



IN THEORY THERE IS NO DIFFERENCE BETWEEN THEORY AND PRACTICE.

IN PRACTICE THERE IS.

YOGI BERRA

EVERYBODY HAS A PLAN UNTIL THEY GET PUNCHED IN THE MOUTH.

MIKE TYSON

THE COWARDLY MAN THINKS HE WILL LIVE FOR EVER, IF HE KEEPS AWAY  
FROM FIGHTING; BUT OLD AGE WON'T GRANT HIM A TRUCE EVEN IF SPEARS  
SPARE HIM.

HÁVAMÁL

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GOSHIN JITSU MIXED-  
MARTIAL ARTS SPRING  
2020 MOKUROKU

SELF

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*Dedicated to Meggan Weeks and Becky  
Zerlentes. Rest In Peace.*



# Introduction

GOSHIN JITSU MIXED-MARTIAL ARTS (GJMMA) is an eclectic, combat sports and self-defense motivated martial art utilizing striking, throwing and submissions. Its name comes from the Japanese words *goshin* meaning “protection of the body” and *jitsu* meaning “techniques”. GJMMA has evolved to teach effective self-defense for a wide range of real world scenarios as well as skills necessary for combat sports. The concepts and techniques of GJMMA originate from a number of fighting styles, from which the simplest and most effective techniques were taken. These skills continue to evolve so that the elements build upon and incorporate one another to form a comprehensive and effective unarmed combat system. GJMMA emphasizes strategies and tactics both for the street and the ring.

At its most basic level, GJMMA teaches the skills you need to survive a confrontation. During an attack, a rape, a mugging, or a fight, you will get hurt, feel pain, and experience fear. GJMMA will teach you to maximize your chances of survival, of getting away in one piece, and minimize your chances of ending up in the hospital or worse. This same mental and physical conditioning combined with technical development can be used for submission wrestling, *muay thai*, and mixed-martial arts competition.

On a larger scale, GJMMA is a martial arts laboratory where the most effective and practical hand-to-hand combat skills can be improved, refined, and personalized. One martial art or teacher is not superior when trying to win a conflict, only the martial artist themselves. GJMMA offers the instructors, people, and space to pressure test and incorporate the best skills of effective martial arts for you.

## History

### *Budo Aikido*

COLIN KAIDE<sup>1</sup> ORIGINALLY taught a style called Budo Aikido

<sup>1</sup> Colin Kaide taught Goshin Jitsu from 1989 to 1993, preceded by Budo Aikido from 1985 to 1989. After graduating from the U of I medical school in 1993, he did a residency in Emergency Medicine at Ohio State University. Since then, he has done self-defense seminars for EMS and med students, residents, nurses and other hospital personnel. Colin says, “I worked out in small groups of other independent fighters and I joined Krav Maga for about a year. More recently, I have been practicing much less than I want to, owing to increasing job demands.” He is on faculty with the Ohio State University Department of Emergency Medicine. He teaches in the residency program, lecturing residents and med students on emergency medicine practice. Colin is also a part owner of and chief clinical editor in a medical software business called Discharge 123. They provide automated discharge instructions, and prescription writing for emergency departments.

throughout high school for his sensei in the Chicago suburbs. Budo Aikido's founder, a life long martial arts junkie named John T. Barr<sup>2</sup>, derived his art from many years of study of different disciplines. He was a hardcore fighter in his day and participated in more than a few "dojo wars" that were (apparently) common in the late 60's and early 70's in the big city martial arts communities. There were real life turf wars and street fights occurring between dojos. Colin says, "We did sparring like karate students but combined takedowns, submission holds, chokes and other various jujitsu-like techniques...much like mixed-martial arts of today. Everything was geared toward techniques that were clearly applicable to real life self-defense situations." After getting to college, he began working out with Doug Musser's *danzan-ryu*<sup>3</sup> based Illini Jujitsu and with the now defunct Illini Martial Arts, a "mixed" style blending *tae kwon do* and *shotokan*. Colin recalls, "They were great to work with but they missed the certain flavor of what we did in Budo Aikido."

<sup>2</sup> JT Barr. *Budo aikido: Aikido + judo + jujitsu + karate = budo aikido: oriental art of self-defense: Kukyu training manual, white belt to yellow belt*. Budo Aikido Assoc, 1983

<sup>3</sup> D Musser and TA Lang. *Jujitsu: Techniques & Tactics*. Human Kinetics, 1999

### *Beginnings in Champaign*

COLIN, A NIDAN<sup>4</sup> didn't find a club at the University of Illinois that did a non-points, non-competition, purely "fight to win" style of martial arts, so he started his own club as a branch of his original style. Colin reflects, "I had no students and no where to practice. My friend and roommate was also in Budo Aikido and was a purple belt at the time. We did a self-defense seminar for our dorm, Hopkins Hall, and had about 25 participants. They were really into it and wanted to do more. We had a core of about 10 students who began practicing regularly in the weight room between the three connected dorms in our half of 6 pack." Eventually the club secured space in Huff Gym with practices twice per week. It then became 3 times per week and many students wanted more so the club regularly met with a few people in the old Combat Room, informally, to do extra work. As time went on, we began to incorporate more and more techniques and practice styles into our club.

<sup>4</sup> second degree blackbelt

Colin remembers a time presentiment of modern mixed-martial arts, "We developed an open door policy of inviting any practicing martial artist into our sessions to work out and share technique. The stand up fighters from *karate* and *tae kwon do* would only last a few workouts because they had no stomach for being thrown repeatedly to the floor and manhandled, choked, and pinned. This was especially true for the purist TKD black belts who would get destroyed on the ground by some of our blue belts! Only a select few liked this stuff and eventually worked out with us full time. We learned a lot from

their kicking and striking skills.”

### *Goshin Jitsu Genesis*

BY THE TIME Colin was a senior, he had earned the rank of *san-dan*<sup>5</sup>. At about that time, his group had evolved far enough away from their roots that they no longer could or should share rank and testing with their parent group, Budo Aikido. Colin’s Budo Aikido club was increasingly viewed as rebels by the Budo Aikido people in Chicago. When a new freshman, Oliver Valente (a recent *shodan*<sup>6</sup> in Budo Aikido) joined the club, a new club was born. Colin and Oliver renamed the group to better describe what we do: Goshin Jitsu, Japanese for “protection of the body.” The two founders redesigned the testing requirements and totally revamped the techniques over the summer of 1989. They added insight from other core members and reopened as Goshin Jitsu in August of 1989.

<sup>5</sup> third degree blackbelt

<sup>6</sup> first degree blackbelt

### *Evolution*

OTHER INSTRUCTORS SUCH as Rudy Valente, James Brennan, Eric Olson and Greg Schomburg added their insights into the combat arts to the system. They picked apart the martial arts they knew and taught the simplest, most effective elements to each other. Each succeeding generation of students and instructors has modified and improved our art. Under Eric Olson and Greg Schomburg, a more dynamic, boxing-like set of stand up techniques was added, as well as additional jujitsu techniques.

Our previous instructor, Becky Zerlentes<sup>7</sup>, continued the integration of Western boxing and jujitsu into Goshin Jitsu. In order to broaden our exposure to different fighting styles, Becky also brought in a number of seminar speakers among them, Ramon Lono Ancho (Hawai’ian Ryu), Jack McVicker<sup>8</sup> (JKD/BJJ), and numerous boxers and wrestlers.

In 1999 Mike Aref and Joe Tan took over the club. They continued to refine Goshin Jitsu by testing the technique and adding additional material from *danzan-ryu*, *jeet kune do*, Brazilian jiu-jitsu and *muay thai*. As time passed it was felt that the belt sheets needed revision, so Mike started a series of annual reviews of material, trying to shape and hone the Goshin Jitsu arsenal. In addition we brought in outside experts like Jack McVicker, Ryan Blackorby, Blauer Tactical<sup>9</sup>, Brian Gassaway, Dean Lessei, “Mr. International” Shonie Carter, Raul Llopis, and Erik Paulson. During this time we also expanded the inventory of training equipment to better meet our training mission.

<sup>7</sup> Instructor 1996-1999. Becky started training with Goshin Jitsu after coming to one of the club parties on Green Street. She defected from synchronized swimming to do this, although she still enjoyed swimming and ice skating, following her GJ assimilation. She also trained boxing, *danzan-ryu jujitsu*, and Okazaki massage. During her tenure here she also completed a doctorate in geography. Becky always said she had little confidence and that she deferred easily, but she had no problems ordering guys two or three times her size around and never shied away from sparring or grappling with anyone. Becky was the both the sweetest of women and most ruthless of fighters. She could also set spines and gave awesome massages, but her hugs could cure anything. Becky passed away April 3, 2005 from a traumatic brain injury sustained in a boxing match.

<sup>8</sup> [www.jackmckvicker.com](http://www.jackmckvicker.com)

<sup>9</sup> T Blauer. *Personal Defense Readiness: Professional Instructor Development*. Blauer Tactical Systems, 2003. URL [blauerspear.com](http://blauerspear.com)

From 2012 to 2017 the club was run by Peter Roubal<sup>10</sup> who incorporated more boxing and *muay thai* into the curriculum, particularly by inviting in local experts Marty Nunn, Billy Stamp, and Ian Ransburg, respectively.

### *Goshin Jitsu Mixed-Martial Arts*

TODAY GOSHIN JITSU MIXED-MARTIAL ARTS has developed our self-defense mission and transitioned this mission into combat sports training in such arenas as sport jiu-jitsu, submission wrestling, *muay thai*, and mixed-martial arts (MMA). Goshin Jitsu Mixed-Martial Arts teaches a fundamental core of self-defense and combat sports skills while continuing to deliver the latest in technical instruction.

<sup>10</sup> Despite being twice the age of most of his students Peter outpaces them both cardiovascularly and technically. Peter is a *faixa preta* (black belt) in Brazilian jiu-jitsu and a black belt in *jeet kune do* under Jack McVicker. Peter was awarded his D.M.A. in Music Composition from the University of Illinois at Urbana Champaign in 2001. He is an accomplished musician who performs locally as well.

# Code of Conduct

## *Uke-Tori Relationship*

ONE OF THE MOST important precepts of *judo* is the *uke-tori* relationship. This relationship is just as important when training in Goshin Jitsu Mixed-Martial Arts or any other contact martial art. In Japanese *uke* means “receiver of technique” while *tori* means “performer of technique”. When working with partners, *uke* is usually the attacker or feeder, while *tori* is the defender.

When feeding you are responsible for making realistic attacks, but with controlled speed and power. Most importantly, the attacks should strike your partner with light and controlled contact, if he or she does not defend. Thus one gets to practice one’s defensive techniques against a “real” attack. When practicing a new technique for the first time, feed slowly and obviously, and do not attempt to resist the counter-technique. Later, when you have a better grasp of the technique, you may apply more speed and power to the attack to increase realism. The bottom line is train and feed to the level of your partner!

In practicing techniques, both sides must exercise control. Many of the techniques taught can be extremely harmful to the feeder. Since techniques are designed to work against larger, stronger opponents, they are best learned when performed in a relaxed manner instead of trying to “muscle” your way through. This allows you to develop a feel for how a technique should work. Unlike good technique, muscling is ineffective against stronger opponents. Remember that, as you train your partner, they train you. Work to the level of your partner, and give each other feedback. Realize that your training partner is your path to perfecting your techniques.

## *Practice Rules*

1. Students should be dressed for practice and on the floor approximately 5 minutes before class starts. Help get practice equipment

from the lockers before class as well as returning it after class. Once they are in class, students should warm up and stretch.

2. Show respect to the art and to your fellow students.
  - (a) Bow when entering or leaving the mat<sup>11</sup>
  - (b) Formal bow at the beginning and end of class<sup>12</sup>
  - (c) Bow, shake hands, or touch gloves before and after working with a partner.
  - (d) Do not engage in roughhousing or horseplay.
  - (e) During sparring or rolling do not cheer or coach either side.
  - (f) Ask whether someone wishes to work, spar or roll with you, do not insist.
3. Be helpful to instructors, observers, and fellow students. Ask questions and raise valid comments, but do not socialize during class time.
4. Be prepared.
  - (a) Always have clean training clothes, trimmed nails, and good hygiene<sup>13</sup>.
  - (b) Remove all watches and jewelry.
  - (c) Bring a mouth guard<sup>14</sup> and, if desired, headgear and (males) groin cup.
5. If you come late to class, stretch and warm up separately, then sit at the edge of the training area, and wait for an instructor to signal you on the floor.
6. Show good effort and intensity at all times. Students who are injured or feel ill may be excused. Students who do not participate will be asked to sit outside of the training area. Keep in mind that you are the best judge of what you can and cannot do. If something feels uncomfortable or hurts, don't do it. Inform an instructor if you are injured or in pain.<sup>15</sup>
7. If you need to leave the training area for any reason, make sure an instructor knows where you are. Always wear shoes whenever leaving the mat and going to the bathroom. Do not walk barefoot into the bathroom and come back onto the mat.
8. Practice safely and responsibly.
  - (a) Be aware of your surroundings and classmates.
  - (b) Use equipment properly.
  - (c) Do not walk on the mats with street shoes.
9. Students should never use their skills outside of class except in self-defense, training, or competition.

<sup>11</sup> Bowing "on" and "off" the mat acknowledges the privilege of training as well as the sweat, blood, and tears that are an intrinsic part of the spirit of the *dojo*.

<sup>12</sup> Formal bowing is a symbol of universal respect, e.g. a group handshake, that acknowledges the social contract of training together. All participating ranks should line up, well spaced (roughly a yard apart), by rank and time in grade. The *sempai*, the highest rank, starts the front row on the right.

- *Keosuke* / "Attention": Stand with feet together hands at your sides, looking forward.
- *Seiza* / "Kneel": Go down to kneeling position, left knee down, then right. Sit back, typically the instructor will tell you to relax and close your eyes to mentally prepare you for training or to let you relax before leaving class.
- *Sensei Ni* / "Face instructor": Open your eyes adjust your kneeling position so that you are facing the instructor(s)
- *Rei* / "Bow": Place your left hand on the floor, then your right hand next to it (almost forming a triangle in the space between your hands). Touch your forehead to your hands and sit back up.

Sometimes, we perform a more informal circle bow. Basically, everyone circles up (roughly a yard spacing) and the instructor says *keosuke* (same as above) and then *rei* (simply bow at the waist).

<sup>13</sup> You will be in close proximity with other people, this means a shower with soap and brushing your teeth preferably within the last 12 hours.

<sup>14</sup> Here is the best way to mold a mouthpiece:

- i. Bring a pot of water to boiling
- ii. Ready a glass of cold water
- iii. Place mouthguard in water for 10-20 seconds
- iv. Remove mouthguard and place in mouth
- v. Bite down gently and suck in cold water to set mouthpiece

<sup>15</sup> If you are bleeding, *don't* move. Put pressure on it and ask for assistance. For reasons that are unclear people who are bleeding like to move around making clean-up that much more time consuming.

## *Tapping*

TAPPING IS A SIGNAL that lets your partner know that you have had enough of a technique, such as a joint lock, choke or attack. Tapping lets your partner know that their techniques were effective and that they need to stop and release the technique before injury occurs. Always respect the tap. If you hear or feel anything, let go, even if you don't think anything is wrong! It is better to start over again, rather than cause grievous harm to your partner. Everyone must realize that there is no shame in tapping, rather it is a way of letting your partner know that they are doing the technique in an effective manner. It is better to tap sooner than too late, in order to avoid injury, which can keep you from practicing further. A "tap" is signaled by any one of the following:

- Shouting "TAP", "STOP", or "MATAE".
- Two or more rapid taps with the hand (or foot) on the mat, or better yet on your partner's body.
- Snapping your fingers.

## *Techniques*

When striking in drill or sparring use adequate power, enough to let your partner know they were hit, but not so much that they are injured.

When throwing you are responsible for placing your partner safely on the ground. That is, make sure that they can perform an adequate breakfall and that their landing site is clear of people or equipment. Do not slam or attempt throws that you do not understand.

Unless specifically told otherwise by an instructor, never use:

- elbow or knee strikes to the head or spine
- oblique kicks to the knee
- heel hooks
- outward twisting ankle locks
- twisting knee locks



# *High-Yield Concepts*

## *Awareness*

THE KEY TO successful self-defense is awareness. Be fully in tune with all your senses and register what they tell you. It is useless to have a thousand hours of training experience only to walk into a sloppy punch because you didn't see it. Years of groundwork training won't save you if you fail to notice the three guys following you with baseball bats. Recognizing threats and danger is the essential first step to responding to them. Most self-defense or combat situations can be avoided by being alert and perceptive of a situation, before the situation arises. During conflict, awareness must continue, "tunnel vision" due to panic has spelled the end of many talented fighters. After a self-defense altercation, awareness remains important as an accurate description of events and an attacker (successful or not) will usually be required.

## *Response Level*

IN ANY SELF-DEFENSE situation you want to win. Winning is being able to get away without fatally or permanently injuring yourself, winning is not beating your attacker. If you are attacked you have already made a mistake: you were not aware. Now, you need to respond correctly: is this guy grabbing your wrist think he's flirting or playing with you or is he about to pull you into a knife blade or into an alley to have his way with you? In one case you need to calmly break the hold in the other you may have to do any and every possible gross mutilation upon another person. Train with this mindset of reading an attack and responding appropriately. When you feed the attack, feed seriously not jokingly.

## *Head and Hips*

THE MOST IMPORTANT part of your body to protect is your head! The brain controls your limbs and bodily functions; without which you cannot fight. Thus the head should never be exposed as a target. Also, a fight can be easily lost if you lose your concentration, which can result from strikes to the head. It is essential to protect your head and remain calm but alert. By the same token, the head of your opponent is an excellent target, but be aware that the skull is made of thick bone and you can easily break your knuckles on it.

