and uncrossing of the arms during the action. The Hubud-lubud is a combination of the Gunting action followed by the backhand trapping hands action. Cross reference “Gunting” and “Trapping hands”. The Hubud-lubud is a fast hand combination that can be used for limb destruction, trapping as well as safety follow up actions.



This first example of Hubud-lubud is where it is used as a limb destruction (1) followed up by a checking (2) and trapping action (3) followed by the counter strike (4).



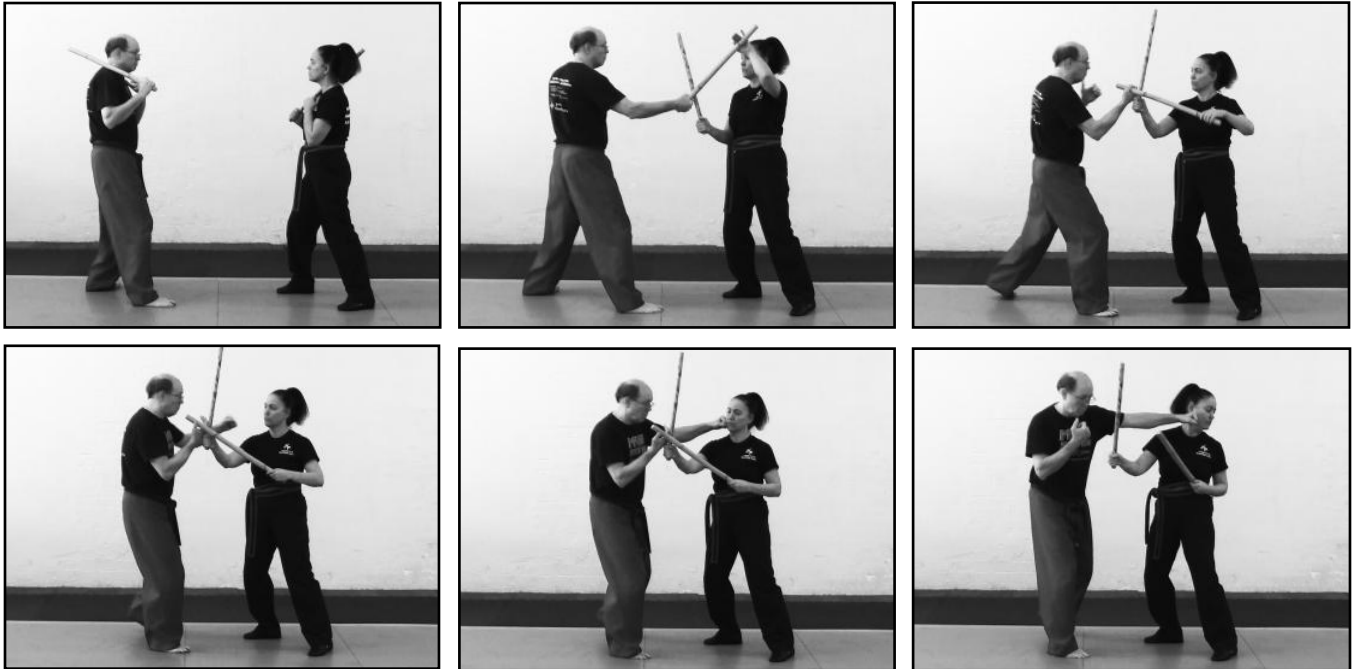
This next example of Hubud-lubud is where your opponent delivers a second strike immediately after her first. Your checking action transfers over into a deflection of the incoming punch.



I

Independent action (MA80)

This is where you segment your limbs and use them independently of the rest of the body. One use of this is in the traditional block-check-counter where the action is done in a 1-2-3 sequence. Independent action is also useful if your opponent creates a situation where you cannot use your entire body for your action. Shown below is an example of this. My partner begins to disarm me. Instead of fighting it I use the other arm to counter punch her. I use that arm independent of anything I was doing regarding my first strike.

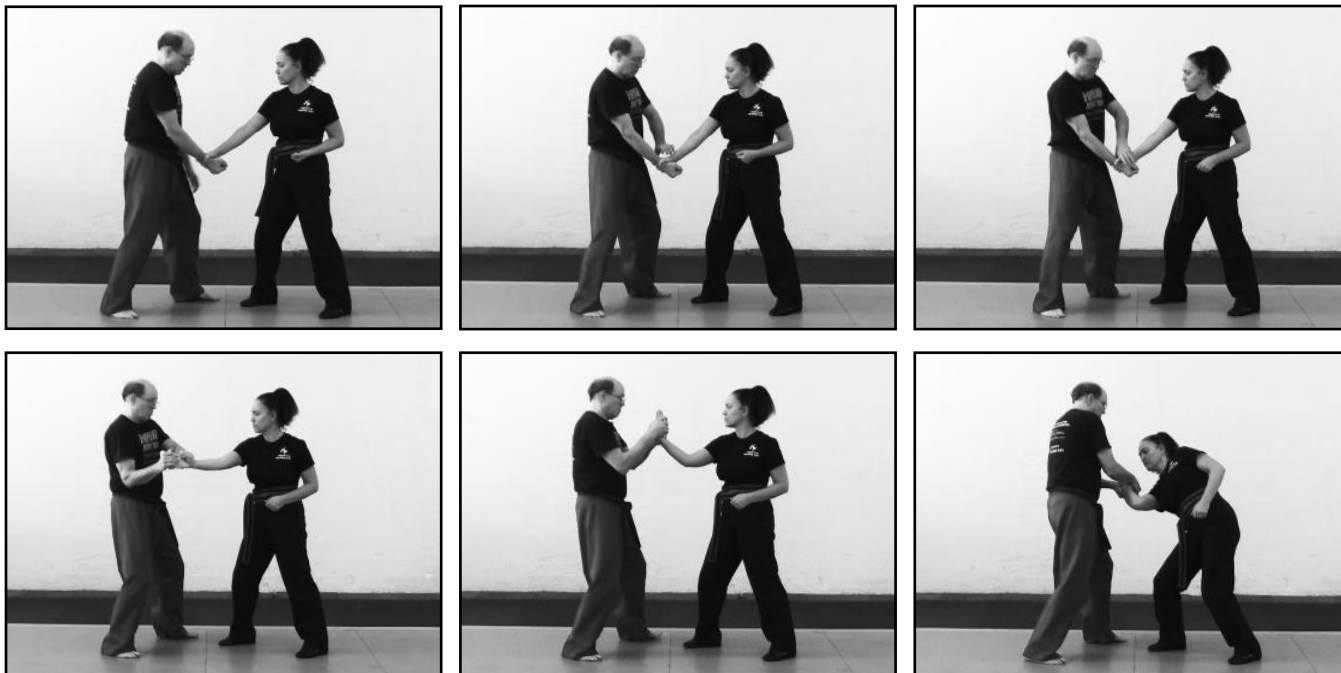


Inside forearm block

The Inside forearm block is a technique Prof. Presas most likely learned from his karate training in the Philippines as he was a black belt in Shotokan karate and this move is in many of the kata. He included this action in many of the anyos he later devised. Although he never taught this action as a defense to a midsection punch, you do see it in many of the joint locking applications that he did teach.



A phrase Prof. Presas used constantly was, “*There are so many things you can do. This is what makes the art so beautiful.*” One example of this is that the outward rotation of the Inside forearm block translates nicely into a two hand wrist lock.



Ipit-pilipit

A branch system of Modern Arnis formed by the late Cristino Vasquez which specializes in joint locking the fingers.

Isa

Isa is the number “one” in Tagalog.



Cristino Vasquez

J

Joint locking (empty hand, cane, leg)

As joint locking plays a big part in Modern Arnis and there is far more to Joint locking than just twisting a limb, I am going to go into this in far more detail than some of the other entries. Joint locking is found in nearly every martial art. Joint locks are methods of overextending or twisting a joint in such a fashion so as to cause pain, breakage and/or submission. When I teach how to execute joint locking techniques I move up the body beginning with the fingers up though the shoulder.

Joint locks have four uses:

1. Restraining your opponent
2. Throwing (or taking down) your opponent or breaking his structure for a follow up takedown
3. Maneuvering your opponent
4. Breaking a joint

You notice the four categories above. There is a reason for this. You never put an opponent into a joint lock and then end there. If you put your opponent into a joint lock and then stop, he will adjust his body so that the lock doesn't hurt anymore. This is important to understand. A joint lock is a means to an end but not the end itself. The end result may be to break the joint to cause your opponent to stop. It might be to escort your opponent to a different location. It might be to keep a person still or going away. It might be to cause an opponent to go down to the ground. A joint lock is never done just for the sake of the lock alone.

Quite often you might need to switch from one lock to another to gain a greater control. Corrections officers need to be skilled in control methods. This is a very litigious society where anyone can be taken to court and sued for almost anything. Control methods do not fall under the heading of "deadly force" and are more legally compliant. The ability to control your opponent, either by leverage or by joint locking, is needed more and more by martial artists these days.

Each joint lock has a very exact position to inflict the most pain on your opponent. The joint needs to be in an exact position and the force you exert has to be in a specific direction for the joint lock to be effective. If you maximize your body position and minimize your opponent's position, you will need to rely less on strength or brute force.

Simply speaking there are three ways to effect a lock and they go along with the structural function of a joint. A joint can: straighten ("unbend"), bend in a straight line, or bend in a twisting fashion. When you joint lock your opponent you: unbend the arm farther than it should go (hyperextend it); bend it in a straight line farther than it should go (compress the joint); or bend and twist it (apply torque) farther than it should go. It is very simple. Prior to showing the techniques, there are two key points you need to know: setting up the lock and separating the arm from the mainframe.

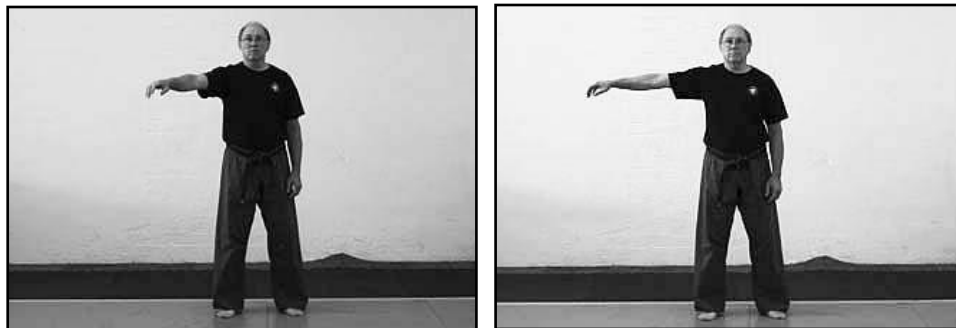
Set Up The Lock

A very important factor in the application of any lock is the set up. Prior to doing any kind of lock, I distract my opponent first. I get his attention onto something else. As mentioned earlier, setting up the lock can be done in several ways: striking your opponent, vocalizations (kiaï), distracting movements (feints or signals), or disrupting your opponent's base and/or structure. If you have ever attempted to joint lock a friend of yours without setting him up you will know what I mean. It is nearly impossible to lock someone up just on the basis of the lock alone. It is the same in self-defense. Anytime you just grab a person he knows something is up. You need to get his attention off of what you are going to do to him and onto something else. What you use is up to you. You can use anything from a touch to a full

power strike to set him up for the locking action. I recall many times how Prof. Presas would strike his partner prior to executing a joint lock. Distraction/set up is a must.

Separate The Arm From The Main Frame

I use this concept mostly with elbow and shoulder locks, however, it is applicable with wrist locks as well. The way we are genetically structured, the arm is the strongest when approached from the front. You extend your partner's arm forwards and you will get the strongest resistance from him. I like to move the arm anywhere from 45 to 90 degrees out from the forward facing position when executing the lock. This separates his arm out from the torso, the "main frame" of the body and makes it weaker physically. Then you are contending only with the strength of the arm as opposed to the strength of the upper body.



