



Arnis & Kali



Student:

Before You Start

To get the most out of your training, please observe the following suggestions:

Make sure you practice all the rules for your safety and your partners.

Contact accidentally happens as we are practicing aggressive self-defense. Please report any injuries immediately so we may help in first aid or get you medical attention. There are no exceptions to this rule.

Please be aware that some of the material may need to be adjusted based on the scenario. The scenario always dictates the action required. The material may be updated based on better training methods as well.

Always bring your training manual to each training session. Periodically your instructor will have you get your manual during class to note specific drills. Testing is every three months; if your instructor says you are ready, you may test for a new level. Skill, class attendance, along with mastery of the material, are required to test.

After each class check off each technique you have learned. This not only shows progression but gives you a mental note of things to be covered and worked on.

Do not be afraid to ask questions. If you are struggling or have a question about a specific technique or training method, please ask your instructor for help. Your instructor can monitor and adjust any technique you may need help with and give you feedback.

Once you feel comfortable with a technique for your level and feel competent to perform it under pressure, please ask your instructor to watch and critique your progress.

From time to time, visit our website and Facebook page for updated material. Make sure you bring all the required equipment and safety gear to class. When you need new gear, please order asap, so you don't miss any classroom drills.

The 3 P's

This page is probably the single key to survival and one of the most important pages in this book. Please take the time to review the material offered and come back to it as your motivation may change from time to time. It is vital to keep your motivation Personal, Present, and Passionate.

Personal- means something very dear and close to you. It could be a family member, personal goals, a child, work, or anything else that means something to you.

Present- It has to be something immediate and available.

Passionate- It has to be something that the very thought of losing it would be crushing. What is that one thing that would make you get up and try just one more time and try to survive?

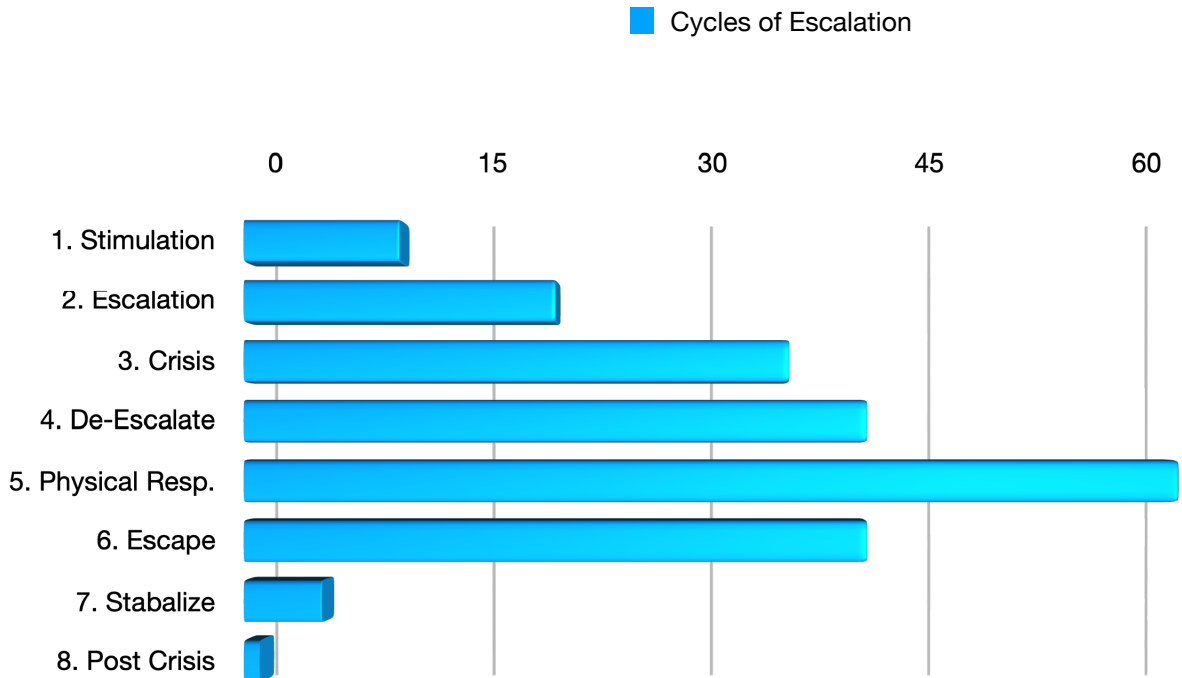
Take your time in answering these questions.

What is your personal possession, person, or thing that meets the criteria above, and why that choice?

How strongly do you feel about your choice, and what would it mean to you if you lost it?

The idea is to find something that, during an attack or abduction, you would do everything you possibly could to get back to safety and spend time with your choice again. Motivation is so powerful. Take the time to find what that one thing is that motivates you.