The hips are the most powerful weapons you have. The power in all strikes is generated from the hips. Almost all throws, at some level, revolve around hip placement. Since hips control the location of the center of gravity, by displacing the hips we displace the opponent's center, achieving *kuzushi*<sup>16</sup>. On the ground, hip placement is vital to positioning and to controlling an opponent, while hip leverage is used in a number of submissions. Be aware of where your hips are located and how they are utilized in each technique.

<sup>16</sup> unbalancing an opponent

## *Posture*

POSTURE IS IMPORTANT in all types of fighting. Erect but flexible posture is vital in boxing and *muay thai*. Classically *nak muay* stand as erect as possible on the balls of their feet to minimize knees to the head. When we break someone's posture in *muay thai* it is typically to the front, e.g. off a deep knee, head knee combination, or to the rear for a dump. In knee play the anterior combat chiropractor is a fight ender, knees are hardly defensible from this position. In *judo* or wrestling posture is fundamentally important, throws are accomplished by breaking the other person's posture. *Judo* and Greco-Roman wrestling is more erect and uses displacement (*kazushi*) to set up throws. Freestyle wrestling falls back to a posture seen in our hominid ancestors, bent but balanced. A head snap is an example of anterior "combat chiropractor" while a front or side underhooked clinch position would result in posterior and lateral "combat chiropractor" respectively. In sport *jiu-jitsu*, posture is used defensively to set-up the guard pass and to defend chokes. Offense is often geared toward "combat chiropractor" in all directions such that it makes it eliminates core muscle groups and isolates the neck or limbs. With rare exceptions (e.g. collar choke or *gogo plata*) we must always go off the centerline or fundamental positions in order to secure a submission and by doing this we disrupt our opponent's posture. There are

four general concepts of the “combat chiropractor” (Figure 1):

*Snap* Any use of a sudden yank such as in an arm drag or head snap. This is an explosive and sudden way of unbalancing and breaking your opponents posture. It usually generates “combat chiropractor” action but the effect is temporary and less predictable than other methods.

*Push-Pull* Here we generate two opposing vectors at different levels or places on the body. We can generate more efficient displacement by using two vectors as well as making this harder to defend since two forces are being applied at once. This is generally more technically challenging but yields better results, such as to set up *o-goshi* from side clinch or to dump people with an outside to inside leg reap. The concept of push-pull is very well covered in “Small-Circle Jujitsu” by Wally Jay<sup>17</sup>.

*Inch* Micro-adjustments against the core body, limbs or head can gradually work the “combat chiropractor” effect, breaking the posture and isolating your target one small step at a time. By moving limbs in a slow, irresistible fashion your opponent’s posture can be disrupted without giving up position. The downside is that these adjustments are limited in scope and since they are slower have more time for compensation.

*Extend* Oddly sometimes increasing the space between you and your opponent increases the effective force. Consequently the “combat chiropractor” is greater by moving away from your opponent. An example is finishing the *oma plata* you scoot laterally away from your opponent and their posture disintegrates pushing the shoulders flat into the mat. When moving someone in plum, we typically close (the step up) and then open distance (the extension by stepping away). A similar effect is used when throwing *ikkyo* by stepping away and pulling the shoulders to the mat, rather than into and driving the shoulders to the mat.

### Stance and Movement

A LEAD FOOT should be chosen, beginning with what feels most comfortable<sup>18</sup>. Imagine a box drawn on the floor, each side being as wide as your shoulders, with the lead foot in a forward corner<sup>19</sup>. The other (trailing) foot is placed in the rear corner that is diagonally across from the front foot. Bend your knees, sink about two to three



Figure 1: The “combat chiropractor” in the anterior, lateral and posterior directions

<sup>17</sup> W Jay and M Lee. *Small-Circle Jujitsu*. Black Belt Communications, 1989

<sup>18</sup> Eventually both sides will be trained, most combat sports however espouse your rear foot being on your strong side. Interestingly weapon arts, e.g. fencing, *arnis*, *kali*, use the weapon on the strong side and place this side in the lead

<sup>19</sup> right or left, depending on which foot leads

inches, and keep the lead foot pointed forwards as much as possible, the rear foot angles laterally about 45°. Stance is about balance, a compromise between mobility and stability. To improve mobility, stay on the balls of your feet, you may slowly rock from foot to foot and distribute your weight evenly between your legs.

Proper fighting stance also involves positioning of the upper body. Tuck your chin slightly, to help prevent your head from snapping backwards when struck. The shoulders roll forward, making the abdomen scaphoid. Bring your hands up to protect your head. A good indicator of proper hand level is being able to see them from the corners of your eye or touching them to your temples. The long range guard starts with the lead hand 6-8 inches in front of the rear hand, shortening the distance and increasing the speed of the punches delivery. Close range you will either clinch<sup>20</sup> or cover bringing your hands in and up to protect the head. Tuck your elbows in so that they are about a fist distance from your body, protecting your ribs. Keep your shoulders above your hips, so that your weight stays centered over the base provided by your legs.

<sup>20</sup> More later this year.

Movement should be smooth. Keep hips over the legs, taking small steps to get where you need to go, multiples if necessary, rather than large steps that overcommit. You want to glide into place, without bouncing or hopping. Imagining a low ceiling may help you keep your head at an even level. Movement should only involve your lower body, without any telltale signs from your upper body giving away the direction or timing of your next step. There are essentially eight directions in which to move:

1. forwards and backwards
2. left and right
3. left and right forward diagonal
4. the left and right rear diagonal

Always begin a movement with the foot closest to the direction you wish to move, that if you move it will *prevent* you from crossing your legs, thus avoiding crossing your legs or bringing your feet together, which leads to awkward and unstable stances. Remember to shuffle into your new position, bringing your trailing leg back into position as soon as the leading leg steps. Imagining that your legs are connected with a rubber band may help.

You can also pivot, which takes you off at a diagonal and rotates you 90°. As always, lead with the foot closest to the side you want to go to. Step along the diagonal you've chosen, but point your toes inward towards your opponent. Rotate your hips and place your

trailing foot so that you are in the same stance as before, but rotated  $90^\circ$ , land on the ball of your foot.

To move in the direction of your rear leg<sup>21</sup>: step the rear foot laterally and pointed medially, about a shoulder span, then pivot to the opposite lead (**Figure 2(a)**). To move in the direction of your lead leg<sup>22</sup>: step the lead foot laterally and pointed medially, about a shoulder span, then pivot to the opposite lead (**Figure 2(b)**). Check your balance by your ability to strike, defend, and move. Shuffle backwards and repeat on the opposite (new rear leg side), returning to the same facing and lead as you started. Don't lean your head past your knee and keep your shoulders parallel with the floor.

<sup>21</sup> this is harder to do but if your opponent is the same lead as you then this will move you away from their power side

<sup>22</sup> this is easier to do but if your opponent is the same lead as you then this will move you toward their power side

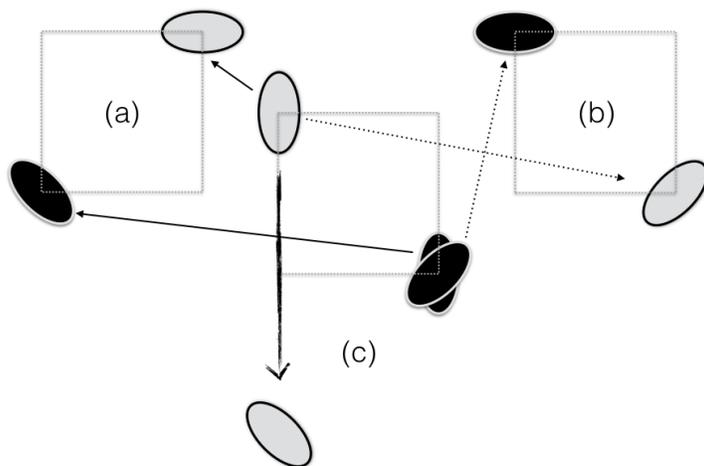


Figure 2: Stepping diagram (a) is the lead leg circle, (b) is the rear leg circle, and (c) is the switch stance footwork

The last movement method is switch stance footwork. Essentially use the rock to roll off the rear heel to switch stance going backward. Conversely, going forward roll of the lead ball of the foot (**Figure 2(c)**). Switch the guard so that the lead hand and foot are unilateral.

Proper stance and movement, although seemingly trivial, are essential to successful hand-to-hand combat whether for sport or self-defense. If you give off telltale signs that allow your opponent to anticipate your movement or drop your hands when moving, you leave yourself open to counterattack. Concentrate on these simple basics, rather than flashy but complicated and impractical techniques.

## *Triangle of Knowledge*

THERE ARE ESSENTIALLY three things you need to understand to excel as a martial artist and a fighter: principles, techniques, and applications. To be effective, all three areas of knowledge must be developed. Each stage builds upon the others; however, overdevelopment in one area does not necessarily lead to strength in the other areas. Merely understanding principles does not lead to good technique, while good technique cannot be achieved without a thorough understanding of the principles behind the technique. And applications are merely going through the motions, without technique to lend power to these movements. Try to cultivate all three areas.

### *Principles*

The principles of Goshin Jitsu Mixed-Martial Arts are the general concepts that are essential to the effectiveness of the techniques. For example, the “bow and arrow” technique applies the principles of *kazushi*<sup>23</sup> and small-circle jujitsu<sup>24</sup> in order to affect a release. Principles are learned through questioning and researching martial arts.

<sup>23</sup> off balancing

<sup>24</sup> push and pull

### *Techniques*

The techniques of Goshin Jitsu Mixed-Martial Arts are the individual skills, methods and tactics used to overcome an opponent. The “bow and arrow” is a technique used to loosen an opponent’s grip. Technique is demonstrated by control and precision, which allows the performer to defeat a larger and stronger opponent with little effort.

### *Applications*

Applications use techniques and principles in response to a given situation. A “bow and arrow” applied to free yourself from an attacker who has grabbed hold, followed by a strike, throw and submission is an example of the application of a series of techniques.

## *Triangle of Skill*

GOSHIN JITSU MIXED-MARTIAL ARTS develops three cornerstone skills areas in order to be able to respond to a variety of situations. The skill areas are integrated so that the elements build upon one another. All skills must be incorporated for comprehensive and effective self-defense.

### *Striking*

OFFENSE CONSISTS OF strikes from long, middle, and close range, utilizing kicks, hand strikes, and various other anatomical weapons. Defenses include evasion, parrying, blocking and rolling. Attacks and defenses should be combined to flow from one to the next without presenting rhythms, openings or patterns that the opponent can take advantage of. In self-defense, striking should be geared toward the "concrete jungle" not the ring. Strikes should be well targetted and at areas of maximal pain and minimal protection (eyes, nose, throat, groin, knees). The keys are aim, speed, and power. Arts such as *karate*, *muay thai*, and Western boxing are examples.

### *Throwing*

THROWS GENERALLY COME in two varieties, joint throws and body throws. In many cases throws will be a mixture of the two varieties. A joint throw applies pressure or torque on a joint (wrist, elbow, etc.), causing pain until the opponent falls or the joint is damaged. Wrist locks such as *kote-gaeshi* are good examples. A body throw applies the principles of leverage and balance to throw an opponent. Both types of throwing require the use of proper body mechanics. Throws are geared toward the ease of the throw (what can you grab to throw your opponent) and the defensibility (how much are you giving up to take the other guy down). Defensive wrestling is also important, learning to balance, read takedown threats, and being able to do breakfalls. GJMMA incorporates techniques from wrestling, *danzan-ryu jujitsu*, *aikido*, and *judo*.

### *Submission*

THESE TECHNIQUES ARE used to incapacitate your opponent without resorting to bludgeoning them into unconsciousness. These techniques involve applying mechanical advantage against your opponent's natural physical limitations, either in the form of a joint lock or a choke. A successful submission may knock the opponent out quickly, or result in excruciating pain that immobilizes the opponent and renders him unable to attack further. Submissions are geared toward street effective. Standing and ground submissions are equally important, rolling around in a glass strewn ally is not fun. Remember, having the guard in the street is better than being mounted, but not by much. Understanding the ground allows the opportunity to

defend as well, by avoiding submissions, escaping bad position, and not panicking under the weight of an assailant. Catch-as-catch can, *sambo*, and Brazilian jiu-jitsu would be examples of this.

### *Transitions and Combination*

Connecting the three skill cornerstones of Goshin Jitsu Mixed-Martial Arts are transitions and combination. While the separate arsenals of striking, throwing, and submissions are powerful, the combination of these arsenals is even stronger. Throwing an unfazed and prepared opponent is difficult, however by striking first, a throw or takedown can more easily be accomplished. Conversely a throw or takedown attempt can sometimes be stopped by a talented striker. Submissions require strategic position that can be achieved by good throws or by striking while on the ground. Understanding this synergy of weapons is essential for self-defense and combat sports. The art that best exemplifies this principle is *jeet kune do*.

### *Cross Training*

TRY TO CROSS TRAIN in the martial arts, no single art has the best answer to every single self-defense situation, nor does any single instructor. Physical exercise (e.g. running, weight lifting) and training with another martial art can only improve your skills, as long as you keep practical self-defense in mind. Goshin Jitsu Mixed-Martial Arts is an eclectic art cobbled together by practicality and the training strengths of its practitioners. We envision it as a self-defense laboratory, where we test out different techniques and retain those we find effective. By experiencing martial arts on different levels with different teachers you will broaden your skills and have a better chance at defending yourself.

### *Steinitz's Four Rules of Strategy*

STEINITZ NEVER FOUGHT...he played chess<sup>25</sup>:

1. The right to attack belongs to the side that has a positional advantage, which not only has the right to attack, but the obligation to do so, else the advantage will evaporate. The attack should be concentrated on the weakest square in the opponent's position.
2. If in an inferior position, the defender should be ready to defend and make compromises, or take other measures, such as a desperate counterattack.

<sup>25</sup> W Steinitz. URL [en.m.wikibooks.org/wiki/Chess\\_Strategy](https://en.m.wikibooks.org/wiki/Chess_Strategy)

3. In an equal position, the opponents should maneuver, trying to achieve a position in which they have an advantage. If both sides play correctly, an equal position will remain equal.
4. The advantage may be a big, indivisible one, or it may be a whole series of small advantages. The goal of the stronger side is to store up the advantages, and then to convert temporary advantages into permanent ones.



# Striking

IF YOU ARE delivering blows with your fists make sure that you have lined the wrist up so that the first two knuckles of your hand acts as the striking surface and bone alignment act as a natural shock absorber. If you are using the palm heel, make sure the hand is cocked all the way back so that the base of the palm (the part aligned with your wrist) strikes the target.

Much of upper body striking follows a *contralateral striking paradigm* which means that the next strike usually comes from the opposite side. This is not a hard and fast rule rather a result of anatomy and biomechanics loading the contralateral or opposite side when striking with the hands and elbows. The visceral drive to deliver more damage when fighting causes this to happen. This largely also holds true when striking with alternating knees or knees combined with kicks. However, unilateral kicking seems more efficient when using chained kicks but this does not exclude the use of the contralateral kicking paradigm for kicking.

## *Pad Holding*

HOLD THE PAD for the jab with the hand opposite their jabbing (lead) hand. Likewise hold the pad for the cross with the hand opposite their cross (rear) hand. Lightly pat their hand with the pad to decrease the pressure on your shoulder and elbow. Only raise the pad when you want them to hit. To hold for knees place one pad horizontally across your hips and the other at a 45° angle to the floor along the top of it. Keep this squeezed tight to your body particularly when the knee lands, rock slightly into the knee.

*Jab "1"*

THE JAB IS delivered with the lead hand. The lead hand can feint, turning into a jab, hook, grab, or slap at a moments notice. The recommendation is to feint while moving, making opponents hesitate. When jabbing go for lightening speed, since we can't make our hand heavier we can make it move faster. Think about relaxing as if trying to kill a fly. Power is through speed and the transmission of the energy developed from forward stepping. The jab needs to extend fully and lands simultaneously with your lead foot. The jab loads the cross.

*Vertical Fist Jab "Cut"*

IN ORDER TO increase the reach of the jab, it is sometimes helpful to leave the fist vertical and to rotate the feet so that the arm can extend away from the side of the body. This increase reach but will expose your lateral knee to oblique kicks.

*Power Jab "Power 1"*

BEING ABLE TO deliver a powerful jab is not often necessary but can be helpful. In this case, turn the fist so that the thumb is pointed downward and extend your stance as you punch, essentially delivering more of your weight than you would normally for a jab.

*Jab Combinations*

1. Single jab <sup>26</sup>
2. Double jab <sup>27</sup>
3. Triple jab <sup>28</sup>

*Jab Series I*

1. Step-jab
2. Halfstep-step jab
3. Halfstep jab<sup>29</sup>
4. Step jab, jab (do a "nonmoving step" to generate power of the second jab)
5. Step jab, jab-cross

<sup>26</sup> "1" = single jab

<sup>27</sup> "Double" = double jab, this is an example of an exception to the contralateral striking paradigm

<sup>28</sup> "Triple" = triple jab, another example of an exception to the contralateral striking paradigm

<sup>29</sup> "Half-1" = halfstep jab

6. Step jab, step jab-cross
7. Step jab, retreat jab-cross, left-1-2 90° turn
8. Close distance-jab. Lead foot lateral step and slap, pivot to the same lead, perpendicular to your original position (**Figure 2(a)**), rear kick<sup>30</sup>. Open distance.
9. Close with the jab. Rear foot 90° turn and slap, pivot to your opposite lead (**Figure 2(b)**), rear kick<sup>31</sup>. Open distance.

<sup>30</sup> It helps to say “Jab-one-two”. Really.

<sup>31</sup> Ditto.

### *Jab Series II*

*Jab* Rock step to rear foot, then lead foot, back to the rear. As you rock forward step (both feet) and jab.

*Jab-Rear Knee* As with the jab above, after the jab rock to the rear foot and then as you rock forward, rise on the toes of the front foot, straighten the lead (base) leg, and deliver the rear knee. Point the knee to the midline, with the foot lateral. Return to your original stance.