I generally demonstrate joint locking techniques off of captures. You are captured or you capture him. His capture of you could be any kind of grab. Your capture is usually a counter grab or capturing a punch. Every once in a while your capture will be of a punch or kick in flight. Prof. Presas was an expert of the catch and lock so I'll show both. In short, it is part of an overall action rather than it being separate.

Speed of Execution of Joint Locks

This is a very important point to go over as it will make the difference between a control action and a joint break. If you want to control your opponent you will need to execute your joint locking action at less than full speed. The body responds to pain. An interesting factor is that it will need time in which to respond to the pain input. If you execute at full speed you might not have enough time for the body to respond and react from the pain. You need to execute a lock swiftly enough so that he can't counter it but not so fast that he won't receive the pain before the joint gives out.

Joint Locking Techniques Overview

Here are a number of the common joint locking techniques found in Modern Arnis. I will demonstrate first several applications of the empty hand joint locks and then bridge over to joint locking using the cane and then finally to joint locking using your legs.

Finger locking techniques.



1 finger lock



2 finger lock



Reverse 2 finger lock



Standing center two finger lock

Joint locks continued - Finger locks.



2 finger come along



Figure four finger lock



Full finger lock



Upward full finger lock



Finger forearm lock



Thumb lock



Finger center lock

Wrist lock techniques.



Two hand wrist lock



Two hand wrist lock (vari.)



Under hand wrist lock



Downward wrist lock



Center lock (standard)



Center lock (same side)



Center lock (cross side)



Figure 4 wrist lock



Side by side lock



Standing center lock



Come along (fingers down)



Goose neck (fingers up)

Joint locks continued - Wrist locks.



Thumb lock



Wrist/biceps lock



Fist lock

Joint locking techniques - elbow locks.



Forearm bar



"Wally Jay knuckle rub"



Arm crush



Compress elbow



Elbow hang



Shoulder/elbow lock



Armpit elbow lock



Knife hand block lock

Joint locking techniques - shoulder locks.



Single lock



Reverse single lock



Reverse single lock (vari.)



Shoulder/elbow lock



Side by side shoulder lock



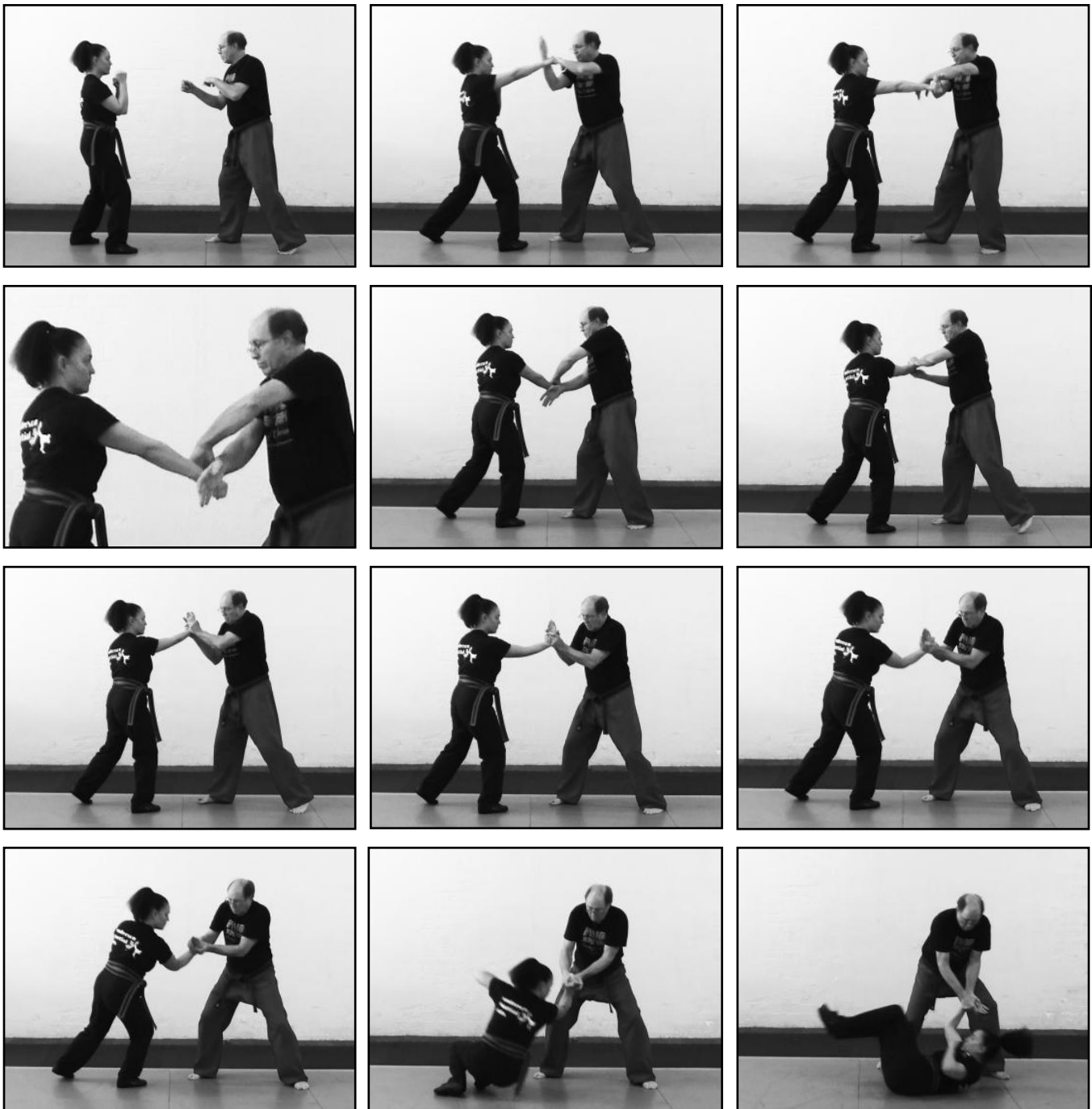
Figure four arm lock

There are a number of video and book references to the empty hand joint locks used in Modern Arnis, most notably in the video tapes by Prof. Presas and my book *Trankada: The Joint Locking Techniques & Tapi-Tapi of Modern Arnis*. I will show a four different joint locks for demonstration purposes. The first shown is the two hand wrist lock.

Two hand wrist lock

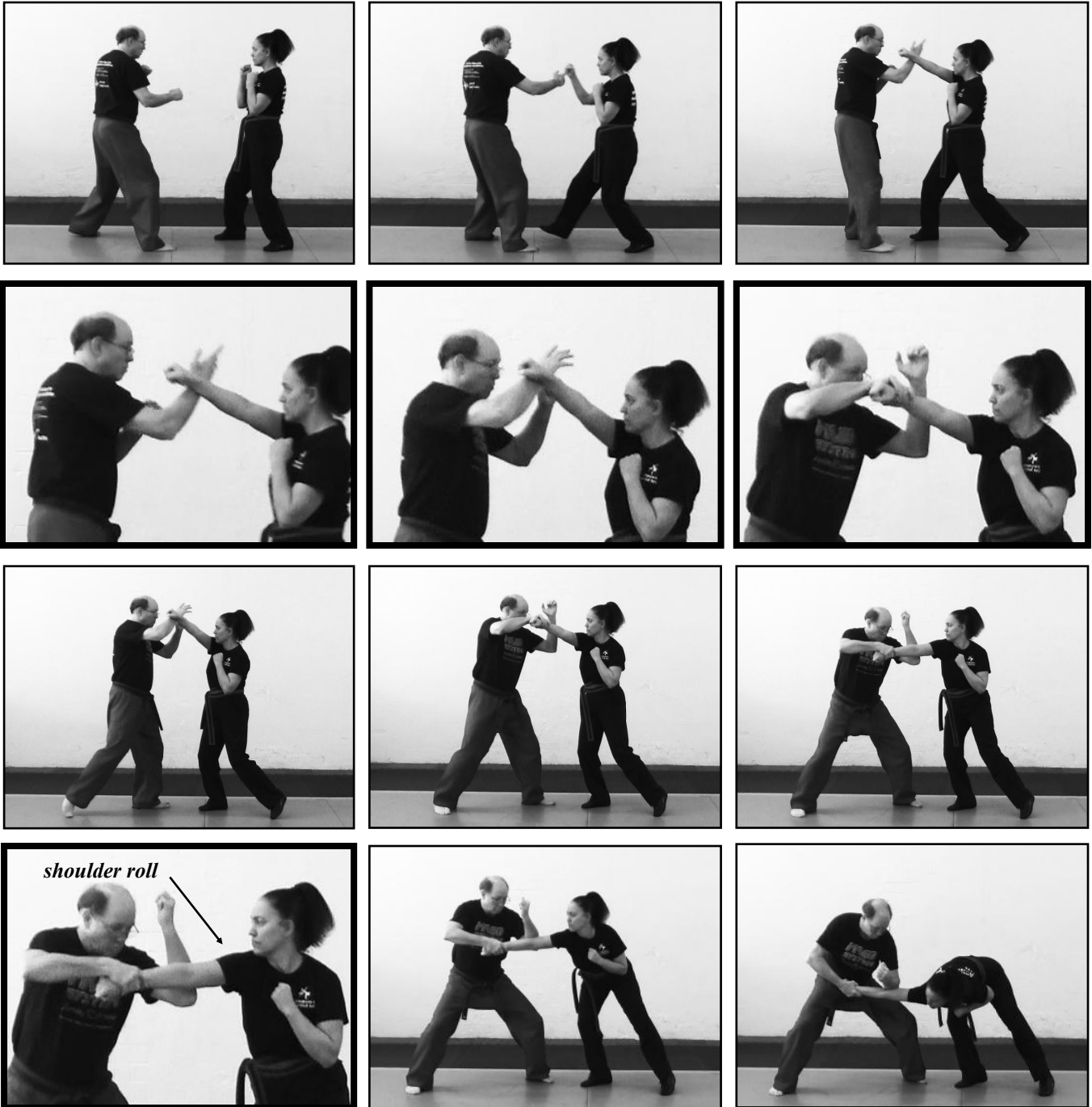
In this example I parry my partner's punch with a "30 minute circular parry" (see entry "Parrys"). At the bottom of the parry I shift from my parrying hand to grab with my other hand (enlarged photo) and execute the lock for a take down. I shift back as I parry to aid in my capture of her arm.

Note: capturing a punch works on a committed type of punch, one that intends to follow through. If she is throwing a punch that snaps back like a boxer's jab, do not try to capture it.