Cycle of Escalation Level: Response:



This cycle of escalation applies to you and the person you are trying to manage. It may involve both emotional and physical stress. There is an ongoing interaction, and most of the cycle is acting out simultaneously. Since the scenario will dictate the response, it is essential to note that after de-escalation is dependent upon whether a physical reaction is imminent.

Level: Response:

1. Stimulation-----Supportive

The person and situation are not out of control and has not blown up, or neither party is acting out.

Something has happened to start an interaction and has caused the situation to become elevated. There is obvious physical and emotional distress, and one or both parties feel the tension.

2. Escalation----- (Physical or Verbal)-----Setting Limits

The person or situation has become elevated. There are noticeable changes in the person such as breathing, muscle tension, gestures, behavioral changes, looking for enforcement (friends to help, improvised weapons) talking louder or faster, posturing, rocking or pacing, encroachment, rubbing hands, positioning and movement. It is essential to set limits at this point. Know what you will do beforehand. (If they encroach, touch you, or if it is going to get violent and they continue physicality.)

3. Crisis----- (Physical or Verbal) ----- Prepare for violence

The person is physically and or verbally out of control. They have reached a phase where intent can become action. The person has reached a point of acting out. This is the point of further assault or of proving dominance through verbal aggression.

4. De-escalation-----Calm down-talk

This point is where the aggressor is willing to listen or talk. The level of aggression may still be high, but they have not acted on it yet. A distraction technique or pattern interrupt would be used if eminent violence were inevitable. If the person is listening and willing to engage in dialogue, they should show less aggression and lessen the amount of physicality offered.

Options if the situation becomes violent.

5. Physical Response-----Use of reasonable force

The only option is to respond in self-defense. At this point, you must only use enough force as required by law to remove yourself from the situation and escape. Please review state law and making sure you understand the legal, moral, and ethical rights you and your attacker both have. Witness preparation is key.

6. Escape-----Find safety or call for help

After a physical response or action by either party, it may be necessary to escape. This course of action happens before or during any of these cycles of escalation. The ego plays a factor in deciding to avoid violence or a conflict early on. Escape is often the best course of action.

Continue on from here if the situation is non-violent.

7. Stabilization-----Supportive

The level of aggression has begun to recede. At this point, the person is starting to return to normal behavior. You might become apologetic or empathetic, depending on the circumstance. You might not even be in the wrong, but your feigning responsibility may bring resolution to the situation.

8. Post-Crisis Drain-----Supportive

The person's physical and emotional intensity, as well as the length of time in the crisis phase, may drop down below his usual level or "baseline" before he returns to his/her typical or normal behavior. They may also respond with relief or look and or act tired.

Primary and Secondary Targets

Primary Targets

- Eyes
- Throat
- Groin

Secondary Targets

- Head Area (Face - Jaw)
- Ears
- Common Peroneal Nerve
- Femoral Nerve
- Brachial Plexus
- Philtrum
- Toes/Shin
- Fingers/Wrist
- Knee/Ankle
- Elbow/Shoulder
- Stomach
- Liver

Levels of Escalation

Stun And Run - A couple of strikes is enough to escape and run for safety.

Escaped and Evade - This level involves more effort to avoid and may last longer with many more strikes and different self-defense ranges.

Control - This level requires you to restrain a person during, after, or before an altercation. All locks are incidental and accidental unless the situation is non-violent. The person is no threat and needs to be escorted or removed humanely.

Terminate - In this case, it is a life or death situation, and all options for self-defense are needed, and escape to safety is not possible.

In all situations, a moral, ethical, and legal implication is involved in all your actions. Make sure that if you can leave the situation at any point to seek safety that you do. Consult an attorney before giving any statements to the authorities regardless of whether you feel you were justified because, after a criminal case, a civil suit may follow.

You are responsible for your actions and decisions, so know your rights and the state and federal law when you defend your self.

Awareness Color Code Chart

WHITE

The lowest level. You are 'Switched Off' and unaware of what is going on around you and really not ready for anything. Reasons affecting why one may be in this condition may include; sleep, fatigue, stress, or impairment due to drugs/alcohol.

YELLOW

You are alert and aware but also calm and relaxed. You are alert to the surroundings (and environment) and to the people who occupy it and to their body language. You are alert, not paranoid. In this state it is difficult for someone to surprise you.

ORANGE

A heightened level of awareness. You sense that something is not right. This is the time to evaluate and to formulate a plan. Evasion and diffusion works best here before the next level.

RED

The fight is on! You are taking Decisive and Immediate action! Recognizing attack rituals and set-ups helps one to avoid this level.