*Jab-Rear Knee-Rear Kick* As with the jab-rear knee above, rock to the rear foot, as you rock to the lead foot, straighten the lead leg, bring the knee of the rear leg up, pointing at your target, then flick the foot for the kick. Bring it through 180° to the same stance.

*Rearward Slip Cross* Catch-step back, catch-step back, rearward slip either just with your upper body or by stepping only the rear foot back. Return to upright (and return to regular stance) throw the cross.

*Hook Catch to Elbow* Catch-step back, catch-step back, catch and pull the jab laterally, throw the elbow in an upward diagonal with the lead. If they are punching hard, you will be able to pull them into the elbow. If they are flicking the jab, you will have to step forward with the lead foot to land the elbow.

*Catch to Lead Kick* Catch-step back, catch-step back, catch and simultaneously switch step to throw the lead kick to the abdomen. As they drop their hand to protect their side, deliver the head kick (sometimes waiting 1-2 rounds to do this).

## Cross "2"

THE CROSS COMES off the jab, pivot the rear foot so that the knee rolls medially. The cross power is generated by the pivot of the rear leg on the ball of the foot, without leaning. Let your shoulder roll up and tuck your chin, so that your ear is hidden by your shoulder. The jab-cross combination should flow naturally back and forth with the pivoting of the body. The cross is like a pitcher throwing a ball, a lot of torque but still the ball flies straight. The hips are used to whip the hand out and back.

### Cross Combinations

1. Cross <sup>32</sup>
2. Double cross <sup>33</sup>

<sup>32</sup> "2" = cross

<sup>33</sup> "2-cross" = cross-cross

### Jab-Cross Combinations

1. Jab-Cross<sup>34</sup>
2. Double jab-Cross<sup>35</sup>
3. Triple jab-Cross<sup>36</sup>
4. Jab-double cross<sup>37</sup>
5. Jab-cross-jab-cross<sup>38</sup>

<sup>34</sup> "1-2" = jab-cross

<sup>35</sup> "Double-2" = jab-jab-cross

<sup>36</sup> "Triple-2" = jab-jab-jab-cross

<sup>37</sup> "1-2-cross" = jab-cross-cross

<sup>38</sup> "Four straight"

## Hook "3"

THE "THAI" HOOK comes directly from the long range guard, delivered by rotation, keeping head forward, an upward angle is acceptable for the body, while the horizontal fist for the head hook. Keeping the feet within the same square lessens over rotation. Snap the hip rotation, driving the hook a few inches by arm, but a few feet by this rotation. The 90° frame of the hook remains intact, it is the quick synchronous, rotation of the hips and shoulders, that delivers power through speed.

### "Boxing" Hook "3"

THE "BOXING" HOOK is similar to the "Thai" hook except the feet turn 90° in the direction of the hook to increase power. Imagine that the front foot is putting out a cigarette. Since this exposes the lateral

surface of the knee to oblique style kicks this should only be done if you are boxing<sup>39</sup> or when you have positioned yourself sufficiently offline that direct kicking to the knee is highly unlikely<sup>40</sup>.

### *Long Hook "Long 3"*

THE LONG HOOK is used to circumvent a narrow guard, usually provoked by straight attacks such as jabs and crosses. This hook is thrown such that the hand is palm away, i.e. the back of the knuckles are toward you, such that the knuckle of digit I lands on the target.

### *Ripping Hook "Rip 3"*

THE RIPPING HOOK uses diagonal stepping to generate power. For the lead ripping hook the rear foot and step through allowing the a brief stance switch before pivoting back and ending roughly perpendicular to your previous position. This is as close to a haymaker as "technical" boxing includes in its skill set.

### *Hook Combinations*

- |   |                              |
|---|------------------------------|
| 1. Jab-hook <sup>41</sup>   | <sup>41</sup> "1-3"          |
| 2. Cross-hook <sup>42</sup>   | <sup>42</sup> "2-3"          |
| 3. Hook-cross <sup>43</sup>   | <sup>43</sup> "3-2"          |
| 4. Head hook-body hook <sup>44</sup>  | <sup>44</sup> "3-Body 3"     |
| 5. Body hook-head hook <sup>45</sup>  | <sup>45</sup> "Body 3-3'     |
| 6. Jab-cross-hook <sup>46</sup>   | <sup>46</sup> "1-2-3"        |
| 7. Double jab-hook <sup>47</sup>  | <sup>47</sup> "Double 3"     |
| 8. Cross-hook-cross <sup>48</sup>   | <sup>48</sup> "2-3-2"        |
| 9. Hook-cross-hook <sup>49</sup>  | <sup>49</sup> "3-2-3"        |
| 10. Jab-head hook-body hook <sup>50</sup>   | <sup>50</sup> "1-3-Body 3"   |
| 11. Jab-body hook-head hook <sup>51</sup>   | <sup>51</sup> "1-Body 3-3"   |
| 12. Double jab-cross-hook <sup>52</sup>   | <sup>52</sup> "Double-2-3"   |
| 13. Jab-cross-hook-cross <sup>53</sup>  | <sup>53</sup> "1-2-3-2"      |
| 14. Jab-hook-cross-hook <sup>54</sup>   | <sup>54</sup> "1-3-2-3"      |
| 15. Jab-cross-head hook-body hook <sup>55</sup>   | <sup>55</sup> "1-2-3-Body-3' |
| 16. Jab-cross-body hook-head hook <sup>56</sup>   | <sup>56</sup> "1-2-Body 3-3" |
| 17. Jab-Long hook <sup>57</sup> : Jab your opponent they catch or cover and retreat, step and throw a long hook | <sup>57</sup> "1-Long 3"     |

<sup>39</sup> e.g. the rules prohibit blowing out the knee

<sup>40</sup> e.g. pivot or side stepping sufficiently to be away from any thrusting kicks to the knee level

18. Jab-Body “Thai” hook<sup>58</sup>: Jab your opponent who catches and stays but throws back a cross, slip outside and return a “Thai” hook to the body. <sup>58</sup> “1-Body 3”
19. Jab-Body “Boxing” hook<sup>59</sup>: Jab your opponent who covers and moves forward to clinch, pivot step to either side and return a “boxing” hook to the nearest kidney. <sup>59</sup> “1-Kidney 3”
20. Jab-Ripping hook<sup>60</sup>: Jab your opponent who catches and returns a lead hook, bob-and-weave while stepping through to pull the hook into your partner <sup>60</sup> “1-Rip 3”

### *Hook Series*

1. Jab-cross-hook, shuffle back (rear leg moves first), flow step in the lead direction around your partner pushing/checking with the lead hand twice and then without changing tempo or range, throwing the rear kick.
2. Jab-cross-hook, switch step to the opposite lead, flow step in the new lead (former rear) direction around your partner. Again push/check with the new lead hand twice and then, also without change in tempo or range throw the rear kick.

### *Uppercut “4”*

THE UPPERCUT IS a vertical axis punch, delivered by the arm transmitting the force of extending the knees and back. It is usually set-up from the cross, hook, or when you have slipped or bob-n-weaved. Targets include the chin when they have good posture and the body when they don't.

### *Long Uppercut “Long 4”*

THE LONG UPPERCUT is a palm-up jab, think about hiding the trajectory of this strike behind their guard with the intent of lifting your opponent's head. The long uppercut is more arm punch than the regular uppercut.

### *Shovel Hook “Shovel 3”*

WHILE BY NAME not an uppercut, the shovel hook's body mechanics are more like an uppercut than a hook. The shovel hook is delivered palm up at a distance about the length of your forearm. “Dirty

boxing” or fighting on the inside means it is not a question of if but when you will get hit. For the lead shovel hook, drop the rear heel and pivot toward that side. For the rear pivot toward the lead while sinking into to rear knee. Always cover your head immediately after the shot, throwing shovel hooks risk a counter head hook. Use the shovel hooks to herd your opponent, if they step to one side shovel hook them back the other way. Simultaneously the body shifts forward on the rear side to deliver power.

### *Uppercut Combinations*

1. Cross-uppercut
2. Slip-uppercut
3. Uppercut-hook
4. Slip (jab)-lead hook, bob-n-weave (cross)-lead uppercut, bob-n-weave (lead hook)-lead hook, bob-n-weave (cross)-rear uppercut<sup>61</sup>
5. Pivot Step-Cross-Lead Uppercut<sup>62</sup>
6. Long 3-Long uppercut<sup>63</sup>
7. Jab-cross-shovel hook<sup>64</sup>

<sup>61</sup> “Slip 3 Slip 4 Slip 3 Slip Rear 4”

<sup>62</sup> “Pivot-2-4”

<sup>63</sup> “Long 3-Long 4” Throw the long lead hook to “open” their guard, then throw the long uppercut.

<sup>64</sup> “1-2-shovel 3

### *Jab-Cross-Hook-Uppercut Combinations*

1. Jab-hook<sup>65</sup>
2. Uppercut-cross<sup>66</sup>
3. Cross-uppercut<sup>67</sup>
4. Hook-uppercut<sup>68</sup>
5. Uppercut-hook<sup>69</sup>
6. Jab-cross-uppercut<sup>70</sup>
7. Double jab-uppercut<sup>71</sup>
8. Cross-uppercut-cross<sup>72</sup>
9. Uppercut-cross-uppercut<sup>73</sup>
10. Jab-hook-uppercut<sup>74</sup>
11. Jab-uppercut-hook<sup>75</sup>
12. Double jab-cross-uppercut<sup>76</sup>
13. Jab-cross-uppercut-cross<sup>77</sup>
14. Jab-uppercut-cross-uppercut<sup>78</sup>
15. Jab-cross-hook-uppercut<sup>79</sup>
16. Jab-cross-uppercut-head hook<sup>80</sup>

<sup>65</sup> “1-3”

<sup>66</sup> “4-2”

<sup>67</sup> “2-4”

<sup>68</sup> “3-4”

<sup>69</sup> “4-3’

<sup>70</sup> “1-2-4”

<sup>71</sup> “Double 4’

<sup>72</sup> “2-4-2”

<sup>73</sup> “4-2-4’

<sup>74</sup> “1-3-4”

<sup>75</sup> “1-4-3”

<sup>76</sup> “Double-2-4’

<sup>77</sup> “1-2-4-2”

<sup>78</sup> “1-4-2-4’

<sup>79</sup> “1-2-3-4’

<sup>80</sup> “1-2-4-3”

*Overhand "5"*

THE OVERHAND CAN be delivered a number of ways. The most efficient way is to throw like you would a cross but allow the hand to arc over and lateral to their guard to try to land the head shot. Thus the mechanics are like a linear punch with some "English" added to assist with creating an arcing trajectory.

*Haymaker variation "5"*

ALTERNATIVELY THE OVERHAND can be thrown like a ball. A powerful whipping motion that arcs over the guard and to the face. This essentially a "haymaker" and on the brawler end of the fight spectrum.

*Hammerfist "Hammer"*

THE HAMMER FIST or chop is a 45° downward delivered with the medial or "knife edge" of the hand. Power is generated by dropping the your body weight into the strike.

*Rear hook "Rear 3"*

WHILE THIS IS a hook, the rear hook's body mechanics is much like the overhand in that the rear side of the body twists forward. However while overhand comes up and angles down, the rear hook is thrown in the horizontal plane.

*Overhand Combinations*

1. Jab-overhand
2. Overhand-uppercut-overhand
3. Jab-overhand-uppercut-cross<sup>81</sup>
4. Jab-Overhand (haymaker variation)<sup>82</sup>
5. Jab-Overhand<sup>83</sup>
6. Jab-Hammerfist<sup>84</sup>
7. Jab-Rear hook<sup>85</sup>

<sup>81</sup> "Four angles"<sup>82</sup> "1-5"<sup>83</sup> "1-5"<sup>84</sup> "1-Hammer"<sup>85</sup> "1-Rear 3"

### *Jab-Cross-Hook-Uppercut-Overhand Combinations*

- |  |                             |
|--|-----------------------------|
| 1. Jab-overhand <sup>86</sup>                  | <sup>86</sup> "1-5"         |
| 2. Uppercut-overhand <sup>87</sup>             | <sup>87</sup> "4-5"         |
| 3. Overhand-uppercut <sup>88</sup>             | <sup>88</sup> "5-4"         |
| 4. Hook-overhand <sup>89</sup>                 | <sup>89</sup> "3-5"         |
| 5. Overhand-hook <sup>90</sup>                 | <sup>90</sup> "5-3"         |
| 6. Cross-hook-cross <sup>91</sup>              | <sup>91</sup> "2-3-2"       |
| 7. Hook-cross-hook <sup>92</sup>               | <sup>92</sup> "3-2-3"       |
| 8. Overhand-uppercut-overhand <sup>93</sup>    | <sup>93</sup> "5-4-5"       |
| 9. Uppercut-overhand-uppercut <sup>94</sup>    | <sup>94</sup> "4-5-4"       |
| 10. Jab-overhand-uppercut-cross <sup>95</sup>  | <sup>95</sup> "Four angles" |
| 11. Hook-cross-uppercut-overhand <sup>96</sup> | <sup>96</sup> "3-2-4-5"     |
| 12. Uppercut-overhand-hook-cross <sup>97</sup> | <sup>97</sup> "4-5-3-2"     |

### *Elbow*

#### *Lead Thrust Elbow "Elbow 1"*

BRACE YOUR LEAD hand on your head and step forward with the lead elbow directed to your opponent's face. Alternatively, cover the hook and pull as you brace your lead hand on your head and step forward with the lead elbow directed to your opponent's face.

#### *Rear Thrust Elbow "Elbow 2"*

BRACE YOUR REAR hand on your head and step through with the rear elbow directed to your opponent's face. Alternatively, cover the overhand and pull as you brace your rear hand on your head and step through with the rear elbow directed to your opponent's face.

#### *Horizontal Elbow "Elbow 3"*

WHIP THE ELBOW across the body, as if the hand were to scratch your shoulder.

*Uppercut Elbow "Elbow 4"*

BRING THE ELBOW up, as if the hand were to rapidly style your hair. Do not punch yourself in the face.

*Downward Elbow "Elbow 5"*

BRING THE ELBOW in a downward diagonal as if you were trying to punch the opposite pectoral muscle.

*Elbow Combinations*

1. Elbow 3-Rear Elbow 3
2. Elbow 5-Elbow 4
3. Elbow 4-Elbow 5
4. Elbow 3-Elbow 5-Elbow 4-Rear Elbow 3<sup>98</sup>
5. 1-2-Elbow 3
6. 1-2-Elbow 4
7. 1-3-Elbow 5
8. 1-2-Elbow 3-Rear Elbow 3
9. 1-2-Elbow 4-Elbow 5
10. 1-3-Elbow 5-Elbow 4

<sup>98</sup> "Blender"

*Pull Elbow Series*

*Catch lead horizontal elbow* Use your rear hand to catch and hook their jab, curling the wrist to grip their glove at their wrist. Rotate the shoulders, pulling their jab hand and throw the lead elbow, bring the hand to the opposite side of your head, acting as a defensive shield should the elbow miss.

*Catch (jab) catch (cross) lead horizontal elbow* Catch the jab with your rear hand, catch the cross with your rear hand, simultaneously step 45° on the ball of the foot and rotate on your lead foot, letting their momentum pull them by while you throw your lead elbow. The elbow is horizontal if your opponent is your height, downward diagonal if shorter, and upward diagonal if taller.

*Jab uppercut elbow, lead and rear* For the lead throw the jab, step the lead foot to mid-line and throw the lead uppercut elbow. The rear combo again enters with the jab, then step laterally to bring your rear elbow midline. Throw the elbow upward, catching with the tip.

### *Follow-Up Elbow*

1. 1-Elbow 3: Jab then follow with a lead horizontal elbow.
2. 2-Rear Elbow 3: Cross then follow with a rear horizontal elbow.
3. 3-Elbow 3: Hook, pull your arm through and deliver a reverse upward elbow

### *Knee "Knee"*

#### *Range Knee*

FOR THE LEAD knee use a short switch step rolling the hips over and the through the leg, from here rising to the ball of the foot, as the hips thrust through. This will force the shoulders back rather than arching backward. The knee is aimed medially, making the leg and foot go laterally. The knee leg should be tucked tightly to the thigh, sharpening the wedge like shape. The kneeing leg comes back placing you in the opposite stance, from which you can work, or you can resume your previous set-up. Arms turn like a steering wheel, forearm opposite the knee side guards the face, with the antecubital fossa in front of your jaw. shielding the face. Avoid rotating the body to do this. Chest opens up (i.e. uncurl).

#### *Range Knee Combinations*

1. Jab, rear knee
2. Jab-cross, lead knee
3. Lead knee, cross

#### *Clinch Knee*

WHEN YOU CLINCH for knees with your partner, grab behind the neck with your lead hand (which your partner will mirror) and grab their cubital fossa with your rear hand. Place your forehead on their shoulder (not ear-to-ear!).

*Clinch Knee Combinations*

1. Same lead pivot, rear knee
2. Same lead pivot, lead knee, cross
3. Opposite lead pivot, rear knee
4. Opposite lead pivot, lead knee, cross

*Clinch Knee Series*

*Knee for Knee* Throw the rear knee, they counter with their rear knee, throw the lead knee, they counter with their lead knee, rinse and repeat.

*Snap Down to Body (or Head) Knee* Throw the rear knee, they counter, throw the lead knee, drop step the lead knee back, snapping their head down, throw a straight knee to the (body) or head.

*Knee to Dump* This is a Thai-style *siuendo*. Throw the rear knee, they counter, throw the lead knee, step this leg behind their leg almost creating a seat for them with your thigh. Keep control of the neck from behind, and place your front hand on their far hip (to prevent them turning back into you. Rise on your toes and bend the knee of the leg between their legs as you look over your shoulder to throw them.