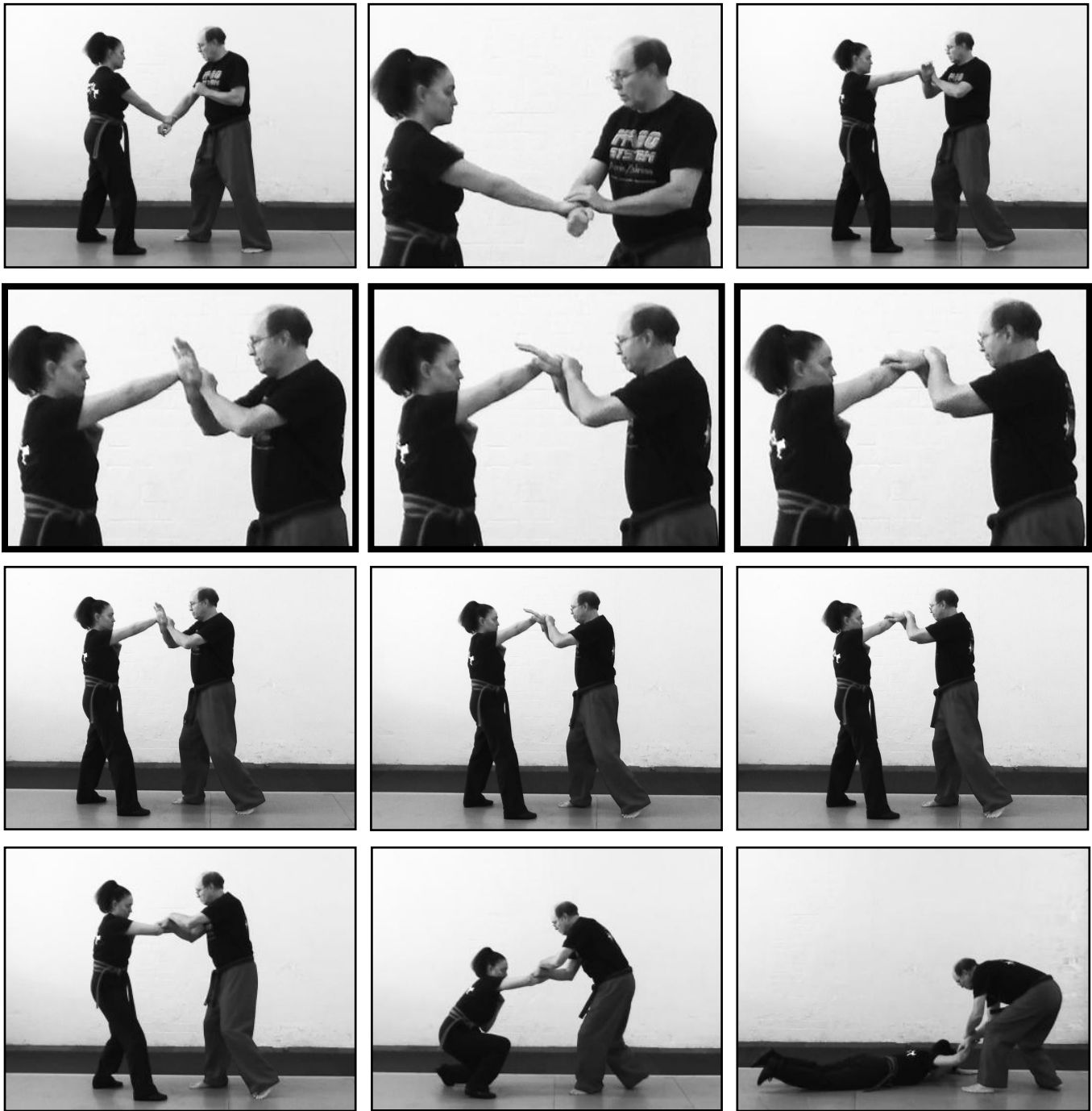
Forearm bar

This is another standard action of Prof. Presas and is a typical joint lock in many martial arts. In this example the punch crosses the back of my hand as it travels to my face. I contact it as I step back. I roll my arm upon contact to turn my palm to her arm. It is only then when I attempt to grab it (enlarged photos). As I ride the momentum of her punch I place my other arm at the point of her elbow and brace it. I pull her wrist toward me as I keep my other arm immobile. My brace arm acts as a pivot point for her arm and creates the pain. Her shoulder will roll out to escape the pain (enlarged photo). As she rolls to relieve the pain I then move my brace arm down to maneuver her downward.



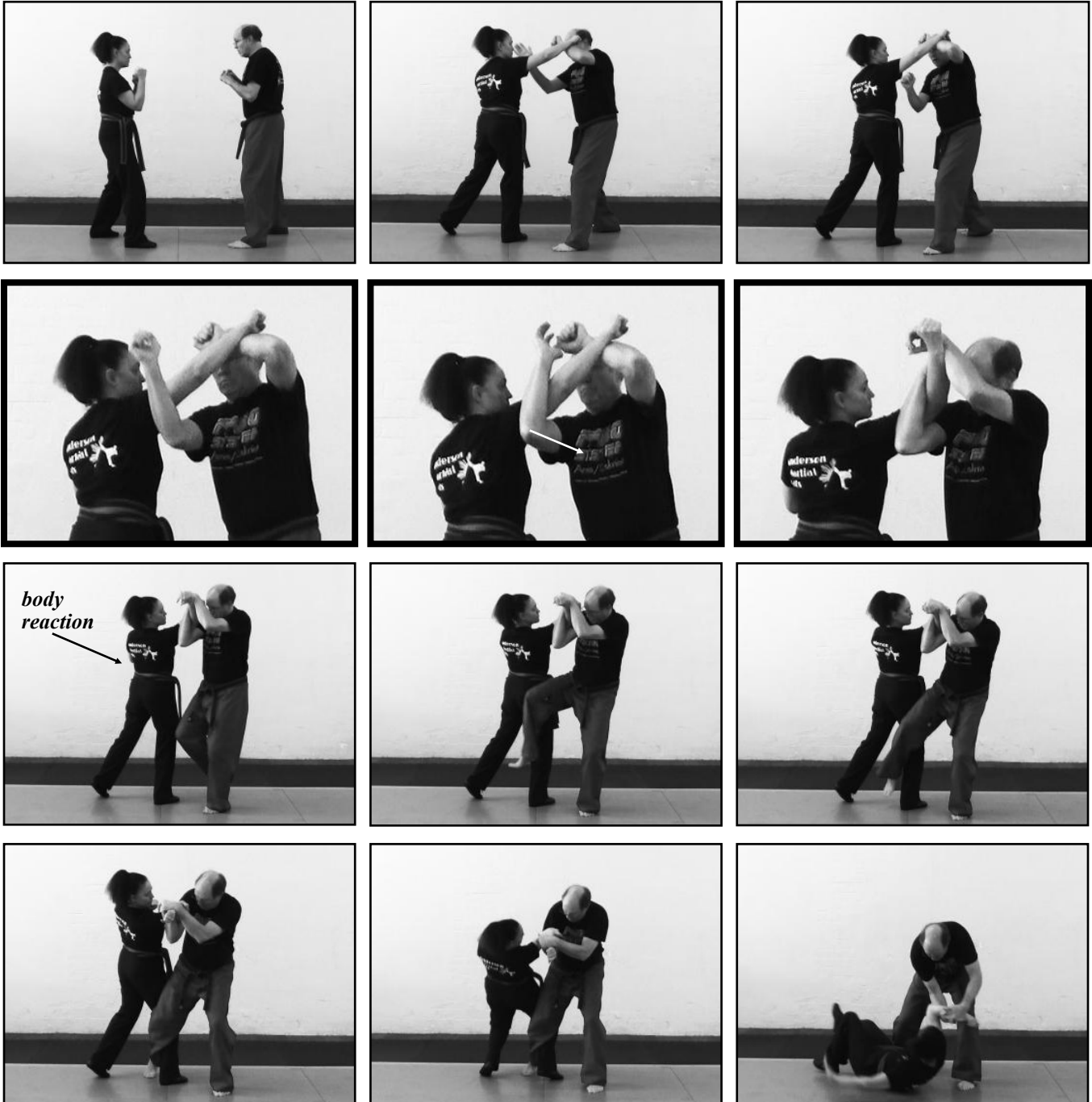
Center lock

The center lock depends on the “S” configuration of the arm for its intense pain. Prof. Presas had many entries for this lock. One of the simpler ones was the counter off of the cross wrist grab. My partner grabs my wrist. I first reach down with my other hand to secure her grab on my wrist. I roll her arm outward in a circle to bring it up to a position in front of my chest. I roll my gripped hand over the top of her wrist and push slightly forward to create the “S” configuration (enlarged photos). From here I have a couple of options. I can roll her wrist forward and down towards her center for the takedown. In this example I step back as I roll to use the Center lock as an immobilization move and plant her face first on the ground.



Shoulder/elbow lock

This example is where you use the Shoulder/elbow lock as a follow up to a hook punch defense. My partner strikes at me with a hook punch. I defend and counter strike her. The counter strike buys me a moment to set up the joint lock. I keep my blocking arm in place while I reach behind her arm with my other arm and contact her at the elbow. I pull my arm back to create the bend in her elbow (enlarged photos). I lift her elbow up to create stress on her shoulder. When her body reacts I then pull down on her wrist and forearm to drive her backward. I step behind her to execute a kick back throw for the takedown.

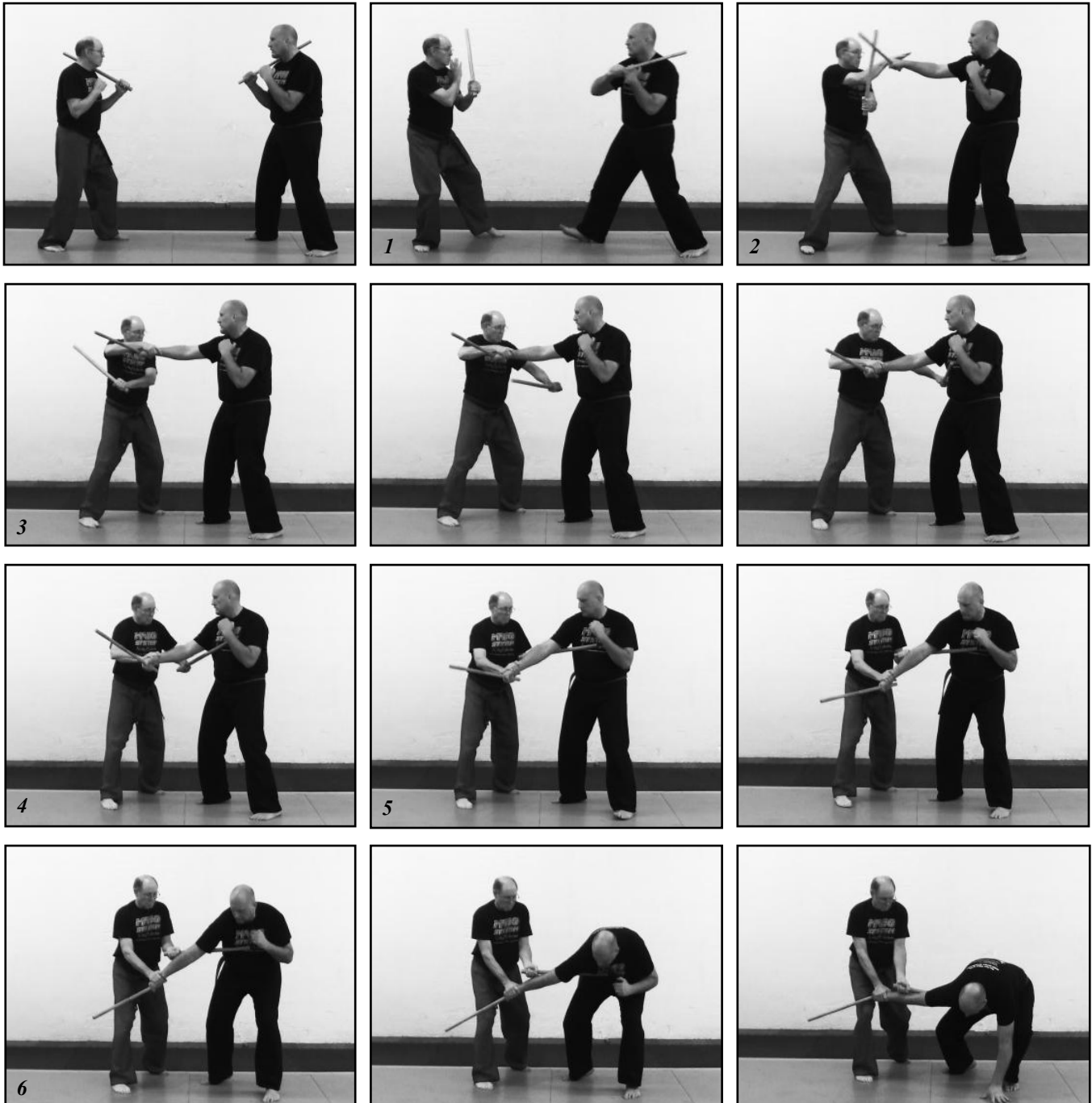


Joint locks (using the cane)

Besides empty hand joint locks, Prof. Presas specialized in using the cane to create a joint lock technique. The cane provides both a hard surface and an unyielding point of application to aid your joint lock. He named some of the locks and others I named for easy reference.