Basic Curriculum

STRIPE #1

Stances

- Neutral
- Fighting Stance
- Everyday (Scenario)
- SPEAR

Strikes (Gross Motor)

- Palm Heel
- Elbows (Front-Side-Behind)
- Headbut
- Rake
- Hammer Fist
- Bite

Close Quarter Strikes

- Throat Strike
- Eye Strike
- Groin Strike

Kicks

- Front Kick
- Low Kick Inside & Outside
- Knees (In Fight - In Thai Clinch - Side Clinch)
- Side Kick
- Push Kick (Teep)
- Defending Against

STRIPE #2

Stick Training - Baston

- Basic V Footwork
- Footwork (Left - Right - Forward - Backward)
- 12 Angles Fluid & Broken
- Block Check - Broken Left and Right (Counter)
- Abanico & Scorpion
- Sparring Combo H Pattern

STRIPE #3

Ground Fighting-Dumog

- Mount - High Mount Escape & Defend
- Take Down Single Leg
- Back Fall
- Ground Movement
- Tactical Get Up

Empty Hand - Mano

- Dirty Boxing Combo #1
1-2 - Head Block - 1-2-3 (**A Jab)
- Dirty Boxing Combo #2
1-2 - L Shield - 2-3-2 (**A Jab)
- Dirty Boxing Comb #3
1-2 - R Shield - 3-2-3 (**A Jab)
- Dirty Boxing Combo #4
1-2 - Catch & Knee 2-3-2 (**A Jab)

STRIPE #4

Handgun - Baril

- Gun Front to Head
- Gun to Chest
- Strip/Seat/Clear/Chamber
- Stove Pipe Clear
- Positive Negative Grip

Knife - Daga

- Knife Front To Neck Sameside - Crossbody
- Vital Template

Joint Locks - Trankada

- Clapping Hand - Pak Sao
- Outside Wrist Lock
- Armbar to Takedown

STRIPE #5

Attendance

STRIPE #6

History & Culture Stripe

STRIPE #1

Stances

- Neutral
- Fighting Stance
- Everyday (Scenario)
- SPEAR

Strikes (Gross Motor)

- Palm Heel
- Elbows (Front-Side-Behind)
- Headbut
- Rake
- Hammer Fist
- Bite

Close Quarter Strikes

- Throat Strike
- Eye Strike
- Groin Strike

Kicks

- Front Kick
- Low Kick Inside & Outside
- Knees (In Fight - In Thai Clinch - Side Clinch)
- Side Kick
- Push Kick (Teep)
- Defending Against

STRIPE #2

Stick Training - Baston

- Rampida
- Roof & Wing Blocks
- 12 Angles Fluid & Broken
- Block Check - Broken Left and Right (Counter)
- Asterisk Footwork (8 Angles)
- Basic V Footwork Shuffle (Triangle)
- Sparring Combo 4 Pattern

STRIPE #3

Ground Fighting-Dumog

- Back Control Escape & Defend
- Rear Naked Choke/Escape & Revive
- Ground Movement
- Tactical Get Up
- Simple Tackle

Empty Hand - Mano

- Dirty Boxing Combo #1
1-2 - L Hook Wrist - 2-3-2 (**A Jab)
- Dirty Boxing Combo #2
1-2 - R Uppercut To Elbow (Roll or Sliding. Right) - 3-2-3 (**A Jab)
- Dirty Boxing Combo #3
1-2 -Arm Wrench 2-3-2 (**A Jab)
- Dirty Boxing Combo #4
1-2 -Slide R & R Hammer To Arm -3-2-3 (**A Jab)

STRIPE #4

Handgun - Baril

- Gun Rear Head (Hostage)
- 4 Direction Disarm (F-S-B-S)
- Gun Head Right Side
- Gun Retention (Grab)

Knife - Daga

- Knife Side Of Throat or Body Same & Cross
- Vital Template
- Cut Check Pass

Joint Locks - Trankada

- Grabbing Hand - Lop Sao
- Nikyo - Z Lock with Takedown

STRIPE #5

Attendance

STRIPE #6

History & Culture

Stripe #1

Stances

- Neutral
- Fighting Stance
- Everyday (Scenario)
- SPEAR

Strikes (Gross Motor)

- Palm Heel
- Elbows (Front-Side-Behind)
- Headbut
- Rake
- Hammer Fist
- Bite

Close Quarter Strikes

- Throat Strike
- Eye Strike
- Groin Strike

Kicks

- Front Kick
- Low Kick Inside & Outside
- Knees (In Fight - In Thai Clinch - Side Clinch)
- Side Kick
- Push Kick (Teep)
- Defending Against

Stripe #2

Stick Training - Baston

- Basic V Footwork Triangle with Side Step
- Footwork (Left - Right - Forward - Backward)
- 12 Angles Fluid & Broken
- Block Check - Broken Left and Right (Counter)
- Drop Step (Knee Strike)
- Sparring Combo 4 Pattern w/ Sunkite

Stripe #3

Ground Fighting-Dumog

- Side Control Escape/Defend
- Corkscrew Takedown
- Side Tie Up
- Ground Movement
- Tactical Get Up

Empty Hand - Mano

- Dirty Boxing Combo #1
1-2 -Double Elbow Bicep
-3-2-3 (**A Hook)
- Dirty Boxing Combo #2
1-2 -Double Elbow Peck
-3-2-3 (**A Hook)
- Dirty Boxing Combo #3
1-2 -L Upward Elbow & R Horizontal Elbow
-3-2-3 (**A Hook)