*Roundhouse or "Thai" Kick "Kick"*

MOVE INTO RANGE it will be necessary to switch step to throw the lead leg kick, then roll through the base leg 45° to create an angle. The ball of the foot lands as the weight shifts toward this leg, this allows the transfer of weight without being off balance. Rise up on the toes, extending the body when you kick. The knee comes straight up as the base leg straightens, and is aimed at your target, then the leg turns over, like a bullwhip, power is generated by speed. The lower leg may strike with the knee flexed or extended depending on the range. Remember as you kick that your body elongates, your shoulders rotate in a plane parallel with the floor and your hips, the lead hand whips downward. The knee comes straight back, your leg should be bent when it hits the floor. The base foot pivots on the ball of the foot, and as it rotates back rolls to the floor. This allows the kicking foot to be placed, loaded for movement or striking, rather than falling to the floor. Normally, if you miss, do not spin through,

rather place your kicking foot on the far side, as if you switched directions. Take a step forward and then pivot around your lead foot to return facing your opponent. Spinning is used to develop proper kicking attributes but is not optimal in fighting<sup>99</sup>.

### *Kick Progression*

#### 1. Shadow “kicking”

#### 2. Catching kicks, both sides

Your partner will indicate which leg they are kicking with, step in the direction of the kick, wrapping your arm over their kicking leg at the knee. Pull their hips perpendicular to you and allow them to stretch into the kick. Use your free hand to steady them by grasping their hand or shoulder.

#### 3. Kicking pads - Thai pads

Hold the pads together vertically, approximately 45° off centerline and 45° with the floor. Hold 5 kicks on each side. Pat the leg as it hits the target to decrease stress on joints, e.g. elbows, shoulders, and vertebral.

<sup>99</sup> For most people, some high-level fighters are very adept with spinning techniques and use them with great accuracy

### *Kick Combinations*

#### 1. Jab-rear kick<sup>100</sup>

<sup>100</sup> “1-Kick”

#### 2. Jab-cross-lead kick<sup>101</sup>

<sup>101</sup> “1-2-Kick”

#### 3. Lead kick-cross<sup>102</sup>

<sup>102</sup> “Kick-2”

#### 4. Cross-hook-lead kick<sup>103</sup>

<sup>103</sup> “2-3-Kick”

#### 5. Lead kick - cross - lead hook - rear kick<sup>104</sup>

<sup>104</sup> “Kicking combination #1”

#### 6. Rear kick - lead hook - cross - lead kick<sup>105</sup>

<sup>105</sup> “Kicking combination #2”

#### 7. Lead kick - cross - lead hook - lead kick<sup>106</sup>

<sup>106</sup> “Kicking combination #3”

#### 8. Rear kick - lead hook - cross - rear kick<sup>107</sup>

<sup>107</sup> “Kicking combination #4”

### *Jab-Kick Series*

*Jab - Rear Kick - Lead Kick* Your partner picks up the kicks with the leg check on the ipsilateral side.

*Jab - Fake Rear Kick - Rear Kick* Throw the jab rear kick combination, if your opponent is checking, fake the rear kick by rotating the hip, tricking them to defend with the leg check. When they put it back down, kick the leg.

*Jab - Fake Rear Kick - Lead Kick* Set-up the jab-kick combination. Fake the rear kick to make them leg check, freezing on one leg for an instant, switch step 45° across their center with your rear leg, and throw the kick to the opposite side.

*Jab - Fake Rear Kick - Rear Tiip (the Heatseaker)* Again set-up the jab-kick combination. If they are leg checking then turn the kick into a *tiip* by rotating the foot down and medially before thrusting forward.

*Jab - Fake Lead Kick - Sweep* Provoke the cross leg check, by faking a powerful lead kick by stepping in, then use the opposite leg to kick sweep their legs as your same side arm comes across their guard.

### *Short range rear kick*

STEP JAB THEN lateral stepping, toes pointed away from your opponent while simultaneously throwing the kick (**Figure 3(a)**). Not so much a hop and kick as a slide and kick. The shoulders turn through, making the leg whip your opponent, pads, or heavy bag, and then pivot back using the step to offset yourself (**Figure 3(b)**).

### *Medium range rear kick*

STEP JAB, PARTNER takes a step back, then taking a 45° step to deliver the kick (**Figure 4**).

### *Short range lead kick*

CROSS, ONE NEEDS to cross without over twisting. Then the rear foot springs laterally with the toes perpendicular to their previous position, allowing the body to twist, rotating the hips to deliver the rear kick (**Figure 5(a)**). Recover by rolling the base leg foot from ball to heel(**Figure 5(b)**).

### *Medium range lead kick*

CROSS, PARTNER TAKES a step back, followed by a 45° step and foot rotation to deliver the kick to your partner, pads, or heavy bag (**Figure 6(a)**). Recovery is to the opposite lead by rolling the base leg foot from ball to heel (**Figure 6(b)**).

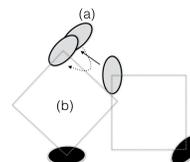


Figure 3: Short range rear kick: The feet slide to (a) while delivering the kick and then transition to (b) after recovering your stance

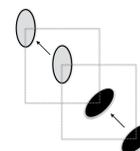


Figure 4: Medium range rear kick

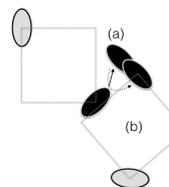


Figure 5: Short range lead kick: The feet slide to (a) while delivering the kick and then transition to (b) after recovering opposite stance

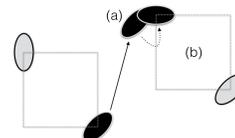


Figure 6: Medium range lead kick: Step to (a) while delivering the kick and then (b) recover to the opposite stance

## *Thrust Kick or Tiip “Tiip”*

### *“Offensive” Tiip*

BRING THE REAR foot to the lead foot. It should be flatfooted and the leg straight in a “locked” position. Bring the knee up, leg bent and as the leg extends thrust with the hip. The offensive lead *tiip*, bring your rear leg to the lead, foot rotating externally, throw the kick as described above. The rear *tiip* is thrown by rising onto the ball of the lead foot and driving the rear foot through and extending from the hips. Keep chin tucked and the head remains over the base foot. Recover forward one step with the same lead, or step back into the opposite lead. If the bag is swing start the step at its apex away from me. You can extend the arm on this side to push away an opponent after a missed *tiip*. The *tiip* is usually thrown to the abdomen, however it can be quite destabilizing to your opponent when thrown to the thigh and if you are limber enough can achieve a sudden knockout with the *tiip* to the face.

### *“Defensive” Tiip*

DRIVE YOUR KNEE up to umbilicus height, while opening the chest (i.e. unrolling from the the based hunched posture), then jab with the foot by thrusting with the hips. The defensive lead *tiip* shifts your weight over the rear leg, base foot rotated externally to keep it straight. The knee rises up between the umbilicus and inferior chest before the kick extends using the hips. This is a defensive jab, thrown just as your opponent shifts onto their lead foot off their rear to advance forward. It can be delivered to the midsection or the lead thigh. One can either place the lead leg in a new stance having advanced a step (if they were thrust backward) or step back, switching to the opposite lead. It is important to remember to straighten/lock the base leg. The defensive *tiip* needs to be timed, try to catch your opponent as they step onto their lead foot, shifting the weight off their rear foot.

### *“Dragon Leg” Side Tiip*

THROWN AT A hip span further away, the kick starts like a regular *tiip*, with the knee rising straight in front, but rotate your hips sideways to throw the kick like a ball of the foot side kick toward the end. Defensively, throw this *tiip* as if you are throwing a Thai kick,

but the leg comes out straight, turn your hips to allow the leg to extend further, foot at 45° from the ground. Your weight stays over your foot. For the offensive version, the leg comes up and you spring forward to deliver the kick.

### “Saenchai” Side Tiip

THROWN MORE LIKE a *karate* side kick, bring the knee up anteriorly and then have the hips rotate forward as the leg extend laterally from the body.

### Tiip Combinations

1. 1-2-3-“Defensive” Tiip<sup>108</sup>
2. 1-Kick-“Defensive” Tiip<sup>109</sup>
3. Kick-2-3-“Defensive” Tiip<sup>110</sup>
4. 1-“Offensive” Rear Tiip<sup>111</sup>
5. 2-Kick-“Offensive” Rear Tiip<sup>112</sup>
6. 1-2-3-“Offensive” Rear Tiip<sup>113</sup>
7. 1-“Offensive” Lead Tiip<sup>114</sup>
8. 1-“Offensive” Lead Tiip-2<sup>115</sup>
9. 1-“Offensive” Lead Tiip-Rear Kick-3-2<sup>116</sup>
10. *Tiip*-“Dragon Leg” Side *Tiip*: Throw a *tiip* but recover to a straight legged *nekoashi-dachi* (cat stance) then bring the knee high, and rotate on the base leg to throw the side *tiip*. Arm extended on this side for defense.
11. *Tiip*-Fake *Tiip*-Jab: Throw the *tiip*. Step rear foot to front and lift the front knee as if to kick, instead of extending, throw the jab-cross/cross hook.
12. Jab-Fake Jab-*Tiip*: Step and throw the jab. Step back and again step forward faking the jab, now roll your weight onto your rear leg as it straightens. Lift your lead knee, leg bent and thrust forward at the hips. Recover backward or forward.
13. *Tiip*-Rear High *Tiip*: Throw a *tiip* as above and recover to the step forward. Roll onto the lead leg, drive your rear knee high and thrust from the hips as the leg extends, open the chest.

<sup>108</sup> “1-2-3-*Tiip*” - your partner’s body language should be indicative of the need for the intercepting kick, e.g. they encroach after your initial striking

<sup>109</sup> “1-Kick-*Tiip*”

<sup>110</sup> “Kick-2-3-*Tiip*”

<sup>111</sup> “1-Rear *Tiip*”

<sup>112</sup> “2-Kick-Rear *Tiip*”

<sup>113</sup> “1-2-3-Rear *Tiip*”

<sup>114</sup> “1-*Tiip*”

<sup>115</sup> “1-*Tiip*-2”

<sup>116</sup> “1-*Tiip*-Kick-3-2”

## Covering

FLINCHING MAY BE the most effective way of avoiding being struck<sup>117</sup>. For combat sports striking defense we use the “cover” literally placing the glove on the forehead and the upper arm against the rib cage, sinking the body slightly to have the arm covering the head and as much of the body as possible. A lead cover is called a “high cover” and a rear cover is called a “side cover”<sup>118</sup>.

### Cover Return (Primal S.P.E.A.R.)

THE COVER IS instantaneous and transient, you cannot hide behind your arms for long, so following a cover you must either strike or grab your opponent to clinch. There are two thought processes behind striking after a cover, (a) throw the same side because it’s open once you get past their striking extremity or (b) throw the opposite side because it will “fit” between their guard.

### Cover Clinch (Protective S.P.E.A.R.)

A SECOND OPTION is to clinch off the cover, because your opponent is that close. In this case, use the free hand to reach on the opposite side of their neck, with your hand turning over thumb down. Pull to the knee nearest their centerline. Now with the cover side arm, under or overhook your partner’s arm and pivot off 90° with correct lead to lead or rear to opposite lead step, throw a rear knee. Take another 90° pivot step, in the same direction, to throw your partner away from you.

### Tactical S.P.E.A.R.

IN THE SELF-DEFENSE realm where you do not have the protection of the glove and your opponent is least likely to attack with good form, the way to “get into the fight” or access your art for self-defense is the tactical S.P.E.A.R. Here the arms extend at about shoulder height with the elbows bent about 45° and the slightly lateral with the fingers nearly touching forming a literal “spear”. The head should be eyes on target but dropped into the space between the arms. Your goal is to forcibly place one forearm into the chest and lateral neck of your partner<sup>119</sup>. The most typical “street” attacks are:

1. Hay Maker

<sup>117</sup> T Blauer. *Personal Defense Readiness: Professional Instructor Development*. Blauer Tactical Systems, 2003. URL [blauerspear.com](http://blauerspear.com)

<sup>118</sup> Classically because the lead side picks up your opponent’s cross and your rear side picks up their hook.

<sup>119</sup> T Blauer. *Personal Defense Readiness: Professional Instructor Development*. Blauer Tactical Systems, 2003. URL [blauerspear.com](http://blauerspear.com)

2. Tackle
3. Grab (One Handed)
4. Grab (Two Handed)

### *Leg Cover*

THE BASE FOOT is flat on the mat and the base leg straightens. The check leg is at an angle, as if you had a "V" coming from your center line. Have your partner practice the same side and cross side leg check by throwing jab - rear kick - lead kick. To defend, leg check laterally for the first kick then across the centerline to pick up the other kick. Step back in the opposite stance then walk back to your original stance.

### *Catching*

#### *Overhook Kick Catch*

TO OVERHOOK CATCH the kick, step laterally with the kick, the arm on the side that is getting kicked reaches high and laterally as the other hand cross midline to protect the face. Wrap the kick tightly by sucking the arm up. Once you have the leg caught, you can sweep the base leg. If they are leaning it is simple just to kick the leg out low between the calf and the foot. If they are standing up, then use your free hand to push as you sweep the leg.

#### *Underhook Kick Catch*

THE UNDERHOOK KICK catch is done by covering the body kick with the arm and stepping with it while simultaneously reaching the other hand across and under their leg. Pull your body backward as you pull their leg clear to the opposite side of your body and posteriorly to allow you to kick/sweep their base leg.

### *Slipping*

THE SLIP IS a more lateral motion and slouch than boxing to avoid getting kicked or kneed. It is important to keep looking at your opponent. Recover to your original posture, slipping back and then to the angle off the cross.

### *Slipping Series*

*Elbow* As you slip, step deeper bringing your inside elbow up, fist pointed at the floor, and rotate the shoulder to provide power. In practice, target the flat part of your proximal forearm to their chest. In a fight, consider the axilla or chin (depending on your rules).

*Hook* Whip a hook to the chin, using the second knuckle (index finger) thumb down as if you were stabbing at a 45° angle into their neck. It is like throwing an inverted back hand but hit with your knuckle. Throw the hook to the belly pad for safety, followed by cross-hook-cross.

*Lead kick* As you slip, slap/check their jabbing arm at the elbow, spinning them away from you. Now from there deliver the lead kick to the ribs, no step, simply use the spring rotation of the check. It is even more important to keep your rear heel elevated to allow the pivot.

*Hop rear kick* Again use the slap/check, if they step away use a small hop to deliver the kick to the leg with your rear leg. It is important to note that if they are in motion deliver the kick to just above the knee while if they are stationary to hit the mid-thigh.

*Side clinch* Enter as if throwing the elbow, but roll the hand up to (a) either grab the neck and push on the trapped arm or (b) clinch the hands together. Step back and knee, then pivot out to knee again.

*Body clinch* Lower your level and clinch at the waist, place your leg behind their rear leg, bump it and throw them over this leg.



# *Throwing and Submissions*

## *Breakfalls*

BREAKFALLS ARE TECHNIQUES used to reduce the impact damage from falling. These are necessary in order to train throws and take-downs safely. Breakfalls can be (a) rolls where we try to redirect the momentum by making our bodies as round as possible or (b) dispersion breakfalls where we try to land equally with all parts of our body, spreading out the force of gravity over as much of our body surface area as possible. Several breakfalls are introduced in Goshin Jitsu Mixed-Martial Arts:

1. Rear
2. Side
3. Front
4. Forward Roll
5. Backward Roll

Goshin Jitsu Mixed-Martial Arts uses a progression to introduce breakfalls:

1. Side fall practice I

Lay on one latissimus dorsi muscle, with the same side arm extended at a 45° from your body. The leg on this side (the lower leg) thigh is parallel with the floor and leg is flexed and also parallel with the mat. The other leg is bent, with the ball of the foot on the mat, lifting the hips. Now push off with this foot, switch sides and legs slapping the mat on the opposite side. Exhale when you land.

2. Side fall practice II

Stand with feet shoulder width apart and bend your knees. Swing the same side arm and leg across your body three times, on the third swing lay down on the mat, slapping with the swinging arm

45° from the body. Try to place your hips where your centerline was rather than falling like a tree. To stand place your slapping hand on the floor, support yourself on this hand and your opposite leg, place your free (bottom) foot into the rear corner of the fighting stance box, and stand.

3. Front fall from knees

From your knees, jump so your hips end up where your knees were. Land on your forearms (palms down) and the balls of your feet. Your arms should form a triangle and your legs should be spread. Turn your head so that your nose doesn't bounce off the ground. Exhale when you land.

4. Forward roll from knees

Get in a kneeling position, with one knee forward and the other perpendicular. Lead with the same hand and knee forward. At all times think like a ball and roll silently. Curve your arm, reaching with your hand to the mat (palm up), roll down your hand, wrist, elbow and shoulder. Keep rolling over your shoulder to your opposite hip, keeping your direction of travel the same as the direction you were originally pointing before the roll.

5. Rear breakfall practice I

Place your upper back on the mat, place the balls of both feet on the floor, knees bent, lift your hips off the mat, tuck your chin (keeping your head off the mat). Slap the mat on both sides simultaneously while exhaling, your arms should be at a 45° angle from your sides.

6. Rear breakfall partner drill

Have your partner lie on the floor, sit on them and fall backward, landing on your upper back, slapping the mat while exhaling, keep your chin tucked. As you feel ready have your partner go to a low and then a high hands and knees position.

7. Backward roll

Kneel with one leg up and the other shin on the floor parallel with your back. Extend both hand to this side, tuck your chin and look down your hand. Sit and roll backward, return to your stance.