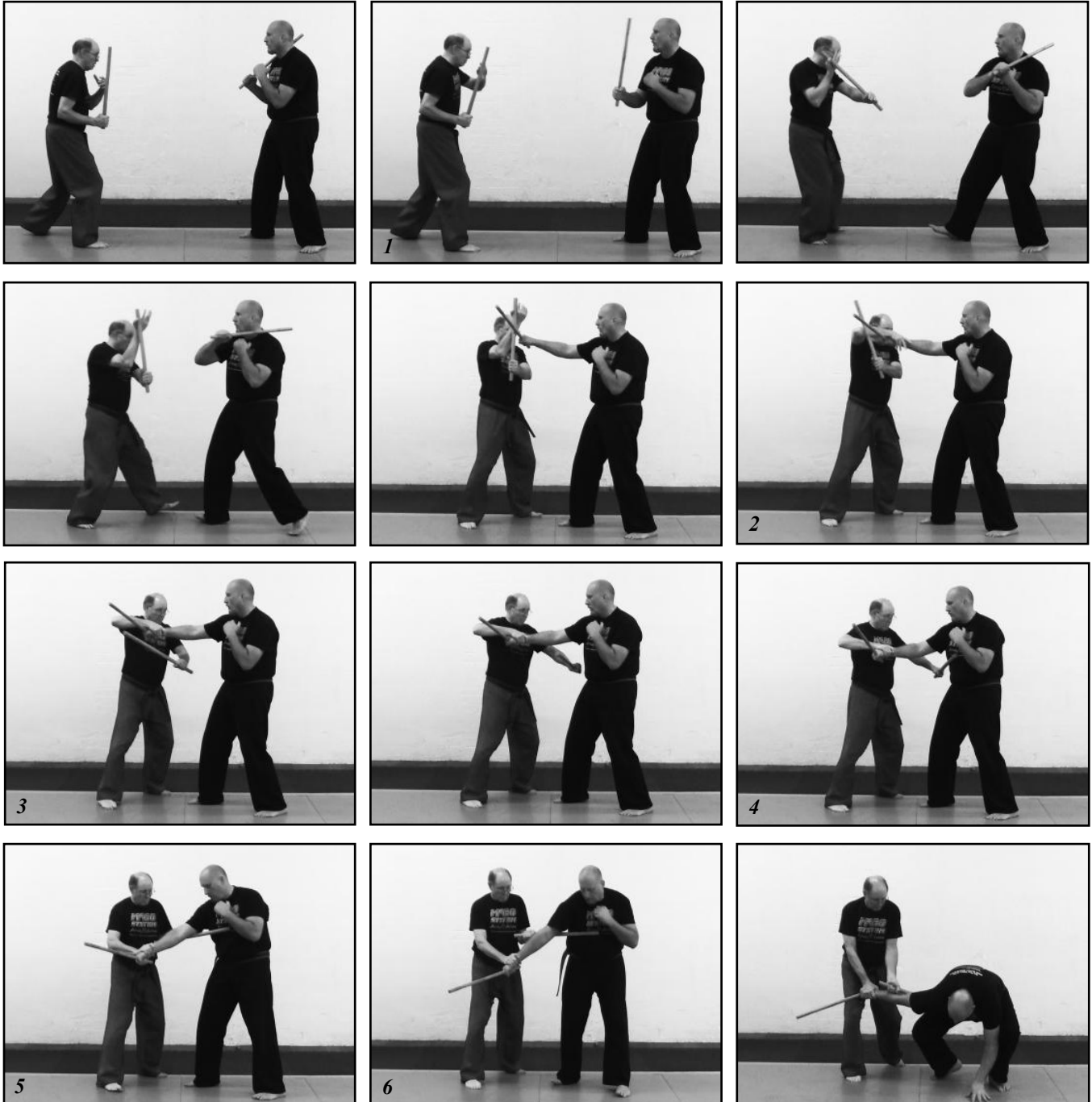
Remy Presas Special

Prof. Presas used this cane lock extensively. In sequence: 1. I have my cane in my left hand. I defend against my partner's number 2 strike. 2. I capture my partner's wrist. 3. I strike his stomach with my cane and leave it there. I turn my palm up. 4. I bring his arm down to my cane and meet at the elbow. 5. I pull his wrist back toward my body to start the elbow lock. 6. When I get a reaction I then push him down with my cane for the finish.



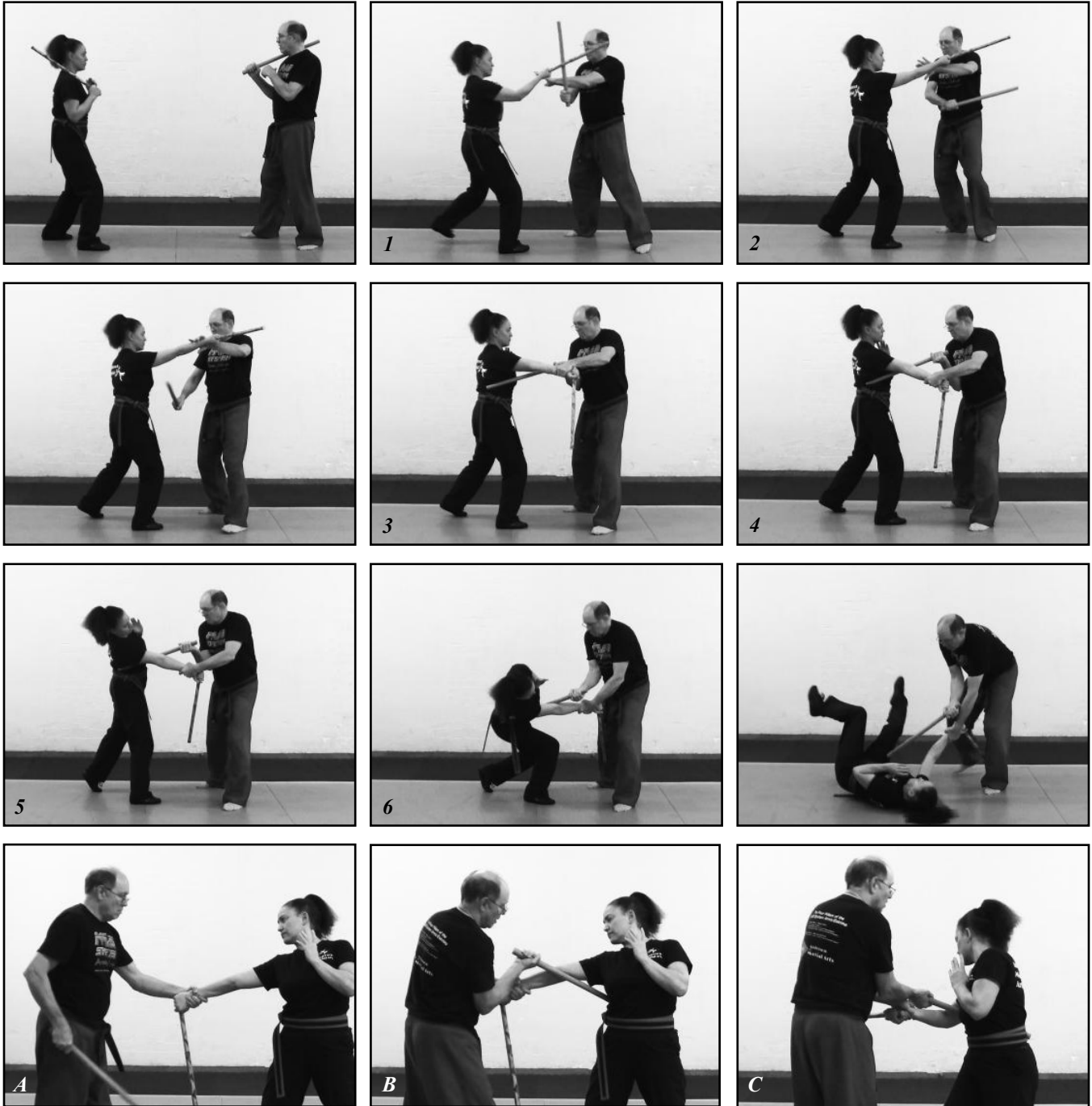
Remy Presas Special 2

This is an application if the cane is in your right hand. In sequence: 1. I angle step to my left and defend against my partner's number 2 strike with a wing block. 2. I capture my partner's wrist. 3. I strike his stomach with my cane and leave it there. I turn my palm up. 4. I bring his arm down to my cane and meet at the elbow. 5. I pull his wrist back toward my body to start the elbow lock. 6. When I get a reaction I then push him down with my cane for the finish.



Ernesto Presas Special

This is a signature move of Prof. Presas' brother, Ernesto Presas. In sequence: 1. I defend against my partner's number 1 strike. 2. I capture her cane arm with my check hand and counter strike her side. 3. I twist her cane arm so that her thumb is pointing downward. 4. I bring her arm to my cane with her elbow braced on it. 5. I pull her arm toward me to start the lock. 6. Once I have a reaction I add the push of my cane to finish the lock/throw.



Note: this joint lock will not work if you do not turn your partner's arm so that the thumb is pointing downward [A]. Pointing the thumb downward will give you enough elbow to work the lock [B]. If your partner's shoulder is not flexible enough to turn it that far, you will brace against the side of the elbow and the pressure of your cane will bend her elbow making the lock useless. In this case you use the cane to deliver a shock to the biceps.

Arm drag

The entry for this lock/throw is the same as for disarm number 5. In sequence: 1. I step to my right and defend against my partner's number 5 thrust. 2. I insert the butt of my cane down the back of his forearm. 3. I roll back to give myself room to slide the tip of my cane under his arm to the other side. 4. I bring the tip of my cane up so that it is vertical and grab it with my other hand. 5. I bring his cane down across his forearm and twist as if turning a steering wheel. This causes him to bend forward. 6. I step back as he bends, causing him to fall forward.