Stripe #4

Handgun - Baril

- Gun Body Front - Rear
- Window (Grab)
- Empty Gun Impact Weapon
- Jam Trigger-Hammer-Slide

Knife - Espada y Daga

- Knife Hostage Position
Same Side & Cross
- Vital Template

Joint Locks - Trankada

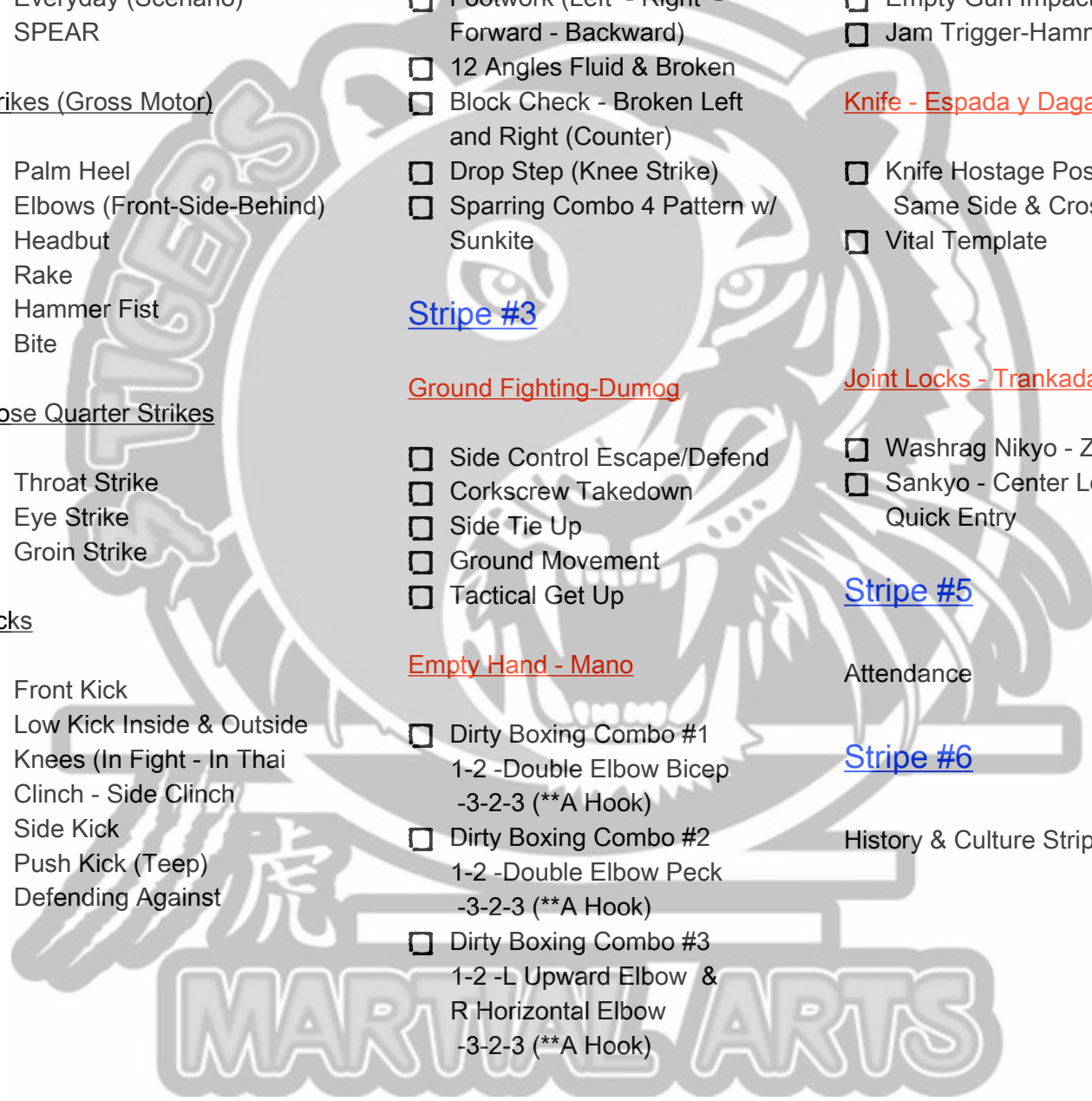
- Washrag Nikyo - Z Lock
- Sankyo - Center Lock with Quick Entry