### *Upper Extremity Joint Throws*

#### *Kote-gaeshi (Wrist Out-Turn)*

ATTACH TWO HANDS to your partner's one hand. Both thumbs on the back (dorsum) of their hand while gripping the meat of the

thumb and pinky (thenar and hypothenar eminence). The throw is composed of twisting the palm of the hand outward and to the floor, while pulling it to your center of mass (COM) and away from theirs<sup>120</sup>. Stepping is 180° either stepping to the outside and following their forward motion or wrapping (putting your butt on their hip) in opposition to their movement. This throw works well off pushing, grasping, and grips, but is hard off punches. Also works well when people take a stab or swing with a knife or club. The *kote-gaeshi* is a simple throw that incorporates two basic concepts of throwing (a) joint manipulation/locking and (b) body leverage. Joint manipulation is accomplished by turning our partner's palm up and out toward the floor, while body leverage is achieved by extending your partner's hand away from them, pulling them forward or backward by a series of 180° turns:

- 180° anteriorly to partner  
Pivot to the outside of partner's hand, chest toward hand, secure grip with thumbs on the back of the hand gripping the thenar and hypothenar eminences. Pivot backwards away from your partner as you twist their hand over toward the floor, keep your hands close to your body in the "peanut butter jar" position, pulling them across the floor.
- 180° posteriorly to partner  
Secure grip with thumbs on the back of the hand gripping the thenar and hypothenar eminences, pivot to the outside of partner's hand (elbow to their biceps), center of back to their shoulder. Pivot around opposite foot away and behind partner as you twist their hand over toward the floor, keep your hands close to your body in the "peanut butter jar" position, pulling them across the floor.

The *kote-gaeshi* can be found in many situations particularly when your opponent has already laid a hand upon you. Unless in the heat of the moment your opponent's wrist comes between you and them, it is difficult to set up the *kote-gaeshi* from the SPEAR because you are likely inside their hands and already striking or throwing them using their body rather than their arm as the lever. The "bow-and-arrow" can be modified so that the draw hand goes *laterally* (on the outside line) of your opponent's hand, grabbing at the thenar eminence (the base of the thumb). This will allow you to find the hand in a variety of circumstances<sup>121</sup>.

*Kote-gaeshi* can also be found when your escape from an attack involves "unravelling" yourself from their arm, e.g. bear hug from rear (arms pinned or unpinned) and the mugger's attack. Once you have escaped the position, find their wrist and apply the appropriate throw.

<sup>120</sup> The *peanut butter jar concept*: you have the most leverage in the anatomical position you place your hands when opening a jar of peanut butter.

<sup>121</sup> Such as these attacks from the front:

- Two Hand Push
- Two Hand Lapel Grab
- One Hand Lapel Grab and Punch
- Two Hand Choke
- One Hand Choke and Punch
- Front Wall / Corner Pin
- Wrist Grabs

This joint manipulation throw is fairly low risk and does not require you to go to the ground which can be advantageous in many circumstances. However, once your opponent is on the ground, you are not “done” with them. You have done minimal amounts of damage other than perhaps injuring the ligaments, tendons, or bones of the wrist, they can have plenty of fight left in them.

- Wookie’s Gambit: Pull up on their arm as you stomp down on the head or neck <sup>122</sup>.
- *Kote-jime* (wrist press): Squat and place their elbow against your abdomen, grab the dorsal side of their hand with both of your hands and pull their elbow into your abdomen as you fold their wrist toward you.
- *Gyaku-kote-jime* (reverse wrist press): Squat and place their elbow against your abdomen, grab the ventral side of their fingers with both of your hands and pull their elbow into your abdomen as you fold their fingers backward toward you.
- Arm lever body turn over: Grip the wrist with your hand on the superior side of their body and grab their elbow with your other hand. Lift up and step across their body, rotating them prone. Drive their arm to the ground on the far side, kneel placing your shin across their arm just proximal to the elbow, pull up on the forearm to apply leverage.
- Standing straight arm bar: Bend your knees so that your shins are applying pressure to their neck and ribs while your knee secures their proximal arm between them. Extend their arm against your thigh.

<sup>122</sup> It is highly unlikely that you will be pulling their arm out of their socket. Nobody said you couldn’t give it the good college try

### *Gyaku-kote-jime (Reverse Wrist Press)*

THIS TECHNIQUE ESSENTIALLY pushes your opponent’s fingers backwards distally as you pull them to you proximally, allowing you to direct the trajectory of the rest of their body.

- Single Finger variation  
Your partner reaches for you. Grab your partners index finger with digits III, IV, and V such that the distal part of their finger is between your thumb (digit I) and index finger (digit II). Point the index finger at your opponents center line as your pull with digits III-V and push with your thumb. Simultaneously lower your hand to pull them to the mat<sup>123</sup>.
- Vulcan Farewell variation

<sup>123</sup> W Jay and M Lee. *Small-Circle Jujitsu*. Black Belt Communications, 1989

Your partner reaches for you. Grab their digits IV and V with one hand and II and III with the other. Pull their fingers apart<sup>124</sup>, as you pull with the fingers closest to their hand and push with the part of your hand that is more distal. Simultaneously lower your hands to pull them to the mat<sup>125,126</sup>.

<sup>124</sup> The Vulcan farewell

<sup>125</sup> W Jay and M Lee. *Small-Circle Jujitsu*. Black Belt Communications, 1989

<sup>126</sup> *Live long and prosper* indeed.

### *Ikkyo*

PLACE BOTH HANDS on the outside of your partner's arm with the cross hand at the wrist, same side hand just proximal to the elbow. Now either pivoting next to them or stepping 45° across the trajectory of your partner while rolling hands forward and down to place them bent at the waist with arm extended out from side. To finish throw either walk them straight into floor or drive corkscrew into (*tenkan*) or away from (*irimi*) them.

### *Lower Extremity Joint Throws / Leg Reaps*

THERE ARE THREE things to remember with reaps:

1. Preserve your partner's knee function, make sure your reap action works with their biomechanics in practice. Anywhere else blows through the knee like a scythe through barley.
2. These reaps can remain standing or be done dropping. Standing gives up less poor position if you fail, but is sometimes not as effective. Plus sometimes in combat sports like *muay thai*, the fighters must remain standing to throw. Dropping can increase efficacy and is a natural progression when trying to get to a groundwork position, e.g. wrestling or sport jiu-jitsu.
3. A "failed" reap sets up another reap (or throw), reap attempts and defense of reaps all change the balance dynamic of your opponent and therefore sets up another reap.

### *Kouchi-gari (Small Inner Reap) / Inside Line Inside Reap*

WITH THIS MOVE we describe a half circle with our lead foot between our partner's legs and around their lead leg. I like to use this with a dropping motion, having my foot tracing the half-circle as my knee drops to the floor. Alternatively "bite" or hold the leg with your crook formed by your knee and calf and dump off at the 45° angles

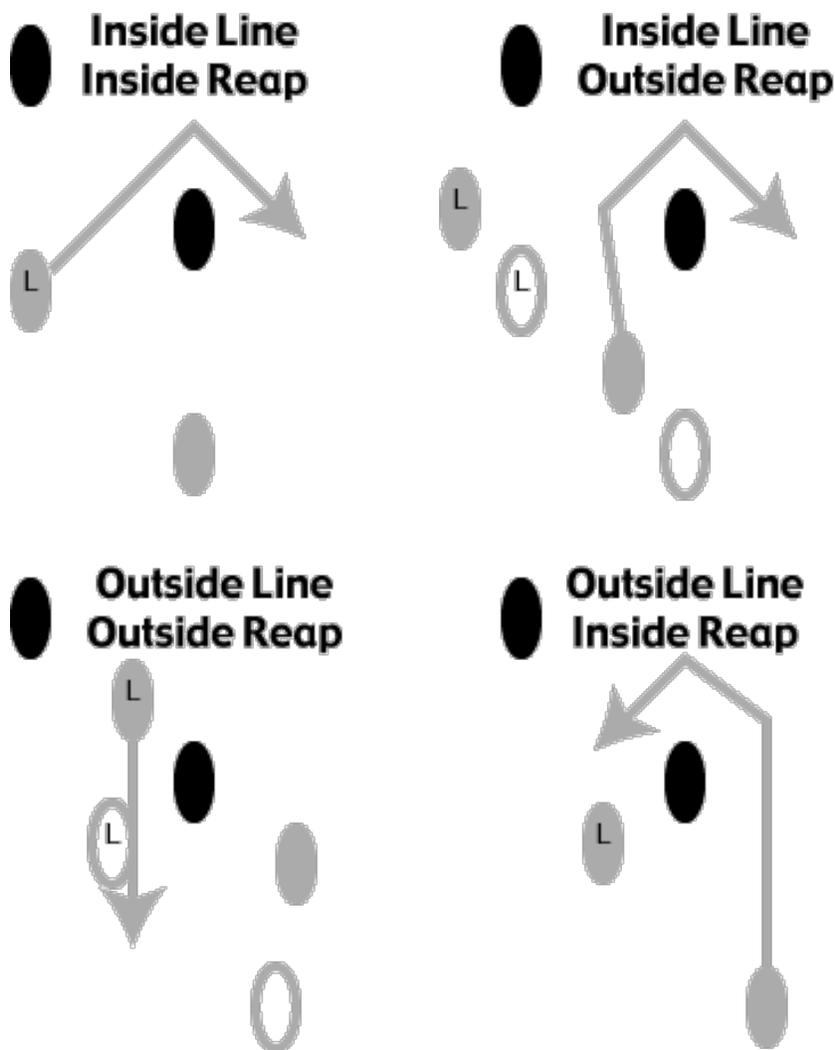


Figure 7: The four leg reaps

<sup>129</sup> These set-ups are recommended:

- Attacks from the Front
  - Two Hand Push
  - Two Hand Lapel Grab
  - One Hand Lapel Grab and Punch
  - Two Hand Choke
  - One Hand Choke and Punch
  - Front Wall / Corner Pin
  - Tackle
  - Bear Hug from Front (arms free or trapped)
  - Wrist Grabs
- Attacks from the Side
  - Bear Hug from Side (arms free or trapped)
  - Side Headlock
  - Arm Across Shoulders / Arm Grab
- Attacks from the Rear
  - Bear Hug from Rear
  - Mugger's Attack
  - Full Nelson
  - Rear Wall / Corner Pin

posteriorly to your partner. Use shoulder pressure to increase reap torque (Figure 7). See *Kodokan Judo* (Jigoro Kano) pg. 69<sup>127,128</sup>. It is important to set these throws up from dynamic situation, e.g. use the fundamental self-defenses to set-up the throw<sup>129</sup> It is also important to finish your opponent after you have thrown them, while they could be shaken by impacting the ground it is not a certainty that they will be completely out of the fight. You can remain standing for this throw and could typically attempt the step through. Step over their leg with your base leg with and do a 90° pivot, deliver stomps and soccer kicks. If you perform the dropping version of *kouchi-gari* you could consider:

- Passing: Slide your lateral leg so that your shin is in their hip, control the head with your opposite hand, control the knees with

<sup>127</sup> J Kano. *Kodokan Judo*. Kodansha International, 2013

<sup>128</sup> See also Ricco Rodriguez do this move to great effect in the early Abu Dhabi submission wrestling tournaments.

your ipsilateral hand, elevate your sweeping leg (between their legs) so that the knee is pointed to the ceiling. Use your shin to and knee control to free your leg and pivot to side mount.

- Knee bar: lift your hooking leg as you press downward with your pelvis. Your hooking leg needs to be calf level and your pelvis on their thigh, making the leverage point the knee, in the opposite direction that the knee bends.

### *Ouchi-gari (Great Inner Reap) / Inside Line Outside Reap*

HERE WE USE the “bite” to lift the lead leg and (1) either turn and dump to the lifted side or (2) tilt toward the opposite side. For this throw as well I like the dropping version better, I like taking a half step, to bisect my partner’s legs and then shooting my foot through and my knee to the floor in one smooth motion. The throw is a combination action between the trapped leg and your upper body levering them to the ground. Cupping the free leg with your hand helps as does moving your upper body to the reap side (**Figure 7**). See *Kodokan Judo* (Jigoro Kano) pg. 66<sup>130</sup>. It is important to set these throws up from dynamic situation, e.g. use the fundamental self-defenses to set-up the throw<sup>131</sup> It is also important to finish your opponent after you have thrown them, while they could be shaken by impacting the ground it is not a certainty that they will be completely out of the fight. You will generally remain standing for this throw and could typically attempt the following:

- Step through: Step over their leg with the leg you threw them with and do a 90° pivot, deliver stomps and soccer kicks.
- Standing straight ankle lock: If they have their legs in the air, overhook their distal leg, placing your mid-forearm against their Achilles’ tendon. Grab your opposite hand, “guillotine” their distal leg, step on the thigh of the free leg, arch and lift to submit them.

If you perform the dropping version of *ouchi-gari* you could consider:

- Passing: Curl your sweeping leg back and under you as the trail leg steps up, knee up at your opponents groin. Control the underhook on this side and grab wrist or elbow with your other hand, slide your knee across contralateral to the underhook side.
- Straight ankle lock: Sweeping leg creates a “table” supporting your opponents leg between your anterior thigh and your axilla, your trail leg slides up, knee to the ceiling, and then sweep leg

<sup>130</sup> J Kano. *Kodokan Judo*. Kodansha International, 2013

<sup>131</sup> These set-ups are recommended:

- Attacks from the Front
  - Two Hand Push
  - Two Hand Lapel Grab
  - One Hand Lapel Grab and Punch
  - Two Hand Choke
  - One Hand Choke and Punch
  - Front Wall / Corner Pin
  - Tackle
  - Bear Hug from Front (arms free or trapped)
  - Wrist Grabs
- Attacks from the Side
  - Bear Hug from Side (arms free or trapped)
  - Side Headlock
  - Arm Across Shoulders / Arm Grab
- Attacks from the Rear
  - Bear Hug from Rear
  - Mugger’s Attack
  - Full Nelson
  - Rear Wall / Corner Pin

foot goes to your opponent's hip. Create the guillotine of the distal leg.

### *Osoto-gari (Great Outer Reap) / Outside Line Outside Reap*

FROM A STAGGERED set-up with your foot on their midline, step off 45°, breaking them at the waist, keeping hip-to-hip and shoulder-to-shoulder contact. Use either (1) “dippy bird” reap, leg extended to ceiling head toward floor, (2) Filipino-style sliding the foot straight back across floor, or (3) block off both legs and trip. The *samurai* version of this throw uses a straight arm to the head so that you could plant your opponent head-first (rather than to their back) in the floor (**Figure 7**). See *Kodokan Judo* (Jigoro Kano) pg. 64<sup>132</sup>. It is important to set these throws up from dynamic situation, e.g. use the fundamental self-defenses to set-up *osoto-gari*<sup>133</sup>. It is also important to finish your opponent after you have thrown them, while they could be shaken by impacting the ground it is not a certainty that they will be completely out of the fight. You will generally remain standing for this throw with retention of their arm nearest you and could typically apply some of the same submissions as after the *kote-gaeshi*.

- Wookiee's Gambit
- Arm lever body turn over
- Standing straight arm bar

If you perform *osoto-gari* and have to go to the ground with your opponent you will most likely find yourself in *kesa gatame* or side headlock position:

- Punching/elbowing with the far upper limb is a legitimate if brutal method to finish the fight.
- Look for the “bent arm bar” or *Americana* by pushing the wrist of their near arm underneath your calf and driving upward with the hips to elevate their elbow.
- Alternatively you can do a “reverse straight arm bar” by placing their extended near arm across your near thigh and hooking over their distal arm with your far popliteal fossa. You may need to pull on their elbow with your far hand to finish the lock.

<sup>132</sup> J Kano. *Kodokan Judo*. Kodansha International, 2013

<sup>133</sup> These set-ups are recommended:

- Attacks from the Front
  - Two Hand Push
  - Two Hand Lapel Grab
  - One Hand Lapel Grab and Punch
  - Two Hand Choke
  - One Hand Choke and Punch
  - Front Wall / Corner Pin
  - Tackle
  - Bear Hug from Front (arms free or trapped)
  - Wrist Grabs
- Attacks from the Side
  - Bear Hug from Side (arms free or trapped)
  - Side Headlock
  - Arm Across Shoulders / Arm Grab
- Attacks from the Rear
  - Bear Hug from Rear
  - Mugger's Attack
  - Full Nelson
  - Rear Wall / Corner Pin

### *Kosoto-gari (Small Outer Reap) / Outside Line Inside Reap*

FROM A STAGGERED set-up throw your rear leg around the outside of your opponent's lead leg, lift and use upper body pressure to push 45° posteriorly over the reaped leg (**Figure 7**). See *Kodokan Judo* (Jigoro Kano) pg. 68<sup>134</sup>. It is important to set these throws up from dynamic situation, e.g. use the fundamental self-defenses to set-up *kosoto-gari*<sup>135</sup> As mentioned previously it is important to finish your opponent once they are on the ground. If you remain standing after the throw, simply step through on the reaping leg side, stomping the groin if necessary, and pivot step so that you are perpendicular to them, allowing you access of stomps and soccer kicks. If you did this "sacrifice" style dropping to the ground with your opponent you have two options:

- Knee bar: lift your hooking leg as you press downward with your pelvis. Your hooking leg needs to be calf level and your pelvis on their thigh, making the leverage point the knee, in the opposite direction that the knee bends.
- Pass to mount or side mount: Bring your base leg up and roll over your opponents thigh, either laterally (going to mount) or medially (going to side mount). Use your hands to control your opponents armpits as you pass.

### *Hip Lever Body Throws*

#### *O-goshi (Hip Toss)*

THE FRONT SET-UP occurs typically from any tie-up where you and your opponent are anterior to anterior. From here you will cross step your front foot and rotate 180° so that you eclipse your partner's hips with your own. Your hips displace their hips as your arms pull them through throw. The throw is accomplished by (a) rotation, (b) hip displacement from the front, and (c) bending at the waist. Make a scooping motion at the hip with the body control hand, lifting them as you displace them. See *Kodokan Judo* (Jigoro Kano) pg. 65<sup>136</sup>.