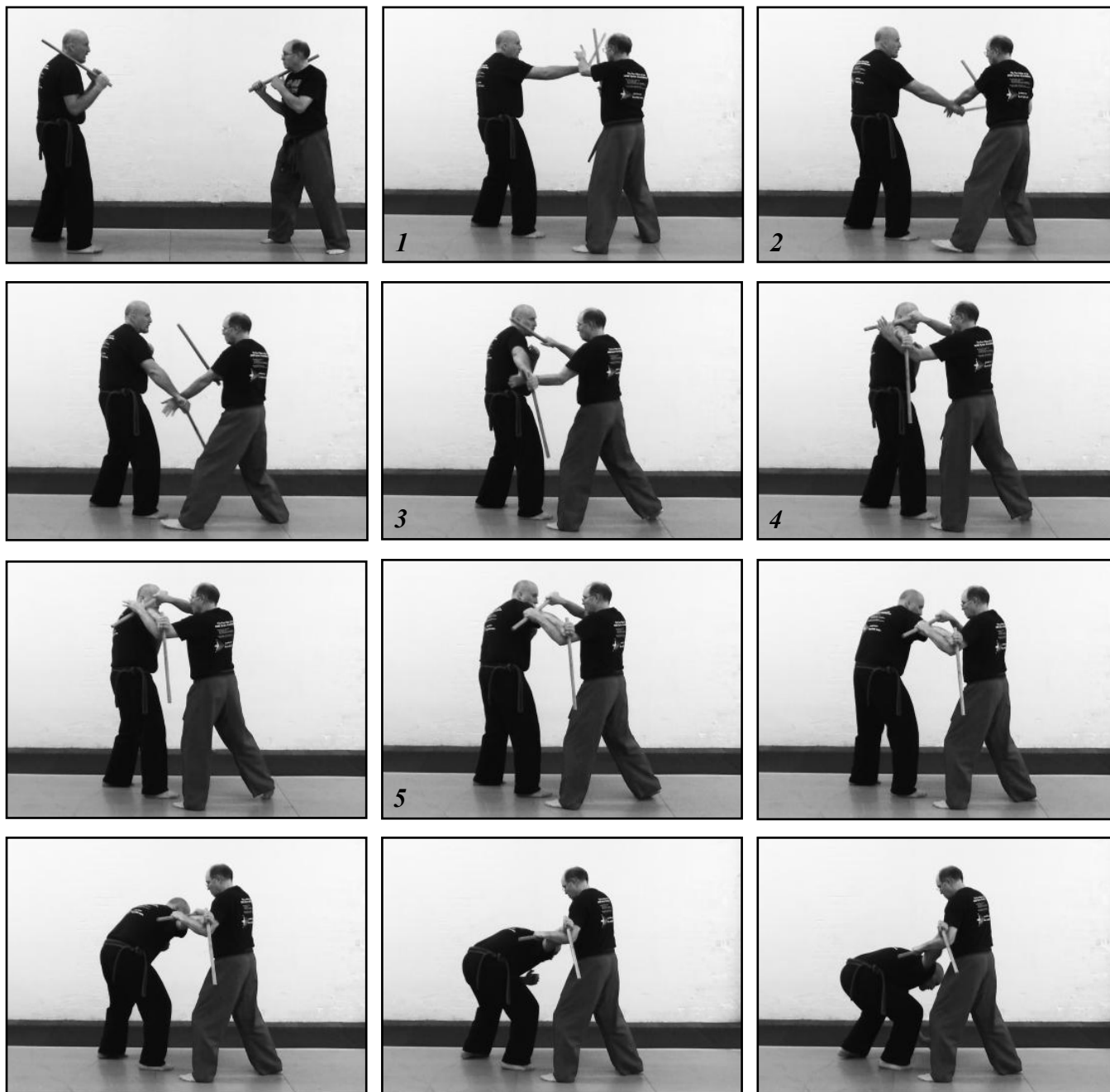
Shoulder/elbow lock/throw

This begins the same as the preceding technique. In sequence: 1. I step to my right and defend against my partner's number 5 thrust. I insert the butt of my cane down the back of his forearm. I roll back to give myself room to slide the tip of my cane under his arm to the other side. I bring the tip of my cane up so that it is vertical and grab it with my other hand. 2. I bring my cane down across his forearm and twist it upward and forward. 3. I raise our arms higher than our heads and step under them. 4. I rotate to face his rearward direction, causing his arm to go into a shoulder/elbow lock. 5. I step back and draw his arm down for the takedown.



Compress elbow

This is using a cane to execute a downward elbow lock. In sequence: 1. I defend against my partner's number 2 strike. 2. I use my check hand to sweep his arm down to the outside of his body. 3. I step in as I slide my arm forward so that his arm rests in the crook of my elbow. 4. I put my cane over the top of his arm at the elbow and grab it with my other hand. 5. I pull my cane inward toward my midsection to effect the lock.



Thumb/center lock

The entry for the Thumb/center lock is the same as the original disarm for strike number 4. 1. I step to my left forward angle and defend against the strike. 2. I use his cane as a pivot point to spin the tip of my cane over the top of his cane and aim it under his wrist. 3. I insert my cane under his wrist. 4. I grab both of our canes right above his grip hand and squeeze them together. 5. I lift the tip of my cane up over the top of his wrist. 6. I push the tip of his cane toward him to bend his arm and create the center lock.



Upward thumb lock

This is a variation of the original disarm technique for strike number 4. The difference is that when you lock up your opponent's thumb you take him up on his toes for maneuvering. In sequence: 1. I step to my left forward angle. 2. I defend against the strike. 3. I use his cane as a pivot point to spin the tip of my cane over the top of his cane and aim it under his wrist. 4. I insert my cane under his wrist. 5. I grab both of our canes right above his grip hand and squeeze them together. 6. I lift the tip of my cane up and raise him up on his toes.



Reverse single lock

This is a very painful joint lock that stresses the shoulder if done correctly. In sequence: 1. I defend against my partner's number 1 strike. 2. My check hand captures his cane from underneath. 3. I step forward as I circle his cane to the back of his arm. 4. I brace the inside of my forearm against the fold of his elbow and drop my shoulder downward. 5. When I get a reaction from my shoulder drop, I raise my capture hand upward to finish the lock.



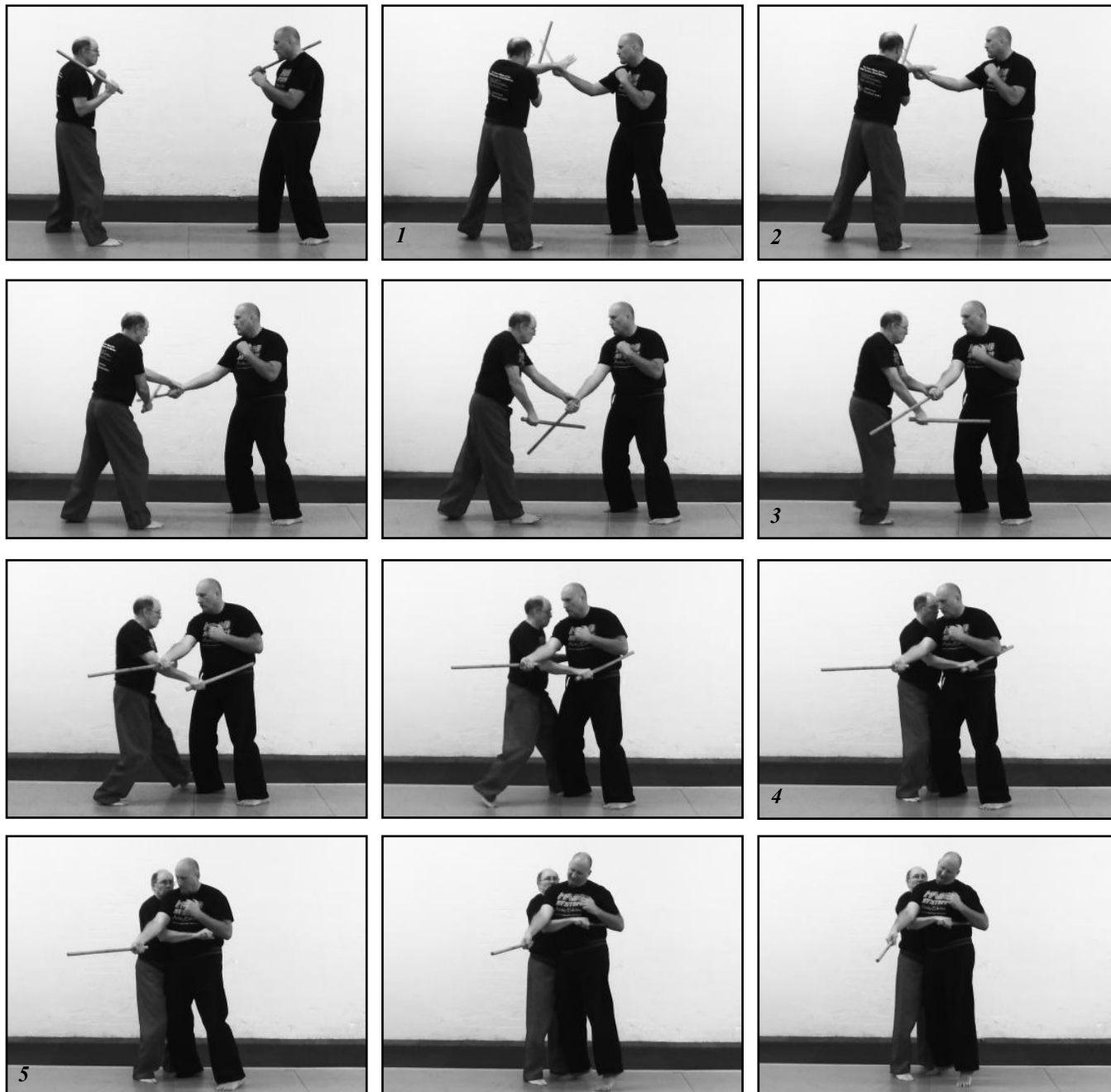
Single lock

In sequence: 1. I defend against my partner's number 2 strike. 2. I capture his cane from above and swing it behind his arm. 3. I step in and swing the tip of his cane upward behind his shoulder. 4. I loop the butt of my cane over his cane and pull it down for the lock.



Rib lock

This is a surprisingly painful lock that can be transformed into a leg sweep/takedown. In sequence:
1. I defend against my partner's number 1 or 3 strike. 2. Without halting the momentum of my partner's strike, I use my check hand and cane to swing his cane arm to the opposite side of his body. 3. I insert my cane under his check arm on his ribs. 4. I grab the end of my cane on the other side of his body. 5. I pull my cane toward me while rolling it with my hands for the lock.



Neck lock/throw

This is one Prof. Presas demonstrated a lot. In sequence: 1. I defend against my partner's number 1 strike. 2. I slide my cane straight down after the impact of the block to where the tip is slightly lower than his cane. 3. I slide my cane back upward so that the portion of my cane nearest my grip hand lays in the crook of his elbow. The shaft of my cane lays underside his chin (reversed photo). 4. I pull my grip hand back to begin an elbow lock configuration to break his structure. 5. When I get a reaction from him I then also apply pressure against his neck for the takedown.



Riding crop wrist lock

I learned this particular joint lock from Brian Zawilinski. In sequence: 1. I defend against my partner's number 2 strike. 2. I draw her cane down and strike forward at her face with the butt of my cane. 3. My partner protects herself by grabbing my wrist. 4. I drop the tip of my cane down behind her arm so that it contacts her wrist. 5. I tuck my cane under my armpit with my other hand. 6. I swing my arm downward across the front of my body to create a wrist lock on her.



Riding crop elbow lock

This is a variation of the basic Riding crop wrist lock in which I contact her elbow instead of the wrist when I drop the tip of my cane. 1. I defend against my partner's number 2 strike. 2. I draw her cane down and strike forward at her face with the butt of my cane. She protects herself by grabbing my wrist. 3. I drop the tip of my cane down behind her arm to contact her wrist. 4. She keeps her elbow bent so that my cane contacts it instead. 5. I reach forward and grab the end of my cane. 6. I rotate my cane from a vertical to a horizontal position and rotate to my left to create the elbow lock.