Stripe #5

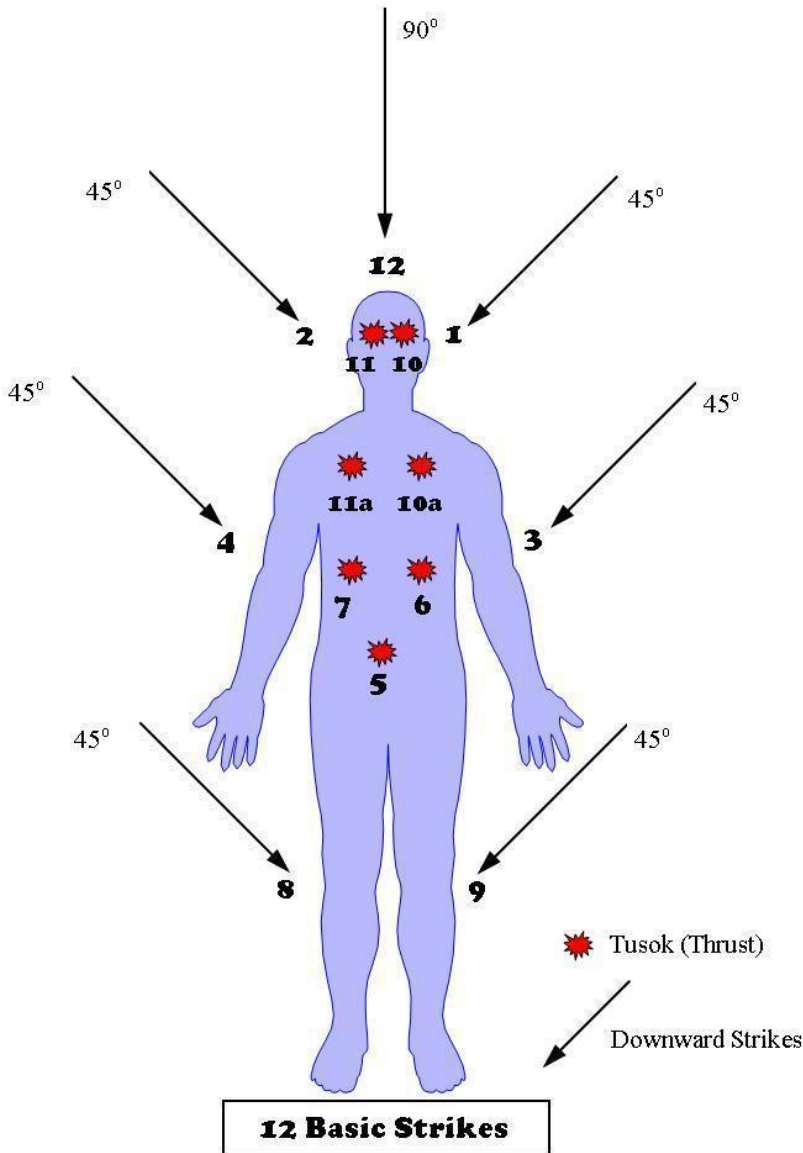
Attendance

Stripe #6

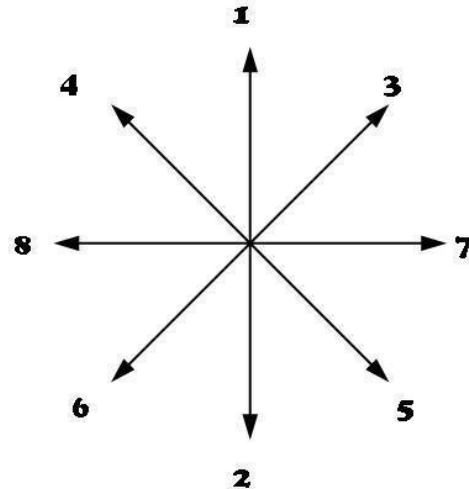
History & Culture Stripe



Traditional Arnis Basics - Footwork, Strikes and Phrases



Asterisk Footwork



Etiquette/ Helpful phrases:

Handa—	Ready stance
Pundo –	Fighting stance
Umpisa—	Begin
Hinto—	Stop
Sigaw—	Shout (Spirit Yell!)
Opo—	Yes Sir
Hindo Po—	No sir
Salamat—	Thank you
Salamat Po –	Thank you, Sir
Maraming Salamat—	Thank you very much
Saludo—	Bow to show respect
Saludo Sa Ating (instructor title) -	Bow into and out of class
Magandang Hapon Po—	Good Afternoon Sir
<i>Umaga (Morning), Hapon (Afternoon), Gabi (Evening)</i>	

Counting in Tagalog

Philippine National Language

- 1) Isa
- 2) Dalawa
- 3) Tatlo
- 4) Apat
- 5) Lima
- 6) Anim
- 7) Pito
- 8) Walo
- 9) Siyam
- 10) Sampu
- 11) Labing Isa
- 12) Labing Dalawa
- 13-19) Labing Tatlo etc.
- 20) Dalawangpu

Intermediate Curriculum

Level 1 & 2 Terms

STRIPE #1

Stances & Ranges

- Unorthodox
- Corto - Close Quarter
- Medio - Medium Range
- Largo - Long Range
- Closest Weapon Closest Target