The side set-up occurs off a side clinch position, their arm over your shoulder posteriorly. That is, your anterior to their lateral side, in other words, your belly button to their hip. Control the body and far arm. Now step in front of your opponent, displacing their hips and throwing forward. This version is accomplished by (a) lateral pressure, (b) lateral hip displacement directed posteriorly, and (c)

<sup>134</sup> J Kano. *Kodokan Judo*. Kodansha International, 2013

<sup>135</sup> These set-ups are recommended:

- Attacks from the Front
  - Two Hand Push
  - Two Hand Lapel Grab
  - One Hand Lapel Grab and Punch
  - Two Hand Choke
  - One Hand Choke and Punch
  - Front Wall / Corner Pin
  - Tackle
  - Bear Hug from Front (arms free or trapped)
  - Wrist Grabs
- Attacks from the Side
  - Bear Hug from Side (arms free or trapped)
  - Side Headlock
  - Arm Across Shoulders / Arm Grab
- Attacks from the Rear
  - Bear Hug from Rear (arms free or trapped)
  - Mugger's Attack
  - Full Nelson
  - Rear Wall / Corner Pin

<sup>136</sup> J Kano. *Kodokan Judo*. Kodansha International, 2013

bending at the waist. Make a scooping motion at the hip with the body control hand, lifting them as you displace them.

*O-goshi* is a highly versatile throw and can be found off almost any situation where you are touching your opponent, e.g. pummeling position or 50-50, the S.P.E.A.R. or the clinch. It can be done standing or by going to the ground. If you remain standing you will typically maintain control of one of your opponent's arms, you can use any of these described previously:

- Wookie's Gambit
- *Kote-jime* (wrist press)
- *Gyaku-kote-jime* (reverse wrist press)
- Arm lever body turn over
- Standing straight arm bar

In addition the following could be employed:

- Knee on stomach: Almost as if taking shot, lower one knee to your opponent's body, the other foot remains roughly on the floor where it was. To injure your opponent place your knee squarely in their solar plexus, beware that you have decreased balance. To better control your opponent, slide your shin across their midsection. Use strikes to subdue them, consider submission if they reach for you or push on your legs.
- Crossbody Armbar: Step across your opponent (consider the face stomp), then sit as close to them as you can without sitting on them, legs bent but perpendicular to their body. Grab their wrist with both your hands and extend their elbow against your medial thigh (in the direction of their legs)

If you go to the ground with the hip toss you will either be in side mount or *kesa gatame*. If you are in side mount you can look for:

- Striking using forearm smashes, hammer fists, downward elbows, and knees
- *Kimura*: If their far hand is pointed at toward their toes, grab their wrist with your inferior hand. Feed your other arm under their forearm and grab their wrist. Move their hand as close to their axilla as possible. Shift your hips toward upward toward their head, step over it with your superior leg. Now paint the floor in a line going to the back of their head.
- Reverse straight armbar: If their far hand is pointed away from your, grab their wrist with one hand and slide your other arm,

proximal to their elbow joint, underneath their arm. Grab your wrist with your free hand. You may have to slide on top of them, feel free to use the shin across the face. Now push down with your wrist grip as you bring your other forearm upward.

- *Americana*: If their far hand is pointing toward their head, grab it with your superior hand. Slide your other arm under their upper arm and grab your wrist. Pull their hand medially and inferiorly as if trying to help them touch their own shoulder. Now use their hand as a paint brush by pulling inferiorly as you raise their arm with your forearm.

If you are in side headlock, e.g. after *koshi-guruma* (see below):

- As described above, punching/elbowing with the far upper limb.
- *Americana* by pushing the wrist of their near arm underneath your calf and driving upward with the hips to elevate their elbow.
- “Reverse straight arm bar” by placing their extended near arm across your near thigh and hooking over their distal arm with your far popliteal fossa.

*Koshi-guruma (Hip Wheel) variation* This version is essentially an overhook. Arm control is in the direction of the throw and over their arm. Body control is typically around the head. Hook their head/neck with your arm and punch for the floor. This works well if you are taller than your opponent. See *Kodokan Judo* (Jigoro Kano) pg. 70<sup>137</sup>.

<sup>137</sup> J Kano. *Kodokan Judo*. Kodansha International, 2013

*Tsurikomi-goshi (Lift-Pull Hip Throw) variation* This version uses an underhook for body control. Insert an underhook for body control and drive that hand in the direction of the throw to the floor. See *Kodokan Judo* (Jigoro Kano) pg. 71<sup>138</sup>.

<sup>138</sup> J Kano. *Kodokan Judo*. Kodansha International, 2013

*Outside hip toss (Sambo variation)* This is a backwards side clinch set-up, their arm is not over your shoulder but across your front directed anteriorly. Your anterior arm has over control cupping just proximal to the elbow. Your posterior arm controls at the hip. Now step in using the side entrance set-up and hip toss. Their head will rotate in a small circle as their legs make a wider loop.

### *Harai-goshi (Hip Reap)*

THIS IS A hip toss with a reap, that is, rather than throwing them over your hip you throw them over your thigh. The key concept,

to quote Shonie Carter<sup>139</sup> is “high on the thigh for *harai*”. As you pivot/pressure and begin to displace use your reaping leg’s thigh against their thigh, increasing the torque of the throw (longer axis, more force). There should be no knee stress. You must have good basic hip toss balance to advanced to what is essentially a one-legged hip toss. See *Kodokan Judo* (Jigoro Kano) pg. 74<sup>140</sup>.

### *Uchi-mata*

THIS IS ALSO a hip toss with a reap, but this time the reap is of the “inside” rather than “outside” leg. The reap should be directed in a roughly 45° from the inside of the thigh outward. As with *harai-goshi* your partner should not experience knee stress and balance is critical for this one-legged hip toss. See *Kodokan Judo* (Jigoro Kano) pg. 75<sup>141</sup>.

### *Hip Thrust Throws*

#### *Sukui-nage (Scooping Throw)*

THIS CAN BE described as a “double leg takedown” variant. Obtain a position behind your opponent, with your leg on their midline, almost creating a seat on your thigh, e.g. defending a rear grabbing attack, defending a hip toss, in knee play, or after a kick. Use one or both hands to grab around their legs, popping them forward and off their feet with your hips.

*Anterior* Pull their legs laterally across your body, causing them to fall on their back in front of you.

*Posterior* Hip bump forward as you throw their legs backward, causing them to fall behind you.

#### *Siuendo*

INTERESTINGLY THE THROW known as *siuendo* in *aikido* is very similar to the hip thrust takedown in *muay thai*. The position to optimize the throw is with your leg on their midline, behind your opponent, almost creating a seat for them with your thigh. Keep control of the neck from behind, and place your front hand on their far hip to prevent them turning back into you. Rise on your toes and bend the knee of the leg between their legs as you look over your shoulder to throw them.

<sup>139</sup> Shonie Carter is an American mixed-martial artist active in the early UFC who used a wrestling base with superimposed kickboxing. The Chicago native was known for fighting anywhere, hence the sobriquet “Mr. International” and for a particularly flamboyant style both in and out of the ring.

<sup>140</sup> J Kano. *Kodokan Judo*. Kodansha International, 2013

<sup>141</sup> J Kano. *Kodokan Judo*. Kodansha International, 2013

## *Sacrifice Body Throws*

### *Gyaku-uki-waza (Reverse Floating Drop)*

*Same side variation* From a side clinch position, sit down and extend one leg behind both of your partner's feet. Use the body lock and head pressure to pull them backward over your leg, not onto your body. The objective is to trip them, not blow out their knees with your ponderous derrière. This works well off a hip toss attempt, where your partner steps in front of you.

*Sit through variation* Again from the side clinch, but this time you are going to sit through to the opposite side. Thus pop under partner's arm pit, extend your foot to partner's far side, and sit, dragging and extending your other leg behind you. Use the momentum and extended leg to trip and throw to floor. This works well off a punch, the bigger the better.

## *Pummel*

1. Basic pummel
2. Pummel to double under
3. Pummel with resistance
4. Double under takedown, sucking arms in, using chest and head to force to ground - must takedown at an angle, not straight back
5. Double under takedown, hook foot behind their calf, use that to move to opponents side, squat down, arch, pop hips
6. Defending the double under (arm twist) - force both fists into his ribs to create pain/space, trap/pinch one arm to your body, fake swim/pummel with other arm/hand, drop step, *ippon* to floor
7. Arm Drag Pull Down: From the pummel use the under hook to pull as the overhook pushes and drop step making them plant. Now shove their underhook arm down and reach across with your underhook to pull their triceps across. Grab their far hip with your free hand and drive with your head into their scapula, pulling them to the mat in four points.

## *High Single Leg*

FROM YOUR WRESTLING stance, lead hand protecting your lead leg (the most likely one to be attacked) and rear hand to make contact

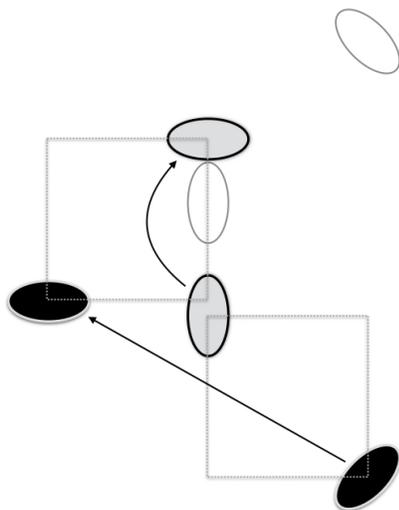


Figure 8: From mirrored stances, set up the single leg by stepping behind their lead leg

with your opponent (feel their movement). Use the “wristwatch grip”<sup>142</sup>. If their lead foot is a mirror image to you, proceed directly to the single (**Figure 8**). If your leads are opposite, use your rear hand to pull them in a 90° pivot by dropping your rear leg back and keeping your same lead (**Figure 9**) then proceed to the single as above (**Figure 8**). Use your wristwatch grip to twist it anteriorly so their thumb is pointed to the rear. This opens the “door” for you to fit your shoulder inside as you step with your lead leg behind their lead leg (creating shelf behind their lead thigh), with your head on their chest listening to their heart, eyes up. Push with your head and pick their leg up, slide your arms in a guillotine grip at the ankle. Lift up to bend their knee, drawing them closer. Use your far leg to hook their base leg with the bottom of your foot.

Notes on the high single:

- Head up listening to the chest, legs square - think dead lift or squat with a slight lean.
- The initial grip on the leg: lateral arm goes underneath the leg and is palm down, the medial hand is palm up.
- To bring the leg up, drop your far leg back and the medial hand grabs the heel. Bring the leg up and guillotine it. To make him light on his base leg you want to guillotine at the ankle where the sock line would be, and lift. You can also punch up at the cubital fossa.

<sup>142</sup> Grab the medial side of the ipsilateral wrist just proximal to the hand

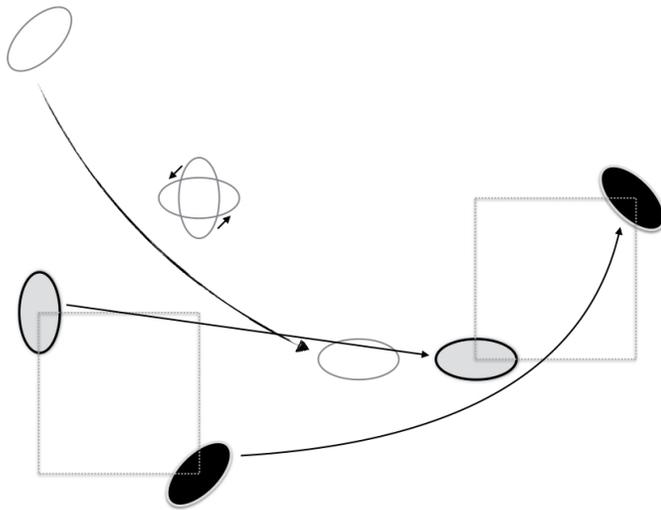


Figure 9: If you want to do a single leg and you are in opposite leads, you will need to do a drop pivot step for them to switch leads so that they are mirror with you

- Pass to the side mount by putting them in a fetal position, i.e. leg drag pass.

### *High Single Leg to Knee Tap*

IF THEY WHIZZER you by overhooking and grabbing the inside of their thigh, bringing their leg to the outside, switch to the knee tap. Underhook and punch up as you step around the near leg, loading them on their far leg. As you pressure forward tap the lateral side of the far leg with your free hand. The punch literally acts a wedge to tilt them onto one leg which you briefly block to let them fall.

### *Russian Tie*

THE RUSSIAN TIE is uses leverage on your opponents arm to disrupt posture and set-up throws<sup>143</sup>. Use a shrug to lift their tie off your neck. Reach across with your opposite side hand to grab their wrist. Use the same side hand to underhook and grip the anterior deltoid, placing pressure on their arm at the shoulder joint. If they are carrying your weight, release the wrist grip, underhook and grip the posterior deltoid. Free your other hand and grab their contralateral hip. Now step forward and guide them to the floor, pull slightly with

<sup>143</sup> A Russian tie can also be referred to as a 45

your hip grip to pull their back toward you. This should make taking their back easier.

### *Russian Tie Figure Four*

IF YOU CANNOT break them down, fold their forearm toward them and figure four, lifting with your hips. Their reaction should be to push their arm downwards, again allowing you to guide them to the floor.

### *Russian Tie To Single Leg*

FROM THE WRIST grip and posterior axillary undertook, you can place your near foot behind their foot and as you push with the near forearm lift their foot to your opposite hand. Set up the single leg of your choice or step behind them and knee tap the far leg. If they step back to avoid the sweep, step forward and pull them to the mat. Alternatively sweep their opposite foot.

# Putting It All Together

## *Range - Angle - Target - Timing - Level - Execution (R.A.T.T.L.E.)*

EFFECTIVENESS IN COMBAT is dependent on six variables. The first is *range*, the ability to be at an effective distance to minimize risk of damage while being able to deliver the technique that will have the greatest power or leverage. *Angle* is a relative of range and indicates the ability to approach or evade in the direction of greatest efficacy for you and least for your opponent. The ability to *target* is the skill of most efficient delivery, either in striking to hit places that will maximize incapacity, in takedowns to employ your opponents anatomy against them, and in submissions to be able to pin or control without using strength. All combat is temporally dependent, thus *timing* the ability to know when: to attack, to defend, and to move. The vertical corollary of range and angle is *level*, increasing the versatility of your ability to “climb” up and down your opponents body both offensively and defensively. Finally, *execution* is the ability to marshal all these variables to your advantage and your opponent’s disadvantage as well as knowing how to switch one or more (**Figure 10**).

### *Linear-Circular Striking Concepts*

1. 1-(Long) 3
2. 1-2-3
3. 1-2-Rear 3
4. 1-Kick
5. 1-2-Kick
6. *Tiip*-Lead Kick
7. *Tiip*-Rear Kick
8. Rear *Tiip*-Lead Kick
9. Rear *Tiip*-Rear Kick

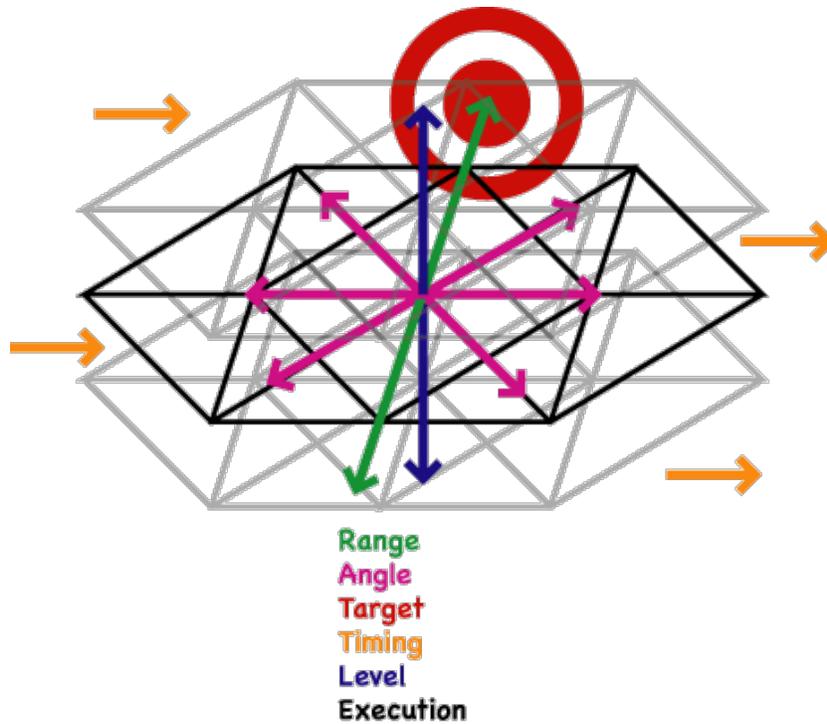


Figure 10: Range - Angle - Target - Timing - Level - Execution (R.A.T.T.L.E.)

### *Circular-Linear Striking Concepts*

1. Long 3-2
2. 1-3-2
3. 1-Rear 3-2
4. Kick-Cross

### *Sky-to-Ground / Ground-to-Sky*

The famous Osensei Miyamoto Musashi the author of the *Book of Five Rings* would recognize these.

1. 5-4
2. 4-5
3. 5-Elbow 4
4. 4-Elbow 5

### *Limb Shots*

This is targeting. Also if this were *ving tsun* it would be trapping.

1. 1 (to lead or rear hand) - 2
2. Long 3 (to lead or rear hand) - 2

### *Five Lead Angles*

1. 0° Lead Kick<sup>144</sup>
2. 45° Lead Kick<sup>145</sup>
3. 45° Displacement Step Lead Kick<sup>146</sup>
4. 90° Lead Pivot Lead Kick<sup>147</sup>
5. 90° Rear Pivot Switch Rear Kick<sup>148</sup>

### *Five Rear Angles*

1. 0° Rear Kick<sup>149</sup>
2. 45° Rear Kick<sup>150</sup>
3. 45° Displacement Step Rear Kick<sup>151</sup>
4. 90° Lead Pivot Rear Kick<sup>152</sup>
5. 90° Rear Pivot Switch Lead Kick<sup>153</sup>

### *Combinatorics*

YES THIS IS a word play on combat and combinatorics.