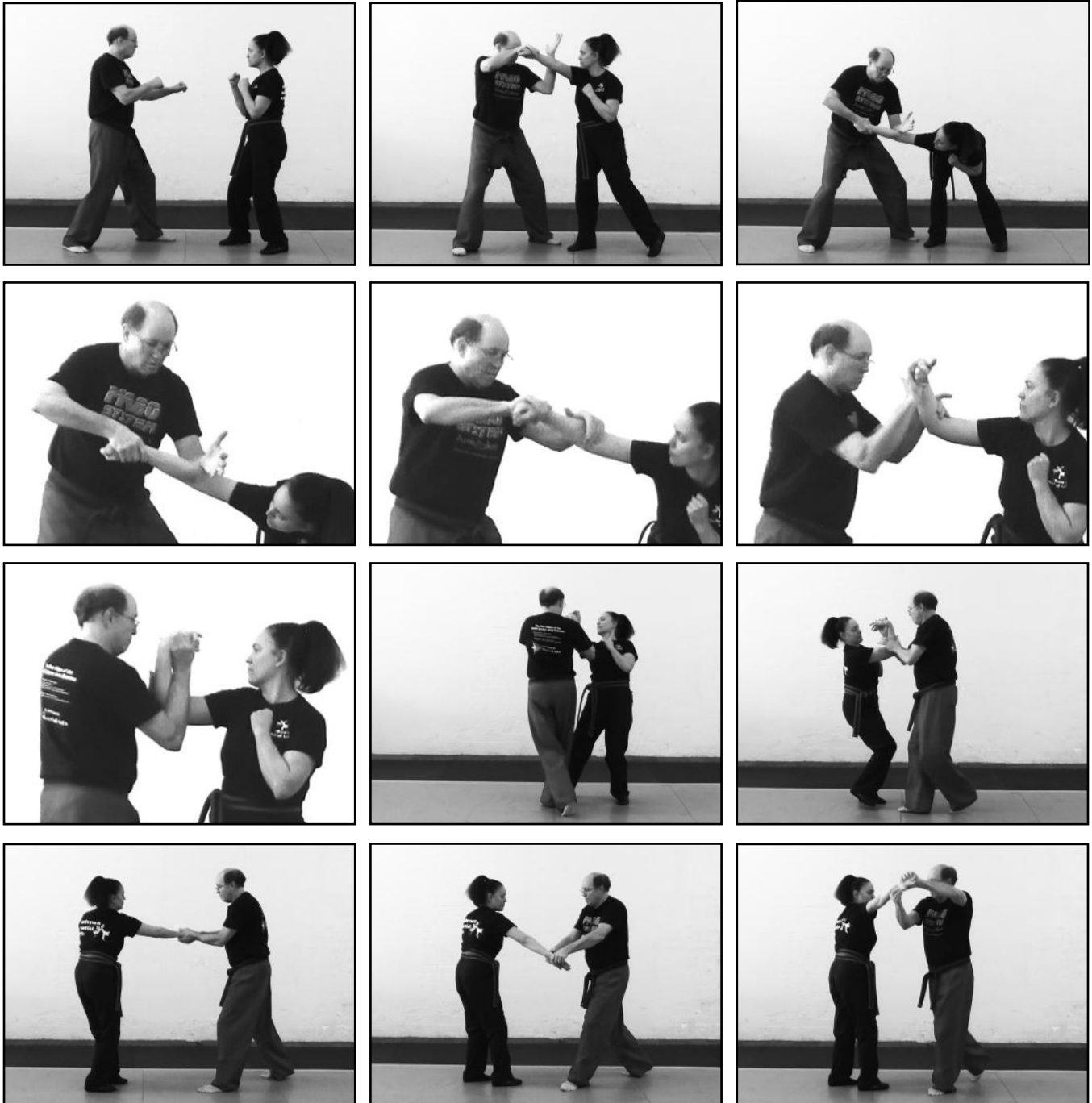
Cane center lock

This is a counter for when your partner grabs your cane. In sequence: 1. My partner blocks my number 2 strike. 2. He grabs my cane. 3. I reach over the top of my cane and grab his hand, securing it to the cane. 4. Using his cane grip hand as a pivot point I raise my cane hand up so that my cane is vertical to the floor. 5. I push forward to bend his wrist and create an “S” position for his arm. 6. I press forward and down for the lock.



Joint locks, flowing

Flowing Joint locks were a specialty of both Prof. Presas and his good friend, Prof. Wally Jay. Flowing Joint locks are when you move seamlessly from one joint lock to another to another. This is sometimes referred to as “the dance of pain.” Flowing locks teach you to shift from one action to another in case your first action doesn’t work. You can also use Flowing locks to maneuver your opponent to a position where you can immobilize him. There are many examples of Flowing locks from one Modern Arnis school to the next. The next pages demonstrate a beginning Flowing locks set that I teach in my school.



Note: transition points are in the enlarged photos for clarity.

Joint locks, flowing, continued.



Joint locks, flowing, continued.



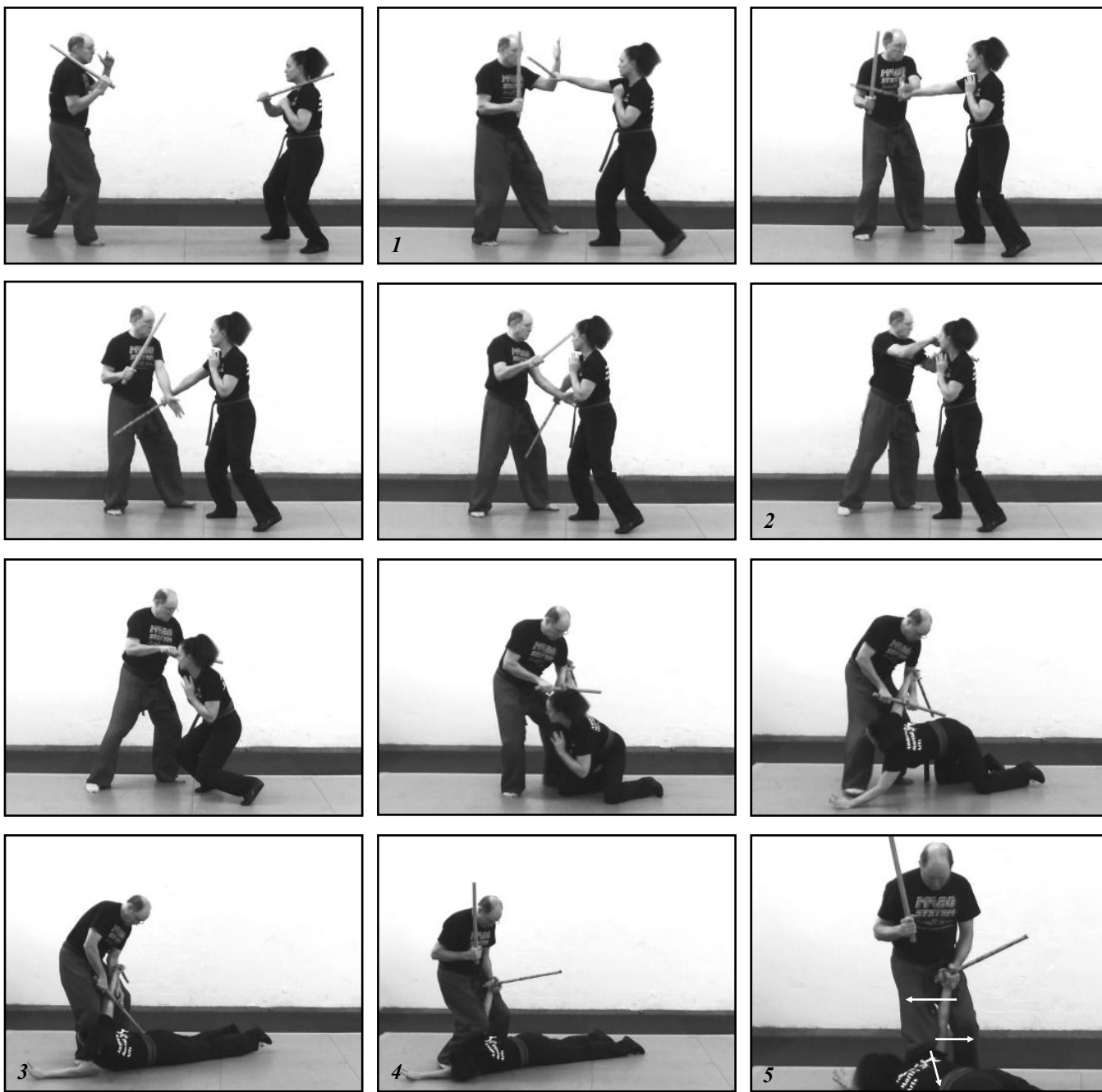
A key point to make regarding Flowing locks is to keep your opponent in pain during the transition points. Otherwise your opponent will immediately be able to fight or struggle against you.

Joint locks, leg

Another specialty of Prof. Presas was how to pin someone to the ground using his legs. Here are a number of them that he taught. Note: He named very few of these so I will number them.

Leg lock 1

In sequence: 1. I defend against my partner's number 2 strike and work her into a compress elbow cane lock. 2. I take her down so that she is flat on her face. 3. I drop my knee into the crook of her shoulder to pin her to the ground. This is to prevent her from moving 4. I take her arm and maneuver it up higher on my thigh with the palm facing away from it. 5. I squeeze my knee and thigh together to create stress on her elbow.



Arrows indicate weight and stress points.

Leg lock 2

In sequence: 1. I defend against my partner's number 2 strike and go into a compress elbow cane lock. 2. I take her to the ground face first. 3. I take hold of her cane arm by the wrist. 4. I use the butt of my cane to dig into her elbow. This forces her elbow to bend. 5. I fold her elbow behind her back into a hammerlock. 6. I drop my knee on top of her arm to secure the lock/pin.



Leg lock 3

In sequence: 1. I defend against my partner's number 1 strike. 2. I hit her in the neck with my forearm. 3. I take her down with a spiraling head throw. 4. I slide my cane down to her wrist and as I do, I bring my hands in to her wrist to secure her arm. 5. I take three steps to get to her other side while flipping her face first on the floor. 6. I step in to drop my knee into the crook of her shoulder to pin her to the floor. 7. Bracing her elbow with my dropped leg, I use my grip on her arm to create an elbow lock by pushing her arm outward across her back.



Leg lock 4

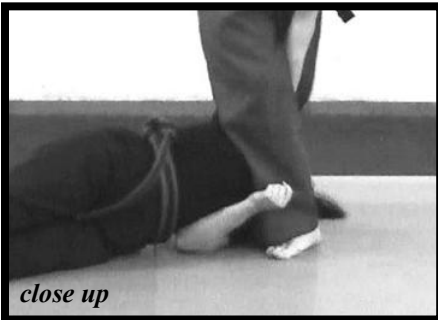
In sequence: 1. I defend against my partner's number 1 strike and counter with a spiraling head throw. 2. I secure her wrist by sliding my cane down to her hand and gripping her wrist. 3. I step over her outstretched arm and slide my foot under her neck. 4. I lower her captured arm down so that it is across my knee. 5. I pull her arm back across my knee for the lock.