Strikes

- Split Entry
- Shredder
- CQ Combinations

Close Quarter - Tactics

- Corkscrew Advanced
- Damage Control -Shield & Crazy Monkey

Kicks

- Fient
- Absorbing Impact (Front - Low - Side)

STRIPE #2

Stick Training - Baston

- Reverse V Footwork All 3
- Sparring Combo Reverse 4 Pattern
- Stick Locks Uppercut (Back)
- Stick Locks Punch Through
- Stick Disarms Side of Arm
- Stick Disarms Defang The Snake

STRIPE #3

Ground Fighting-Dumog

- Guard Escape/Defend
- Armbar From Guard
- Open Guard Reap Sweep
- Clinch Over & Under Hooks
- Mount Escape & Defend (Optional)

Empty Hand - Mano

- Dirty Boxing Combo #1
1-2 Attacker Throws R Uppercut.
Sit Into Left Elbow To Destroy
Hand 2-3-2
- Dirty Boxing Combo #2
1-2 Attacker Throws L Uppercut.
Sit Into R Elbow To Destroy
Hand 3-2-3
- Dirty Boxing Combo #3
1-2 - Attacker L Side Kick -
Counter w/L Elbow Destruction
To Foot 1-2-3

STRIPE #4

Handgun - Baril

- Gun Disarm Head Front -
Back Reading Body
Language
- Drawing A Counter Weapon
- Pass Arm to Take Back

Knife - Espada y Daga

- Hubud
- Knife Disarm Flow
- Non Vital Template
- Vital Template w/
Dynamic Attack 1 & 6

Joint Locks - Trankada

- Pak Sao & Lop Sao with
Opposite Hand Counter
- Hammerlock
- Reverse Armbar

STRIPE #5

Attendance

STRIPE #6

History & Culture

STRIPE #1

Stances & Ranges

- Unorthodox
- Corto - Close Quarter
- Medio - Medium Range
- Largo - Long Range
- Closest Weapon Closest Target

Strikes

- Reverse Split Entry
- Shredder
- CQ Combinations

Close Quarter- Tactics

- Simple Balance Drop
- SPEAR Multiple Attackers

Kicks

- Jamming Defense Spin Kick
- Soccer Stomp On Ground
- Soccer Kick

STRIPE #2

Stick Training - Baston

- Sparring Combo 4 Pattern + Sunkite
- Stick Locks Uppercut From Behind (Side by Side)
- Stick Lock Side By Side To Stick Choke
- Stick Disarms Defang w/ Stick To Disarm
- Stick Disarm Thumb Pinch
- Angled Footwork

STRIPE #3

Ground Fighting - Dumog

- Guard Escape & Defend
- Front Choke From Guard
- Scissor Sweep
- Clinch Over & Under Hooks
- Side Control Escape & Defend (Optional)

Empty Hand - Mano

- Dirty Boxing Combo #1
1-2 - Attacker L Jab -Move R & R De Cadena 2-3-2
- Dirty Boxing Combo #2
1-2 - Attacker L Jab -Move R & L De Cadena 2-3-2
- Dirty Boxing Combo #3
1-2 - Attacker L Jab -Move R & L De Cadena to L Punch L
Kidney 6-3-2
- Dirty Boxing Combo #4
1-2 - Attacker L Jab -Move L & R De Cadena Corner of Box
Inside Lane 2-3-2

STRIPE #4

Handgun - Baril

- Gun Disarm Side Of Body & Head
- Gun Retention
- Deploying A Weapon

Knife - Espada y Daga

- Gunting (Scissor)
- Knife Disarm Flow Non Vital Template
- Vital Template w/ Dynamic Attack 2 & 7

Joint Locks - Trankada

- C- Lock
- Reverse Z - Lock (Elbow Center of Chest)
- Belt Grab w/ Pressure Point (2 Hands Grab One)

STRIPE #5

Attendance

STRIPE #6

History & Culture

3 C's- Clear the body, Control the weapon, Counter Attack must be done in this order.

Behavioral Instinct- We move naturally away from danger or pain.

Body Guard Principal- A term coined by Tony Blauer to describe how people are more apt to defend another person than themselves.

Cerebral Reaction- If you know that it is okay to run or negotiate a settlement.

Close Quarter Battle- CQB- Sometimes referred to as a Close Quarter Combat. This range is just inside boxing and often referred to as fighting inside a phone booth. At this range, the tools of choice are head butt, knees, elbows, biting, gouges, and rakes.

CQB Intercept- An intercept that is used when the encroachment is past the kicking and punching range.

CWCT- This term is used as a drill for students. It means the Closest Weapon Closest Target. If you think about attacking what is closest to the closest weapon, you can gain speed and surprise. It can also be a version called leverage and contact.

Deescalate- When things become heated, and words are exchanged often you apologize or playing the role of the submissive can take a hostile situation and make it more manageable. It can also be you trying to begin an honest discussion that leaves emotion and ego aside.