1. Variation in Execution
  - (a) Kicking combination #1: Jab - lead kick - cross - lead hook - rear kick
  - (b) Kicking combination #2: Jab - rear kick - lead hook - cross - lead kick
  - (c) Kicking combination #3: Jab - lead kick - cross - lead hook - lead kick
  - (d) Kicking combination #4: Jab - rear kick - lead hook - cross - rear kick
  - (e) *Tiip* combination #1: Jab - lead *tiip* - cross - lead hook - rear kick
  - (f) *Tiip* combination #2: Jab - rear *tiip* - lead hook - cross - lead kick
  - (g) *Tiip* combination #3: Jab - lead *tiip* - cross - lead hook - lead kick

<sup>144</sup> This is also a shuffle or snap kick. Either no step or bring the rear foot to the lead and throw the kick to the nearest target, e.g. their front leg.

<sup>145</sup> A "routine" lead Thai kick, step the rear foot at about 45° off angle and throw the kick low, middle, or high.

<sup>146</sup> Step off at 45° degree lead angle, e.g. throwing a lead hook or cross. Bring your rear foot to your lead, and throw the kick from here.

<sup>147</sup> Perform a lead 90° pivot, retain the same lead and throw the lead kick to the back of calf, thigh, or kidneys.

<sup>148</sup> Perform a rear 90° pivot, in which you switch leads and throw the "new" rear kick to the anterior thigh, across the midsection, or to the face.

<sup>149</sup> Throw the rear kick so that the shin is perpendicular to the thigh, while thrusting forward with the hip.

<sup>150</sup> A "routine" rear Thai kick, step the lead foot at about 45° off angle and throw the kick low, middle, or high.

<sup>151</sup> Step off at 45° degree rearside angle, e.g. throwing a rear hook. Bring your trailing lead foot to your rear, and throw the kick from here.

<sup>152</sup> Perform a lead 90° pivot, retain the same lead and throw the rear kick to the anterior thigh, across the midsection, or to the face.

<sup>153</sup> Perform a rear 90° pivot, in which you switch leads and throw the "new" lead kick to the posterior calf, thigh, or kidney.

- (h) *Tiip* combination #4: Jab - rear *tiip* - lead hook - cross - rear kick
- (i) Knee combination #1: Lead knee - downward elbow - horizontal elbow - rear knee
- (j) Knee combination #2: Rear knee - horizontal elbow - downward elbow - lead knee
- (k) Knee combination #3: Lead knee - downward elbow - horizontal elbow - lead knee
- (l) Knee combination #4: Rear knee - horizontal elbow - downward elbow - rear knee

## 2. Variation in Angle

- (a) Kicking combination #1: Jab - lead kick - cross - lead/rear pivot step - lead hook - rear kick
- (b) Kicking combination #2: Jab - rear kick - lead hook - lead/rear pivot step - cross - lead kick
- (c) Kicking combination #3: Jab - lead kick - cross - lead/rear pivot step - lead hook - lead kick
- (d) Kicking combination #4: Jab - rear kick - lead hook - lead/rear pivot step - cross - rear kick

## 3. Variation in Range

- (a) Kicking combination #1: Jab - lead kick - cross - lead hook - short/medium range rear kick
- (b) Kicking combination #2: Jab - rear kick - lead hook - cross - short/medium range lead kick
- (c) Kicking combination #3: Jab - lead kick - cross - lead hook - short/medium range lead kick
- (d) Kicking combination #4: Jab - rear kick - lead hook - cross - short/medium range rear kick

### *Multiple Entwined Skill Hierarchy (M.E.S.H.)*

A MESH is a material composed of many linked rings, for example chainmail or a wool sweater. When looked at microscopically these are discrete but connected elements but when looked at macroscopically appear seamless. An effective combat strategy in both sport and self-defense, has to be composed of an interlinking network of techniques. Very few things come as ones, in order to effectively strike, combinations of alternating appendages, targets, and levels are used.

A jab sets up a cross, which sets up a hook, which sets up a cross, etc. To throw or takedown, misdirection by another intended throw or takedown sets up the next one, pushing in one direction creates weakness in another. Each connection of the M.E.S.H. is a reference point that links high-yield tactics. In Brazilian jiu-jitsu the expression, “If one door closes, three windows opens” describes attacking or positioning and “opening” submission attempts. Couple these chains into a net and then fine-tune the net into a meshwork of offensive and defensive skills. Although technical excellence of solitary combat skills is critical, weaving these skills together, although cognitively challenging, makes the practice of technique dynamic, alive, and functional. In real life, whether in the squared circle or the concrete jungle, we don’t do one static action, we string together a montage of many dynamic ones (**Figure 11**).

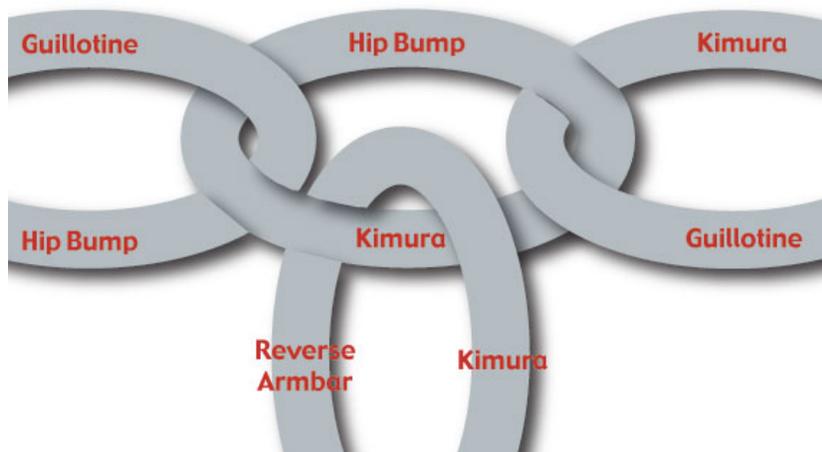


Figure 11: A small piece of a Brazilian jiu-jitsu or submission wrestling M.E.S.H using the *Kimura* or inferior shoulder lock, guillotine, and hip bump. Each one can be used directly to submit or sweep, but provokes a defensive response that creates an opening for the other two and can in turn branch off into other techniques. Note that sound, simple moves can be strung together to create complex combat “gameness”. Fancy is not required, nor is rapidly switching moves, commit to one see where it goes and what it opens.



# *Fundamental Self-Defense Techniques (Kata)*

THESE ARE THE escape based defenses for multiple different attack types. Drill with 1-3 strikes following each escape. *NOTE:* It is far better to initiate using the S.P.E.A.R. concepts above *before* the attacker gets ahold of you or hits you. These standardized techniques or *kata* are *only* for when you are late due to lack of awareness or other complications in the self-defense situation and your opponent has obtained a position of advantage.

## *Attacks From The Front*

THE ATTACKS FROM the front obviously include striking which we have covered using superior offense and movement but also covering, slipping, and the S.P.E.A.R. Another typical front attack is the tackle and wrestling shot which we typically sprawl on, but for which the tactical S.P.E.A.R. can also be effective. In cases where the attacker or *uke* isn't picked up on the way in and actually makes contact and obtains an apparently superior position it still behooves you, in most cases, to use the tactical S.P.E.A.R.

Another technique that has a fair amount of utility for attacks from the front is the "bow-and-arrow". Bring one hand to your striking guard position and extend the other to *uke's* ipsilateral shoulder or chin. This can be a push or, if you need to inflict maximum damage, a strike. It is often safer to throw open hand rather than closed hand without gloves on. It is helpful to step into a fighting stance while you do this lending your hips and feet to the action.

## *Two Hand Push*

1. Tactical S.P.E.A.R.
2. Bow-and-arrow

*Two Hand Lapel Grab*

1. Tactical S.P.E.A.R.
2. Bow-and-arrow
3. Hook the sternal notch with 1 or 2 fingers, pull down

*One Hand Lapel Grab and Punch*

1. Tactical S.P.E.A.R.
2. Bow-and-arrow to chin (push or strike)

*Two Hand Choke*

1. Tactical S.P.E.A.R.
2. Bow-and-arrow
3. Hook the sternal notch with 1 or 2 fingers, pull down

*One Hand Choke and Punch*

1. Tactical S.P.E.A.R.
2. Bow-and-arrow to chin (push or strike)

*Front Wall or Corner Pin*

1. Tactical S.P.E.A.R.
2. Bow-and-arrow

*Wrestling Shot*

1. Sprawl
2. Tactical S.P.E.A.R.

*Tackle*

1. Sprawl
2. Tactical S.P.E.A.R.

*Bear Hug from Front*

If they try to pick you up, overhook their leg with your leg.

1. Arms Free
  - (a) Reinforced S.P.E.A.R.: Place forearm against neck and drive the palm heel into the contralateral arm to create leverage and space.
  - (b) Box the ears, gouge the eyes, head butt etc.
2. Arms Trapped
  - (a) Underhook and clasp hands behind their back, at about shoulder blade level, drop one foot back to deliver knee, then skip step to the other side. Consider the head butt.

*Wrist Grabs*

1. Tactical S.P.E.A.R.
2. "Knife"<sup>154</sup>: Cut the grip open by flicking your hand in the direction of their thumb and index finger.
3. "Switchblade"<sup>155</sup>: (cross grab only) Roll your hand to the lateral side of their wrist, this can be made more effective by clapping your free hand on top of their grabbing hand.

<sup>154</sup> Since the nomenclature "bow-and-arrow" and "S.P.E.A.R." arose independently but are thematically similar, I'm calling this the knife.

<sup>155</sup> Ditto.

*Attacks from the Side**Bear Hug from Side*

If they try to pick you up, overhook their leg with your leg.

1. Arms Free: Turn toward them so that you are in the bear hug from front.
  - (a) Reinforced S.P.E.A.R.
  - (b) Box the ears, gouge the eyes, head butt etc.
2. Arms Trapped: Turn toward them so that you are in the bear hug from front.
  - (a) Underhook and clasp hands behind their back, at about shoulder blade level, drop one foot back to deliver knee, then skip step to the other side. Consider the head butt.

*Side Headlock*

1. Grab the forearm around your neck with the hand that is most lateral and use your medial arm, from behind, to control their far arm. Reach your other hand up placing it either under the nose or grab their hair, push/pull backward.
2. Grab the forearm around your neck with the hand that is most lateral and use your medial arm, from behind, to control their far arm. Reach your other hand up placing it either under the nose or grab their hair, push/pull backward. Let go of the hand around your neck and use it to pick up their near leg.
3. Grab the forearm around your neck with the hand that is most lateral and use your medial arm, from behind, to control their far arm. Take your second index knuckle of your medial hand and drive it into their flank from the far side.

*Arm Across Shoulders or Arm Grab*

1. Tactical S.P.E.A.R.
2. Bow-and-arrow
3. "Knife" or "switchblade"

*Attacks from the Rear**Bear Hug from Rear*

If they attempt to pick you up, overhook their leg with yours, hooking with your foot at their knee.

1. Arms Free
  - (a) Stomp their foot, fire elbows rearward to their head, and consider the rear head butt. Use momentum from one of your elbow strikes to palm heel one of the hands of their grip to open it, turn and face them.
2. Arms Trapped
  - (a) Stomp their foot, consider backward head butt, underhook and clasp their hands with one of yours, fire the other arm forward to load the elbow. Throw elbow, repeat if necessary. Step laterally in the direction of the arm you are clasping their's with, and use the opposite hand to reach back and push off your partner's hip, stepping 45° to the rear.

*Mugger's Attack*

One arm around the neck, the other grasping the ipsilateral arm.

1. Grab the arm around your neck with the ipsilateral hand, stomp their foot, fire your trapped hand posteriorly and then drive it forward to fire another elbow. Repeat if necessary. Step laterally in the direction of the arm around your neck, and use the opposite hand to reach back and push off your partner's hip, stepping 45° to the rear.

*Full Nelson*

From behind, both arms underhook and then hands are clasped behind your partner's head.

1. Place both hands on your forehead to decrease control and anterior neck pressure. Once stabilized use one of your hands to reach back to gouge an eye, rip an ear, grab a finger, or punch. Drive both arms inferiorly to break their grip. Pivot step and face them.

*Rear Wall / Corner Pin*

1. Do a front breakfall to prevent running into the wall, raise one arm superiorly as if to wave to a friend while simultaneously turning 180° in this direction, bring your centerline offline with your partner's.

*Attacks on the Ground**Push Down*

Your partner pushes you, do a breakfall, and remain on the floor.

1. Lay on one side, prop yourself on the hand nearest the ground, place your free hand up to guard yourself. The top leg can be used to kick up at your opponent or is used to elevate the hip to throw a side *tiip* to the knee or shin with the leg closest to the ground. If your opponent circles, switch sides. When they back off stand by getting to *combat base*: place the foot of the leg furthest from the mat, then use the hand on the mat to bring your other foot to the opposite corner of the box of your fighting stance and stand.
2. Alternatively when you stand, throw a roundhouse kick toward their head and use this to "cartwheel" to a standing position. If you miss you recover like a missed roundhouse kick.

*Mount with Arms Unpinned*

You are supine and your partner is sitting on you.

1. Bridge-and-roll: Hip bump them forward and trap one of their arms against your chest by overhooking at the elbow and pulling to your centerline. Trap the foot on the same side by placing your foot on the lateral side of their calf. Now bridge over your shoulder at a 45° angle on the trapped side. You should end up in their guard. Throw strikes to the head, sides, abdomen, and groin which should cause them to open the guard and allow you to stand.
2. Shrimp: Turn on one side, push their knee down with your hands and pull your leg free by pulling your knee to your axilla. Switch sides use a forearm in the neck to keep their weight off you while pushing on the opposite knee. Pull your leg free and place them in the guard, you will have your legs with ankles crossed wrapped around your partner's midsection. Now slide one knee across their body from hip to opposite shoulder, use this to create enough space to bring your other foot to their ipsilateral hip. Use this to remove the "knee shield" and allow yourself to *tiip* to the chest and face alternating with your other foot. When your opponent gives you space, stand-up as above for the Push Down.

*Mount with Arms Pinned*

You are supine and your partner is sitting on you and holding your wrists to the mat.

1. Pull one hand inferiorly and push the other superiorly along the mat, bridge over your shoulder at a 45° angle on the side where the hand is low. If they simply turn over you will end up in the guard, strike as above and stand.
2. If they let go to stabilize or "base", go back to the Mount with Arms Unpinned above.

*Rear Mount with Arms Unpinned*

You are prone and your partner is sitting on you.

1. From a flat position, climb to your elbows and knees also called "four points". Keep your elbows inside your knees and protect your neck and face with your hands. If you have to bump forward gently to provoke your partner to base. Grab this arm and pull at

a 45° angle over your shoulder as you buck your hips toward the ceiling. They should get off of you either by falling flat in front of you or standing. If they fall, strike with your closest weapon to the closest target (CWCT)<sup>156</sup>, if they stand go to Push Down above.

<sup>156</sup> T Blauer. *Personal Defense Readiness: Professional Instructor Development*. Blauer Tactical Systems, 2003. URL [blauerspear.com](http://blauerspear.com)

### *Rear Mount with Arms Pinned*

You are prone and your partner is sitting on you and holding your wrists to the mat.

1. Drive one hand inferiorly and the other superiorly, now climb to four points, buck over the shoulder where you have created space, i.e. the low hand. If they fall in front of you, use CWCT to strike them.
2. If they base to prevent falling, go to Rear Mount with Arms Unpinned.

### *Side Mount*

You are supine and your partner is prone on top of you, perpendicular to you. Their superior arm is under your neck and their shoulder is in your face. Their inferior hand is either underhooking your far arm or on the mat at your hip. They are either on their toes, keeping their weight on you and their toes, or kneeling, keeping their knees tight to your body at the hip and shoulder.

1. Keep the forearm nearest your partner in their superior hip and keep the far arm in their inferior axilla, hand on their back. Use your arms to push away as you shrimp your hips away from your partner. Bring your leg inside and pull them to the guard. Now use the knee shield to bring your other foot to their ipsilateral hip. Use this to remove the knee shield and allow yourself to *tiip* to the chest and face alternating with your other foot. When your opponent gives you space, stand-up as above for the Push Down.
2. Keep the forearm nearest your partner in their superior hip and keep the far arm in their inferior axilla, hand on their back. Use your arms to push away as you shrimp your hips away from your partner. Turn to four points and move so that you are perpendicular to your opponents legs, double leg, and stand.

### *Kesa Gatame (Side Headlock)*

You are supine and your partner is sitting in a “hurdler” position their extended leg nearest you and pointing superiorly. Their near arm is wrapped around your neck and secured by their far hand.

1. Create a frame by placing your far arm across their neck, parallel with ground, reinforced by the near arm with forearm perpendicular to the mat. Create space with your frame while walking your feet so that you and your partner line up. This should allow you to topple them to their back. If they continue to hang on drive the frame into their neck as you raise your head to the ceiling, when they release, throw strikes, then stand and step away.
2. Create a frame by placing your far arm across their neck, parallel with ground, reinforced by the near arm with forearm perpendicular to the mat. Create space with your frame and throw your far leg over their head, hook your ankle with the popliteal fossa of your opposite leg and use this leverage to pry your partner off you. Roll up to your knees, throw strikes, stand and step away.

## *Basic Self-Defense Techniques (Kata)*

BELOW ARE MORE complicated scenarios for self-defense that may occur, either in attacks being strung together or that due to unforeseen complications you have ended up in a difficult situation. *NOTE:* It is far better to initiate using the S.P.E.A.R. concepts above *before* the attacker gets ahold of you or hits you. These standardized techniques or *kata* are *only* for when you are late due to lack of awareness or other complications in the self-defense situation and your opponent has obtained a position of advantage.

### *Attack Strings*

YOUR OPPONENT ISN'T going to wait for you. They will attack and keep attacking as long as the chance of success appears to have favorable risk to reward. The list that follows is by no means exhaustive but should be the beginnings of two attack scenarios that would be helpful to examine.