Close up of elbow position

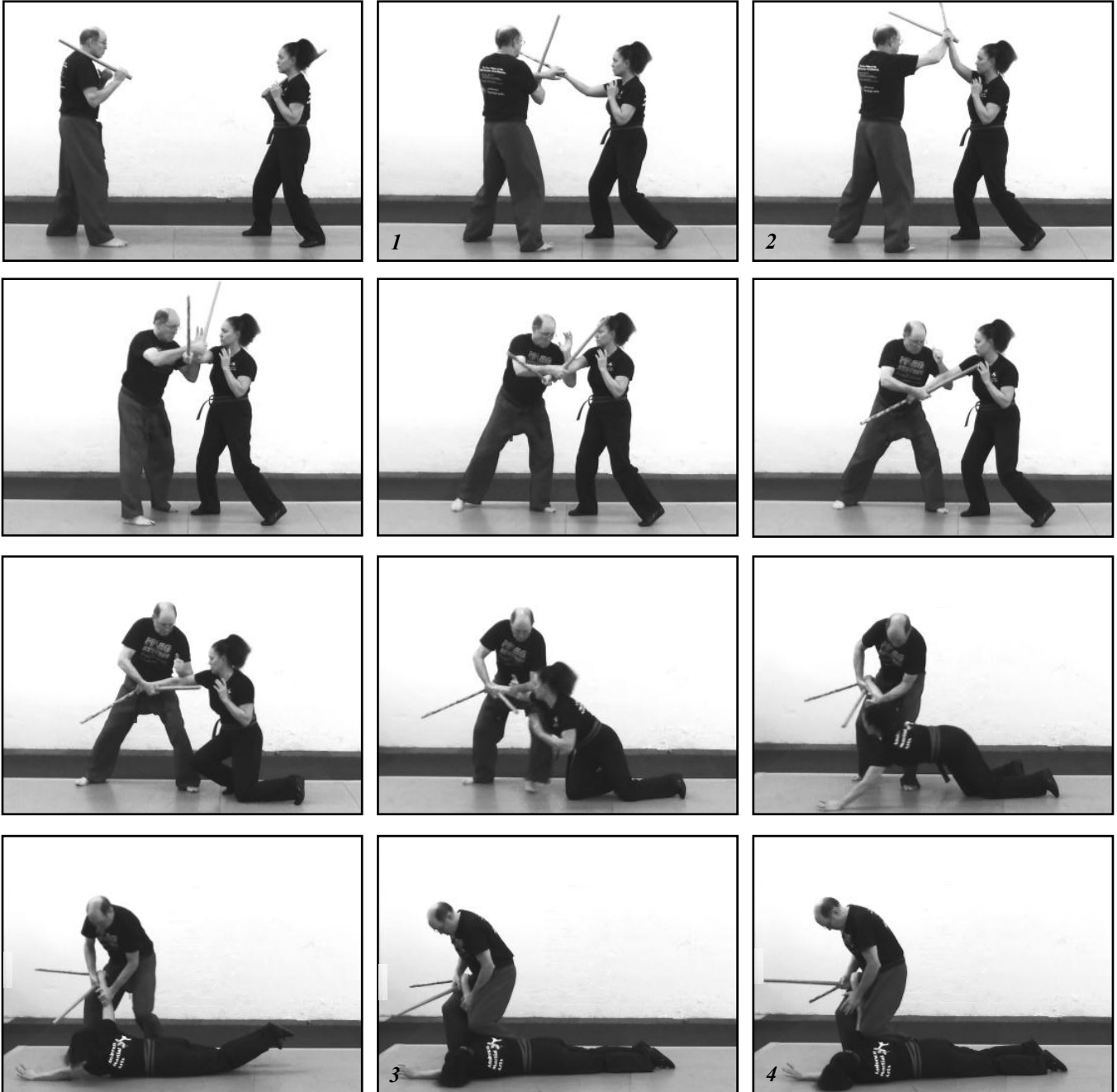
Leg lock 5

In sequence: [note: this sequence begins at step 2 of the preceding page] 1. I step over her body and place my heel at the junction of her shoulder and chest (the insertion point). 2. I sharply step onto the junction point. This will cause her to roll up quickly onto her side. 3. I set my foot down pointing my toes toward her as much as possible. 4. I swing my other foot around to her side, rolling her onto her face as I do so. I set down with my knees bent and her arm snugly between my legs. 5. I pivot both feet so that they are pointing toward her body. 6. I straighten my legs to create pressure on her elbow effecting the lock.



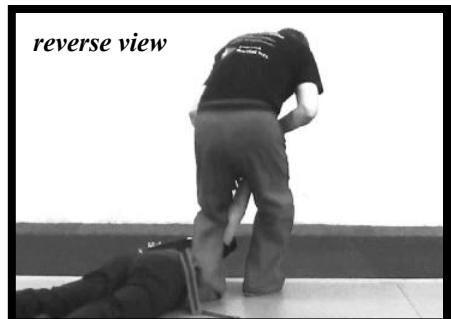
Leg lock 6

In sequence: 1. I defend against my partner's number 1 strike and pass it to the other side of her body using a Sweep stroke. 2. I hook the butt of my cane over the top of her wrist and apply a forearm bar to take her to the floor. 3. I slide my leg that is next to her body into the crook of her shoulder and drop my weight onto it. 4. I place the palm of her hand on my thigh so that I can apply pressure to her elbow by squeezing my legs together.



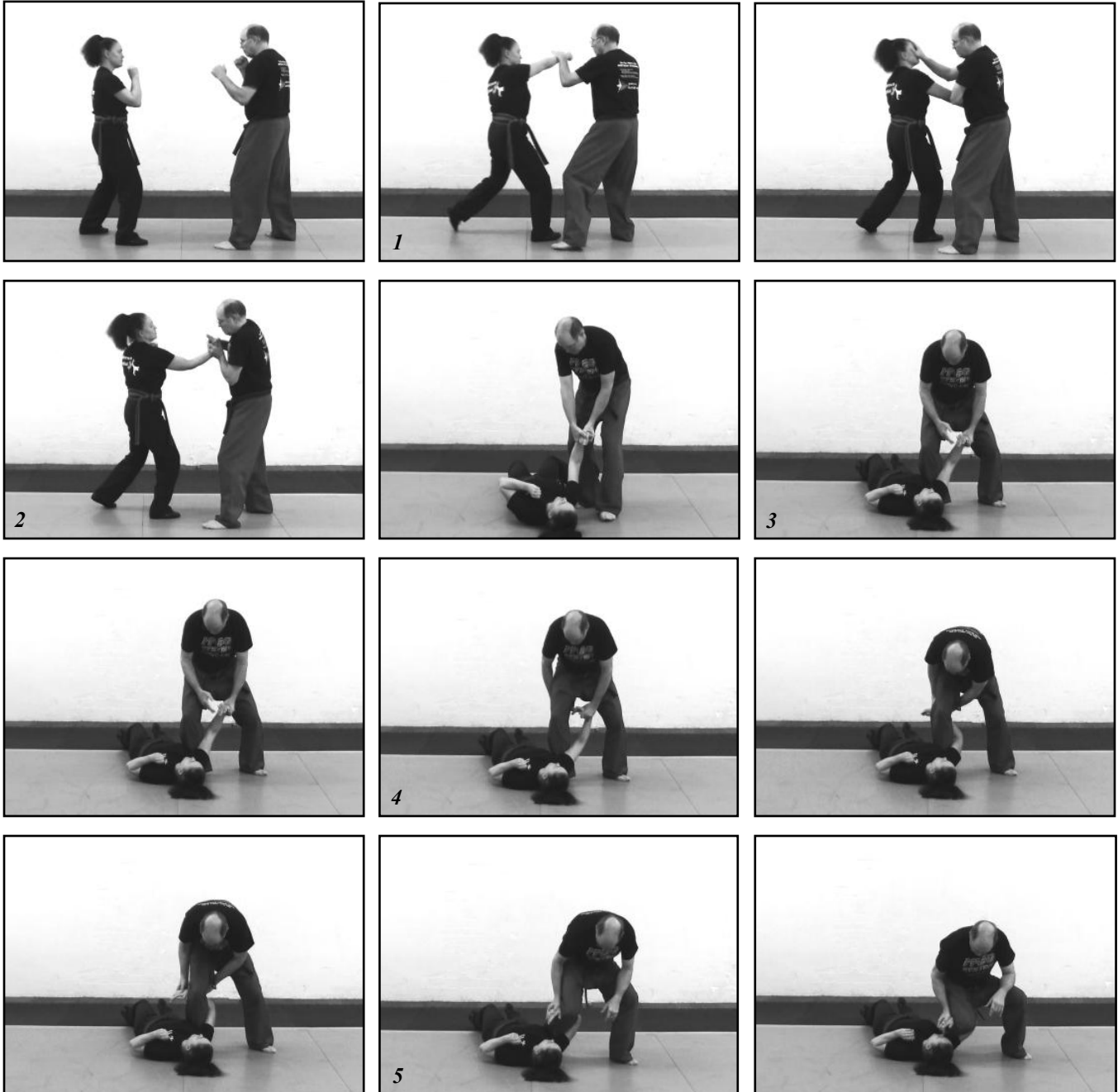
Leg lock 7 - Mobility throw

In sequence: 1. I parry my partner's punch and counter with a palm strike. 2. I grab her hand and take her down with a two hand wrist lock. 3. Once she is on her back I switch to a one hand grip and place her elbow on my shin bone. 4. I pull backward to create an elbow lock. 5. I step forward into her back to make her turn over onto her face. 6. As she rolls to her face I drop my knee in the crook of her shoulder to pin her. As I do that I brace her elbow against my knee for an immobilization.



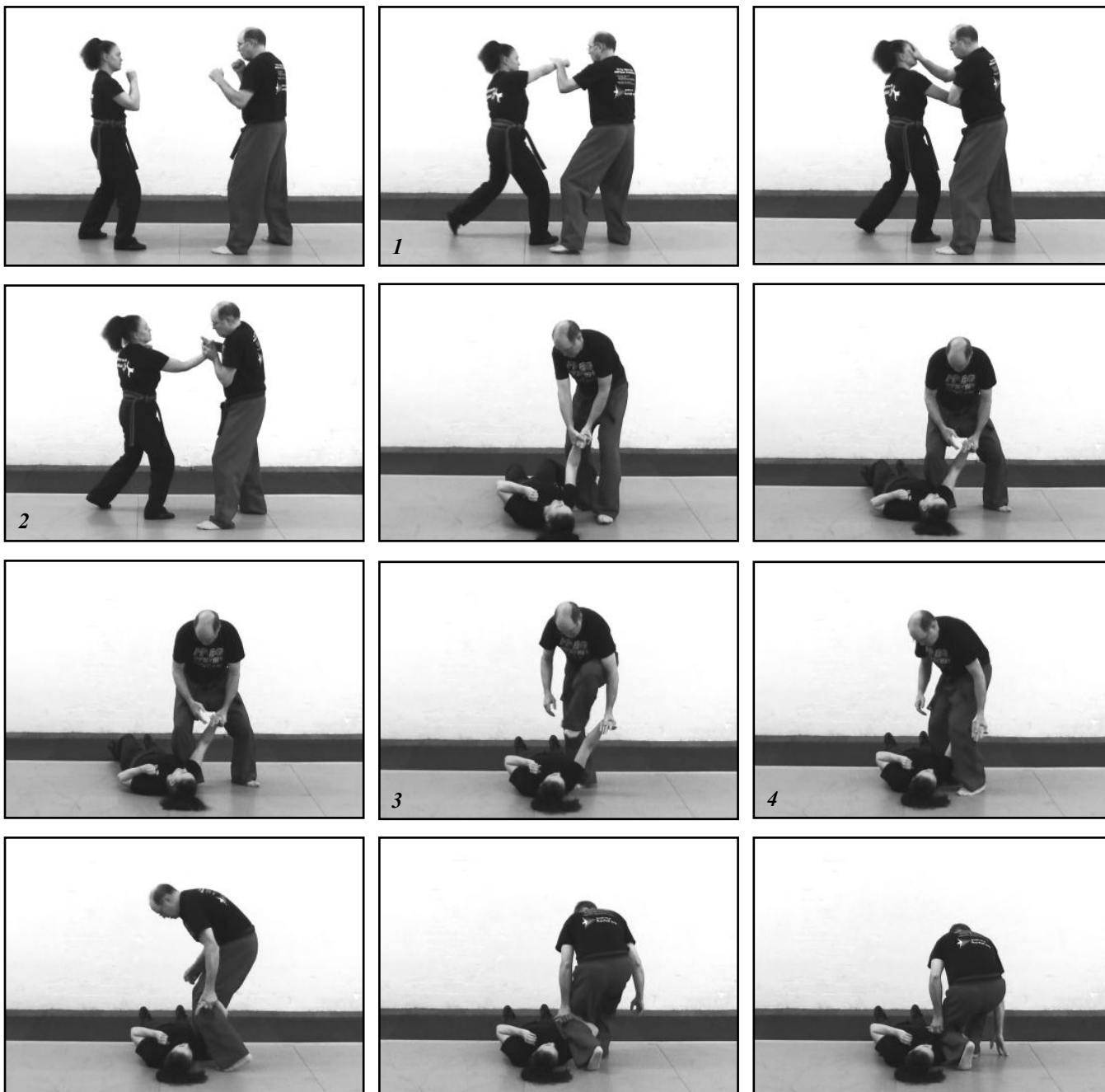
Leg lock 8 - "Squat lock" 1

In sequence: 1. I parry my partner's punch and counter with a palm strike. 2. I grab her hand and take her down with a two hand wrist lock. 3. I step in to put my shin into her armpit. 4. I loop her arm around that leg and grab it at the other side. 5. Holding onto her arm, I squat down so that I compress her arm with the bottom of my thigh and the back of my calf. This puts a separating action on her elbow and completes the lock.