Detect Diffuse Defend- If you sense that a problem is going to become something more and you cannot talk your way out of it, you must be prepared to use the first strike or be ready to defend and attack.

Disengage- To remove yourself from a situation by any means possible. Often when one disengages, it is done by choice.

Distraction Technique- This is the physical form of a pattern interrupt. Often people will use spitting or movement or gesture to distract the real attack. Sometimes even throwing keys or a jacket at someone before attacking.

Emotional Coma- This term is used to describe when you freeze or choke during an assault. Emotional come is when you go into a state of shock or denial that keeps you from performing things necessary for survival.

Fear of Confrontation- When people retract when their self-esteem or confidence is threatened, or inappropriate behavior is demonstrated.

Fight or Flight- It is the biological fear system that is the instinct to survive.

Functional Combat- Most martial artists can defend themselves against a partner in a prearranged form or one-steps. This is the furthest removed from real self-defense that is alive and not static.

Genetic Survival Code- (1) Mental: I will fight (2) Spiritual: I will survive (3) Physical: I will do what takes to survive.

Gradient Learning- This is a term used to describe a method of teaching that adds stimulus and tools, adding pressure, so you are always building off the same foundation of both tools and tactics.

Grounded- This term describes being on the ground and fighting another person standing. Intent Unknown Intercept- An intercept that involves the rubbing of the hands and continuous hand movement when the intention of the person is unknown. This acts as a distraction technique and also hides your intent for a first strike option.

Intercept- A term used to describe a technique of preparing a physical barrier between you and the attacker. If you keep your hands up or create a safe zone between you and the attacker, and once that gap is bridged or breached, you immediately attack. Often it is a safety switch that can be considered a trigger when breached.

Legal Reaction- This is when your intuition says you're in danger and are past the point of consideration.

Levels of Response - Stun and Run, Escape and Evade, Terminate, Control.

Monosyllabic- When an attacker uses one-syllable words and is an indication of an attack. Motivation- We use the 3 P's, Personal, Present, Passionate. Motivation is the key to survival. What would it take for you to fight and to protect yourself or your family? Your motivation can be your work, your children, and even something more personal. Whatever it is, it has to be clear what it is to you.

Neuro Association- Your brain and its response to symbols.

Neutral Zone- A range where no one can strike each other.

NVP- Non-violent posture is a term used to simulate a natural posture and not threatening like a boxer's stance or martial arts fighting stance. By assuming an NVP, you don't escalate a situation, and it can also be used as bait to the attacker that you are timid and afraid when you aren't.

Object Reduction- Reducing a person to a specific body part to be attacked.

Parry- Parry means to block and redirect a strike, kick, or action, along a linear line. This means you are creating an opening for a counter-attack.

Pattern Interrupt- In our polite society, we have been trained to listen or answer a question if asked. If not out loud, we will still respond to a question internally. This is an example of a pattern interrupt. At that moment, the attacker is mentally attached to the question, and you can attack without reprisal in that split second.

Perfect- The term should be equally effective.

Proactive Response- Perception of stimulus before action is always faster. Economy of motion and efficiency are directly related to this.

Ranges of Combat- Weapons Range (Impact or other) Kicking Range, Striking Range (Boxing Range), Close Quarter, Grappling (Ground).

Reactive Response- Responding to a stimulus after it has been introduced.

Resistance- We often say that your partner should be a good, bad guy. This means they should replicate a bad guy as close as you can so your partner gets the best simulation possible. Often by offering excellent resistance for your partner to work with, you can motivate them and help them grow.

Soft Targets- Areas of the body that are easily damaged regardless of the size or strength of the opponent (nose, throat, eyes, knees, foot, fingers, groin).

Stun and Run- When a few strikes or tactics will be enough to clear you a way to run to safety.

Tactics- A tactic can be the science of disposition or maneuver, the methods or procedures of gaining an advantage.

Verbal Defuse- This is a term used to define the specific dialogue you use to deescalate a particular situation.

Advanced Curriculum

STRIPE #1

Stances & Ranges

- Neutral & Draw
- 10 Point Blocking
- Everyday (Attack)
- SPEAR (Ground)
- Scenarios 3

CQB 3 Strike Combo

- Palm Heel
- Elbows (Front-Side-Behind)
- Headbut
- Rake
- Hammer Fist
- Bite

Close Quarter Targets

- Throat Strike
- Eye Strike
- Groin Strike

Kicks

- Front Kick
- Low Kick Inside & Outside
- Knees (In Fight - In Thai Clinch - Side Clinch)
- Side Kick
- Push Kick (Teep)
- 2 Point Shield
- Pivot & Angle

STRIPE #2

Stick Training - Baston

- Basic Tapi Tapi
- 2 Stick Level Counters
- Hubud 4 Switches
- Knife Punch w/ Counter
- 2 on 1 With Knife
- Hour Glass Footwork
- 12 Karambit Strikes Broken