1. Haymaker - Haymaker
2. Haymaker - Wrestling Shot
3. Haymaker - Side Headlock
4. Tackle - Wrestling Shot
5. Two Handed Push - Haymaker
6. Two Handed Push - Wrestling Shot
7. Tackle - Front Bear Hug
8. Tackle - Side Bear Hug
9. Tackle - Rear Bear Hug
10. Tackle - Full Nelson

11. Tackle - Mugger's Attack
12. Push Down - Mount
13. Push Down - Side Mount
14. Push Down - *Kesa Gatame*

### *Attacks On The Ground with Striking*

#### *Closed Guard with Strikes*

In general, the person in guard has a striking advantage. They have the reach and their body is not flat against the floor. Thus the person holding the guard either needs to close distance or create space.

1. Closing distance: Use a cover or S.P.E.A.R. to defend the striking and use your legs to pull your opponent forward while simultaneously underhooking, 50/50, or overhooking their opponent. Either work for or use the existing underhook to elevate your opponent's arm on one side. Shrimp to this side and then transition to your opponent's back.
2. Create space: Use a cover or S.P.E.A.R. to defend the striking and slide one knee across their body from hip to opposite shoulder, use this to create enough space to bring your other foot to their ipsilateral hip. Use this to remove the "knee shield" and allow yourself to *tiip* to the chest and face alternating with your other foot. When your opponent gives you space, stand-up as above for the Push Down.
3. Shin Shield Clinch: Place one hand behind your opponent's head as in a *muay thai* plum. Use the other hand to cover and then wrap over their triceps, place your shin in the biceps of the ipsilateral arm. Pull their biceps into your shin.
  - (a) *Kimura*: From closed guard clinch your opponents head like a *muay thai* plum and use the other hand to block punches. Catch their arm off the punches and place shin shield in their biceps, cupping their triceps with your hand. This should roll their arm, rotating their hand posteriorly, setting up the *kimura*.
  - (b) Guillotine choke off *Kimura* defense by grabbing the thigh: If they defend the *kimura* by cupping their thigh, use the hand nearest their head to reach posteriorly and wrap their head grabbing their chin. Drop your arm on top of their head like you are gripping a football. Scoot your hips backwards to create space on the contralateral side from your grip, feed your hand

in to secure the guillotine. Lift your hips and arc toward the ipsilateral side as their head.

- (c) Anaconda choke off *Kimura* defense by extending the arm: If they defend the *kimura* by extending their arm, retain your grip on their wrist and cup their elbow with your other hand. Pull it over your head, trapping their triceps against your head. Pull with the legs to get the proximal insertion of their triceps against your head/neck. Wrap their neck in a deep figure four putting your free hand against your head.
  - (d) Whirlwind rear naked choke: You can also use this position to block punches, then swim underneath their punching arm with your contralateral arm to obtain a rear neck choke position.
4. Shoulder Clinch: Block the strike and then roll your arm underneath it, Gable grip at their shoulder, pulling their torso down. Now slide out to this side on the contralateral hip, place your top foot in the near hip and place your knee on the shoulder. Essentially a vice grip with your legs on their torso. Pinch their wrist between your shoulder and head. Now slide down their arm with your Gable grip until you are just proximal to the elbow. Complete the arm bar.
- (a) If they bend their arm with their hand pointing inferiorly, hug their arm at the elbow with your top arm grabbing the biceps of the opposite arm. This hand grabs their wrist for the reverse *kimura*. If they bend the arm with their hand pointing superiorly, shuck it past you and take their back.
  - (b) If they attempt to stack, keep pressure on their shoulder to force the contralateral leg to extend, raising their hips more on this side. Open your guard and inset the hook on this side. Use the forearm on this side to lift under their chin as you elevate your hook and sweep them.

### *Mount with Strikes*

Use a cover or S.P.E.A.R. to defend striking, hip bump your opponent forward. Reach up in the underhook position and clinch behind their neck, pull your head to be under their chin. Now you can use the bridge-and-roll or shrimp to escape. A third option is to transition both hands to their hips, as you simultaneously hip bump, push explosively to create space to pull your legs inside<sup>157</sup>. From this position you can attempt to sweep them or push them away to standup.

<sup>157</sup> Hooks inside guard

*Rear Mount with Strikes*

This is a really bad position. If you have gotten here, you have royally screwed up or they are a lot better than you. The best advice is to cover up and get out as quickly as possible described above in Rear Mount with Arms Unpinned.

*Side Mount with Strikes*

Use your arms to keep your opponent close, to limit the power of any strikes. Sometimes it may be necessary to clasp your hands behind their back to hold them to you. When the time is right, escape the side mount as describe above.

*Kesa Gatame with Strikes*

You will need to escape as described above for the *Kesa Gatame*. However you will need to use your near arm to cover and control their punching arm. Beware that this exposes you to submission attempts on that arm.

# *Certification Grades and Ranking*

## *Certification Grades*

### *Fundamental*

STUDENTS ARE TAUGHT the basics of striking, takedowns, and grappling within the context of both street self-defense and combat sports. They also learn how to do breakfalls and basic calisthenics. Basic throwing concepts are also introduced. Students begin to learn how to defend and escape striking, grabbing, and ground attack scenarios.

### *Basic*

STUDENTS ARE TAUGHT more striking concepts and basic throws versus a wide variety of common attacks. They are also introduced to the ground positions as well as basic submissions from both stand-up and the ground. The integration of fundamental skills into a flow is the key. Students try to develop timing, flow grappling, and solid takedown defense. Basic level students are “pressure tested” to develop themselves as physical martial artists.

### *Intermediate*

STUDENTS ARE TAUGHT more technically demanding striking concepts, throws, and submission techniques. Before proceeding to the next level, Intermediate certified students must show understanding of Goshin Jitsu Mixed-Martial Arts theory and are tested on their technical and conceptual understanding of striking, throwing, and submissions. In addition they must demonstrate excellent understanding of throwing mechanics as well as direction of force and momentum. At this level students should be sparring, wrestling, and grappling, as well as being further “pressure tested” to develop as

martial artists despite adverse conditions. The goal is the development of strategies and tactics for dealing with all sorts of partners with different skills and sizes.

### *Advanced*

STUDENTS ARE TAUGHT more esoteric but highly effective throwing and submission techniques. Students utilize techniques that are the advanced counterparts to basics defenses for use against weapons. Rather than teaching new techniques, previously learned defenses are applied to deal with the weapon. Advanced level students must demonstrate excellent understanding of an opponent's energy and pressure. Students integrate all ranges and doctrine skill sets, at this level Goshin Jitsuka are looking to not only beat someone at their own game, but switch the game up to beat them at another. Students are "pressure tested" in more complex situations versus multiple opponents or against weapons.

### *Instructor*

STUDENTS WILL PERFECT certain strikes, throws, and submissions that are best for that particular student. They will also have an opportunity to develop his or her own defenses by applying these favorite combat techniques. Furthermore, students will research striking, throwing, and submissions within the context of Goshin Jitsu Mixed-Martial Arts doctrine and implement them within their own style and Goshin Jitsu as a whole.

### *Rankings*

GOSHIN JITSU RANKINGS depend both on time dedicated to the club and experience. Members promoted are those who benefit the club's growth based on technical expertise and teaching.

### *Junior Students*

JUNIOR STUDENTS ARE novices to martial arts and/or new to Goshin Jitsu Mixed-Martial Arts without significant applied self-defense training and/or combat sport experience. Essentially all new members of Goshin Jitsu Mixed-Martial Arts are Junior Students until

they pass their Fundamental certification or are categorized as Senior Students or Technical Advisors by the Chief Instructor.

### *Senior Students*

SENIOR STUDENTS ARE students who have passed their Fundamental certification and are working on balanced Basic and Intermediate certifications.

### *Student Instructors*

STUDENT INSTRUCTORS HAVE passed their Basic certification and are working on balanced Intermediate and Advanced certifications. Student Instructors are expected to act as examples for the Junior and Senior Students and run the club in the absence of the Instructor(s) and the Chief Instructor with the aid of the Technical Advisor(s). The Student Instructors' mission is enhance to their training and the training of all members of Goshin Jitsu Mixed-Martial Arts.

### *Technical Advisors (Coaches)*

TECHNICAL ADVISORS ARE members of Goshin Jitsu Mixed-Martial Arts with unique backgrounds and strengths in specific doctrine skill sets that improve the Goshin Jitsu Mixed-Martial Arts core. Technical Advisors function as students when training in areas that they are less qualified in and serve as Instructors in areas that they excel at. The concept of the Technical Advisor is to tap their knowledge while adding to it. Technical Advisors may have Advanced or Instructor level certifications or equivalent in one doctrine skill set while working on Basic or even Fundamental certifications in other doctrine skill sets.

### *Instructors*

INSTRUCTORS ARE RESPONSIBLE for developing and teaching the unified Goshin Jitsu Mixed-Martial Arts core of striking, throwing, and submissions. Instructors should be Advanced or Instructor certified in all doctrine skill sets. Both Student Instructors and Technical Advisors can become Instructors. Instructors should teach to the best of their ability, drawing upon the specific experience and knowledge of Technical Advisors as needed.

*Chief Instructor*

THE SENIOR-MOST instructor is the Chief Instructor.

# Warm-Up

The dynamic warm-up is taken from Training for Warriors<sup>158</sup>.

<sup>158</sup> M Rooney. *The Team Renzo Gracie Workout: Training for Warriors*. Self Published (1841), 2004

## *Stationary Phase*

- Prisoner Squats 10
- Jumping Jacks 10
- Seal Jumps 10
- Highland Flings 10
- Low/Quick Pogo Jumps 3 × 20 sec
- High Pogo Jumps 3 × 20 sec
- Front Lunge 5 e/ side
- Side Lunge 5 e/ side
- Dot Drill 5
- Wide Outs 15
- Gateswings 15
- Scissor Jumps 5
- Push-Ups 10
- Dive Bombers 10

## *Movement Phase*

- Front Skip 20 yds ↔
- Skip Scoop 20 yds ↔
- Backward Cycle 20 yds ↔
- Side Shuffle 20 yds ↔

- Carioca 20 yds ↔
- Walking Leg Kicks 20 yds ↔
- Walking Front Lunge 10 yds →
- Walking Side Lunge 10 yds →

*Muscle Activation Phase*

- Bridges Double Leg 10
- Bridges Single Leg 10 e/ leg
- Supine Straight Leg Lift 10 e/ leg
- Side Lying Leg Lifts 10 e/ leg
- Inside Leg Raises 10 e/ leg
- Supermans 10 e/ side
- Double Leg Supermans 10
- Prone Laying Knee to Armpit 10 e/ leg
- Fire Hydrants 10 e/ leg
- Fire Hydrant Circles 10 e/ leg / CW and CCW
- Fire Hydrant Straight Leg Raise 10 e/ leg
- Scorpion 6 e/ leg
- Supine Lying Iron Cross 6 e/ leg
- Frog Thrusts 10
- Mountain Climbers 10
- V Sit Rollovers 5 e/ side
- Rollovers to Hurdler Seat 5 e/ side

## *Cool-Down*

Each stretch is 20 seconds.

- Feet 2× shoulder width, forward bend
- Feet 2× shoulder width, bend toward left foot
- Feet 2× shoulder width, bend toward right foot
- Down into Cobra
- Back up and hand walk as far back as possible without sitting down
- Back to center and turn left to lunge
- Straighten legs, turn 180° and do opposite lunge
- Straighten legs, return to center, feet 2× shoulder width, down into Cobra
- Back up and hand walk to sitting, legs spread
- Stretch middle
- Stretch left
- Stretch right
- Legs together, stretch middle
- Crowd pleasers
- Left hurdler stretch, stretch along leg
- Left hurdler stretch, stretch back
- Left pretzel
- Right hurdler stretch, stretch along leg
- Right hurdler stretch, stretch back
- Right pretzel

- Feet shoulder width, forward bend, stack vertebrae
- Picking high fruit
- Left arm across body
- Left arm straight back
- Right arm across body
- Right arm straight back
- Left wrist in turn<sup>159</sup>
- Left wrist out turn<sup>160</sup>
- Left wrist press<sup>161</sup>
- Left reverse wrist press<sup>162</sup>
- Right wrist in turn
- Right wrist out turn
- Right wrist press
- Right reverse wrist press

<sup>159</sup> *Kote-mawashi*: Take your left hand up in front of your face, imagine you are looking at your watch (thumb down, fingers pointing right). Bend your left wrist such that your hand is perpendicular to your body, fingers pointing away from you. Grab your left hand with your right hand, with your right fingers going between the thumb and fingers of the left hand and your right thumb on the pinkie side of the left hand. Pull the left hand toward your face with the right fingers, until you feel the stretch.

<sup>160</sup> *Kote-gaeshi*: Take your left hand, palm towards you (thumb pointing left, fingers up). Grab it with your right hand with your right thumb on your left pinkie knuckle and your right fingers grabbing the meaty part of your left thumb. Pull with your right fingers and push with your right thumb, until you feel a stretch.

<sup>161</sup> *Kote-jime*: Bring your left arm straight up and relax your wrist so the hand hangs (the back of your left hand should be topmost and the hand should be roughly parallel to the ground). Place the right hand on the back of the left hand (your right palm is on top of your left hand knuckles) and press with the right hand until you feel a stretch in the left wrist.

<sup>162</sup> *Gyaku-kote-jime*: Bring your left arm straight up and relax your wrist so the hand hangs as if you were accepting change (the palm of your left hand should be topmost and the hand should be roughly parallel to the ground). Place the right hand fingers on the palm side of the left hand fingers and pull with the right hand until you feel a stretch in the left wrist.

# Curriculum Overview

THE GOSHIN JITSU Mixed-Martial Arts Curriculum is organized into three practices weekly, each practice is two hours in duration. Each practice is organized into 20 minute *phases*, thus there are six phases per practice. Often material will be covered by combining two or more phases. In general, the first phase is used for *warm-up* while the last phase is shortened and used for *cool-down*.

## Practice Structure

### Sundays

5:00 - 5:20 pm Warm-Up

5:20 - 6:05 pm Breakfalls and Wrestling

6:05 - 6:50 pm Striking

6:50 - 7:00 pm Cool-down

### Wednesdays

7:30 - 7:50 pm Warm-up

7:50 - 8:35 pm Breakfalls, Wrestling and Striking Review

8:35 - 9:20 pm Mixed-Martial Arts

9:20 - 9:30 pm Cool-down

### Saturdays

2:00 - 2:20 pm Warm-up

2:20 - 3:05 pm Mixed-Martial Arts Review

3:05 - 3:50 pm Sparring (Senior students or by invitation only)

3:50 - 4:00 pm Cool-down

### *Phases*

THERE ARE SEVERAL different ways to organize a phase:

#### *2 minute round one side - 2MROS*

6 total rounds 3 × 2 minutes with 1 minute breaks with one side serving as *tori* for three rounds and then *uke* for the remaining three rounds. This is useful for pad rounds or for drilling of specific techniques.

#### *2 minute round both sides - 2MRBS*

6 total rounds: 6 × 2 minutes with 1 minute breaks with both sides switching as *tori* and *uke* within each round. This is useful for drilling of specific techniques, *muay thai* timing, flowing, and sparring.

#### *4 minute round one side - 4MROS*

4 total rounds: 2 × 4 minutes with 1 minute breaks with one side serving as *tori* for two rounds and then *uke* for the remaining two rounds. This is useful for conditioning or for drilling of M.E.S.H.work.

#### *4 minute round both sides - 4MRBS*

4 total rounds: 4 × 4 minutes with 1 minute breaks with both sides switching as *tori* and *uke* within each round. This is useful for drilling of M.E.S.H.work, mixed-martial arts timing, flowing, and sparring.

#### *5 minute round both sides - 5MRBS*

3 total rounds: 3 × 5 minutes with 2.5 minute breaks with both sides switching as *tori* and *uke* within each round. This is useful for grappling and wrestling rounds.

# *Junior Student: Fundamentals Weekly Curriculum*

## *Week of January 27, 2020*

- Stance and movement
- Jab
- Cross
- Breakfalls

## *Week of February 3, 2020*

- Hook
- Cover (Punches)
- Spontaneous Protection Enabling Accelerated Response (S.P.E.A.R.)<sup>163</sup>
- Breakfalls

<sup>163</sup> T Blauer. *Personal Defense Readiness: Professional Instructor Development*. Blauer Tactical Systems, 2003. URL [blauerspear.com](http://blauerspear.com)

## *Week of February 10, 2020*

- Uppercut
- Cover (Punches)
- S.P.E.A.R. <sup>164</sup>
- Breakfalls

<sup>164</sup> T Blauer. *Personal Defense Readiness: Professional Instructor Development*. Blauer Tactical Systems, 2003. URL [blauerspear.com](http://blauerspear.com)

## *Week of February 17, 2020*

- Overhand
- Catch and Evasion (Punches)
- Breakfalls

*Week of February 24, 2020*

- Elbows
- Catch and Evasion (Punches)
- Breakfalls

*Week of March 2, 2020*

- Kicks
- Defense Against Attacks From The Front
- Breakfalls

*Week of March 9, 2020*

- Knees
- Defense Against Attacks From The Front
- Breakfalls

*Week of March 16, 2020*

- Spring Break

*Week of March 23, 2020*

- *Tiip*
- Defense Against Attacks From The Side And Rear
- Breakfalls

*Week of March 30, 2020*

- Catch and Cover (Kicks)
- Defense Against Attacks From The Side And Rear
- Breakfalls

*Week of April 6, 2020*

- Defense Against Attacks On The Ground
- Breakfalls

*Week of April 13, 2020*

- Defense Against Attacks On The Ground
- Breakfalls

*Week of April 20, 2020*

- Make-Up Material

*Week of April 27, 2020*

- Semester Review
- Certification Testing Qualification

*Week of May 4, 2020*

- Certification Testing



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