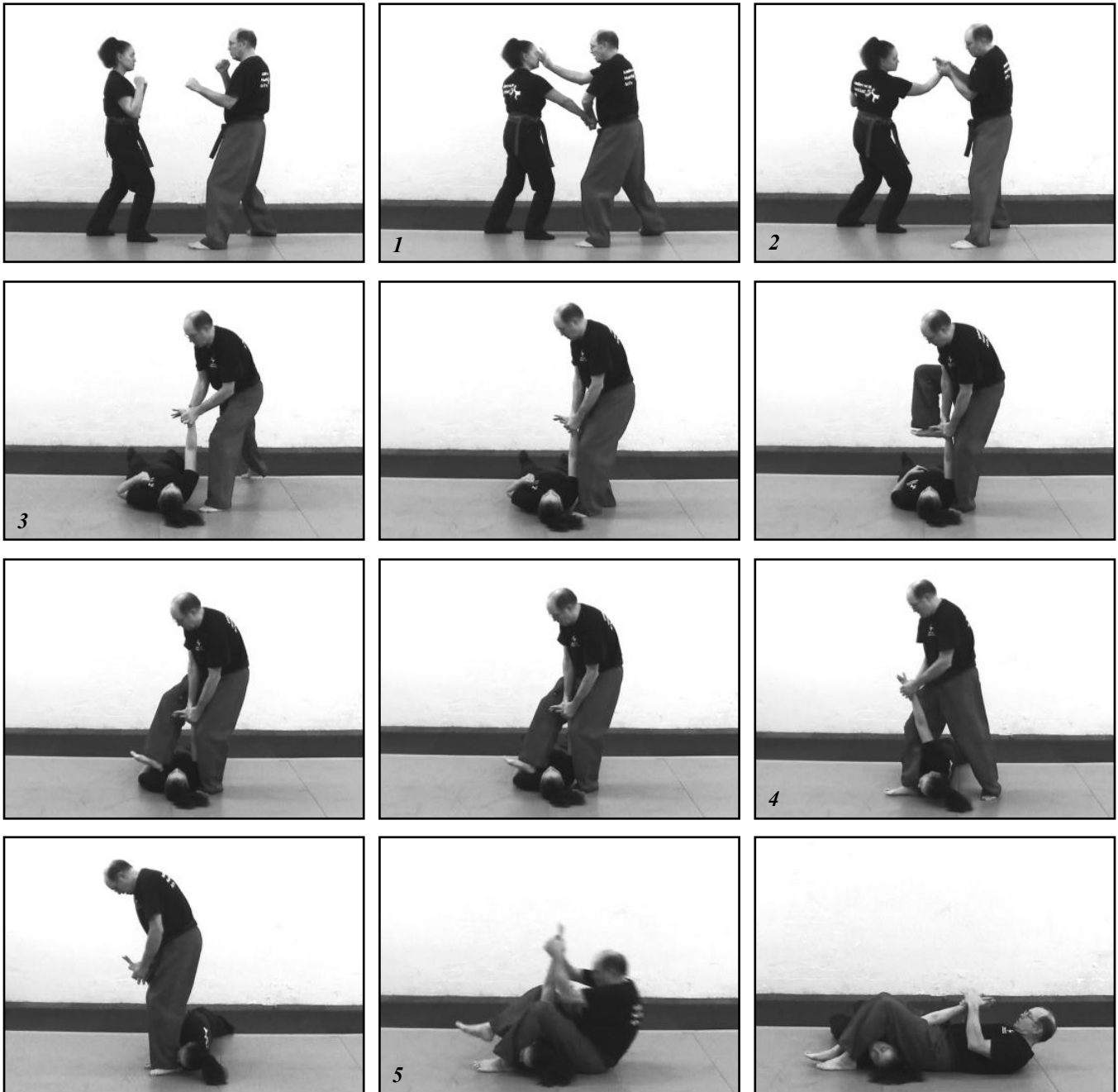
Leg lock 9 - "Squat lock" 2

This is a variation of the last lock. In sequence: 1. I parry my partner's punch and counter with a palm strike. 2. I grab her hand and take her down with a two hand wrist lock. 3. I step over her arm with my outside leg and place her forearm at the end of my knee. 4. I pivot to face toward her feet and squat down so that I compress her arm with the bottom of my thigh and the back of my calf. This puts a separating action on her elbow and completes the lock.



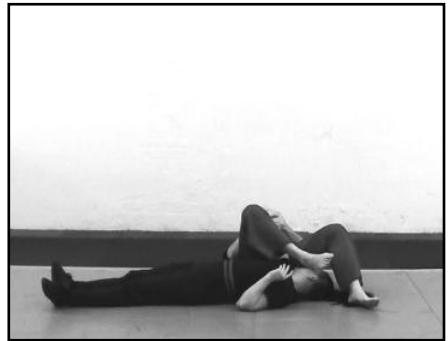
Leg lock 10 - Cross arm bar

This is a very popular joint lock used in mixed martial arts competition and has been a standard grappling move in judo and jujutsu for many years. Prof. Presas introduced this shortly after the first UFC fight. In sequence: 1. I parry my partner's punch and counter with a palm strike. 2. I grab her hand and take her down with a two hand wrist lock. 3. I step over her torso and dig my heel into the muscle insertion of her shoulder. This lifts her up onto her side. 4. I step across and in front of her face with my other leg. 5. I drop down and backward onto my back and stretch her arm to create the lock position. Two key points here are to a) push my buttocks tight to her shoulder when I hit the floor and b) to lift up with my abdomen to create the pressure on her elbow.



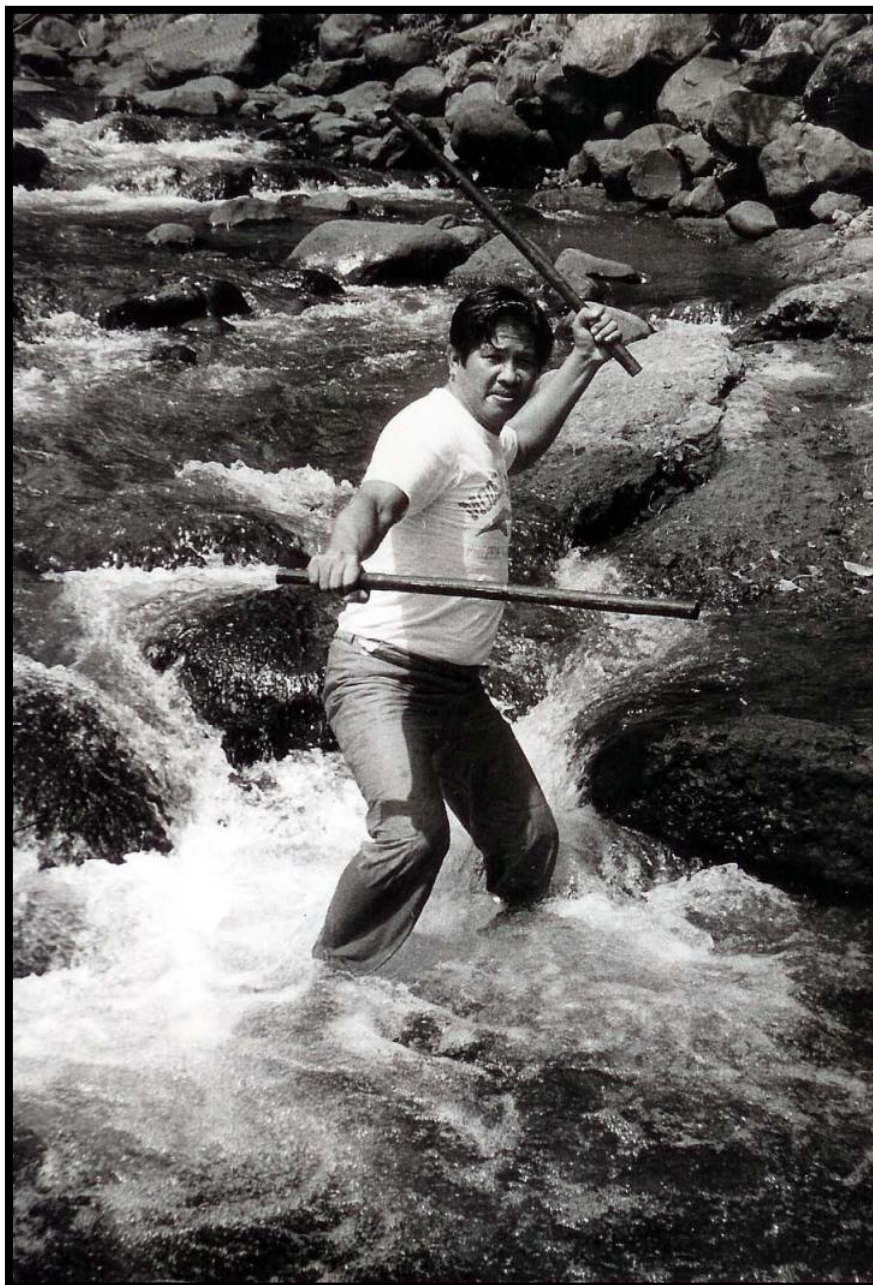
Leg lock 10A - Cross arm bar into mobility action

This is a follow up to the last lock that Prof. Presas would use to maneuver his partner over onto their face after executing the Cross arm bar. In sequence: 1. I am in the end position of the Cross arm bar. 2. I move my leg by her head off to the side so that I can put my other foot under her neck. 3. I lift her head with my leg to begin to turn her over. (Note I shift the camera angle to make it more clear) 4. As she flips onto her face I prop myself up on one arm to aid spinning on my buttocks so that I can end up in a sitting position. 5. I bring my other leg across her elbow and loop it under my leg to secure the lock.



The Dan Anderson Encyclopedia of Modern Arnis Vol. 2 will contain:

- Topics K - Z
- Derivative branches of Modern Arnis
- Notable practitioners in the history of Modern Arnis
- Regional and international pioneers of Modern Arnis
- 94 separate entries
- A full description of the MA80 System Arnis/Eskrima



About The Author

Dan Anderson's martial arts began on his 14th birthday. He began under the tutelage of Loren Christensen in the Marshall Recreation Center in Vancouver, Washington. Dan achieved his 1st degree Black Belt on January 7, 1970 at the age of 17.

For the next 10 years Anderson committed himself to becoming a karate tournament champion, eventually becoming rated in the national top ten ratings 4 years in a row. He began his writing career with the book *American Freestyle Karate: A Guide To Sparring*, first published in 1981. He has since authored 20 books on karate and Filipino Martial Arts as well as producing 25 DVDs on the subjects.

In 1980, Dan began training in the second martial art that would shape his research and career from that time forward, Modern Arnis. Since then Dan has been personally accepted as a student of Manong Ted Buot, a student Balintawak Eskrima's founder, Anciong Bacon.



In 2006, Dan traveled to the Philippines to teach at both the 3rd World Filipino Martial Arts Festival and the 1st Remy A. Presas memorial Training Camp, one of a handful of westerners to teach at these events. It was during this trip where he became a founding member of the Worldwide Family of Modern Arnis. His branch of Modern Arnis, the MA80 System Arnis/Eskrima was also recognized by the International Modern Arnis Philippines as a valid branch of the Remy Presas' art.

In 2008, Dan Anderson received the Gat Andres Bonafacio award from the Philippine Classical Arnis society.

In 2016, Dan Anderson was promoted to Lakan-Siyam, 9th degree Black Belt and Grand Master of Modern Arnis by the Worldwide Family of Modern Arnis.

Dan Anderson currently teaches karate and Filipino Martial Arts at Anderson Martial Arts in Gresham, Oregon. He is aided by his wife, Marie, and his daughter, Amanda.



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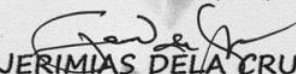
for his dedication and promotion of the
ideals, principles
and life time commitment, and preservation
of the Legacy of Prof. Remy A. Presas is
officially recognized as:

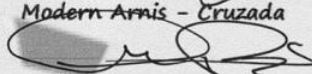
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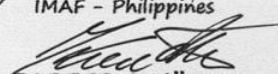

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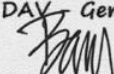

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Head of Modern Arnis Hierarchy