STRIPE #3

Ground Fighting - Dumog

- Mount - High Mount Weapon Off & Def.
- Tactical Get Up Against A Weapon.
- Fall To Start
- Scenarios 2

Empty Hand - Mano

- Dirty Boxing Combo #1
1-2 Attacker - L Jab
Head Block CQB Combo
Follow Up
- Dirty Boxing Combo #2
1-2 Attackers - L Jab
L Shield CQB Combo Follow
Up
- Dirty Boxing Combo #3
1-2 Attackers - L Jab
R Shield CQB Combo Follow
Up
- Dirty Boxing Combo #4
1-2 Attackers - L Jab
Catch & Knee CQB Combo
Follow Up

* All Combo's Start from SPEAR or Other Stance and Contain 5-7 Strikes

STRIPE #4

Handgun - Baril

- Gun Disarm Front - Neck
- Gun Disarm Front Chest
- Rifle Disarm Live Side Inside
- Reading Body Language
* Disarm Then Draw A Counter Weapon

Knife - Espada y Daga

- All Angles With Disarm
- Frankenstein Inside & Out
- Horizontal Cutting (Table)
- Vital Template Left 1-7
- Inside Triangle Head-Hips

Joint Locks - Trankada

- Cinco Orbitos
- Wedding Lock
- Takedown to Wrist Lock

STRIPE #5

Attendance

STRIPE #6

History & Culture

STRIPE #1

Stances & Ranges

- Concealed Draw
- Everyday Non Violent
- SPEAR (Ground)
- TacticL Knife Stance
- Scenarios 3

CQB Unorthodox Combo's

- Finger Jab
- Elbows Diagonal & Upward
- Headbut
- Rake
- Chain Strikes
- Bite & Pinch
* 3 Strike Combo's

Close Quarter Targets

- Throat Strike
- Eye Strike
- Groin Strike

Kicks

- Front Kick High Middle
- Low Kick Inside & Outside
- Knees on Ground
- Side Kick (Knee)
- Push Kick (Teep Stomach)
- 2 Point Shield
- Pivot & Angle

STRIPE #2

Stick Training - Baston

- Stick Lock Flow
- Stick Disarm Flow
- Angles of Insertion
- Stick Manipulation & Flow
- Circular Knife Flow
- Hour Glass Footwork
- 12 Karambit Strikes Fluid

STRIPE #3

Ground Fighting - Dumog

- Guard - Weapon Off & Def.
- Turtle Position
- Ground Movement
- Fall To Start
- Scenarios 2

Empty Hand - Mano

- Dirty Boxing Combo #1
1-2 Attacker - Sidekick Waist
Elbow To Destroy Foot
CQB Combo Follow Up
- Dirty Boxing Combo #2
1-2 Attackers - L Jab
R De Cadena Corner Of Box
CQB Combo Follow Up
- Dirty Boxing Combo #3
1-2 Attackers - R Low Kick
L Check L Low Kick Inside
CQB Combo Follow Up
- Dirty Boxing Combo #4
1-2 Attackers - R Haymaker
2 Point Block CQB Combo
Follow Up

* All Combo's Start from
SPEAR or Other Stance
and Contain 5-7 Strikes

STRIPE #4

Handgun - Baril

- Gun Disarm Back Head
- Rifle Disarm Dead Side
Outside
- Reading Body Language
For A Weapon
* Disarm Then Draw A
Counter Weapon

Knife - Espada y Daga

- Wing Pattern - Arms Out
- Circle Cutting (Standard)
- Tueller Rule 21'
- Flow Cutting & Blocking

Joint Locks - Trankada

- 3 Joint Lock Flow
- Z Lock 2 Hands On 1
- Takedown Move To
Stomach

STRIPE #5

Attendance

STRIPE #6

History & Culture

STRIPE #1

Stances & Ranges

- Neutral & Draw
- 10 Point Blocking
- Everyday (Attack)
- SPEAR (Ground)
- TacticL Knife Stance
- Scenarios 3

CQB Unorthodox Combo's

- Palm Heel
- Elbows (F- S- B)
- Headbut
- Rake
- Hammer Fist
- Bite.
- * 3 Strike Combo's

Close Quarter Targets

- Throat Strike
- Eye Strike
- Groin Strike

Kicks

- Front Kick High Middle
- Low Kick Inside & Outside
- Knees Inside Clinch
- Side Kick (Knee)
- Push Kick (Teep Stomach)
- 2 Point Shield
- Pivot & Angle

STRIPE #2

Stick Training - Baston

- Shield With Weapon Counter Attack
- Leverage Locks 1 & 2
- Thrust - Slash Pass
- Beraw Box Drill
- Hour Glass Footwork
- 12 Karambit Advanced Counter & Pass

STRIPE #3

Ground Fighting-Dumog

- Back Control Weapons Off & Def.
- Knee Ride Defend & Escape
- Clinch Over & Under Hooks With Weapon

Empty Hand - Mano

- Dirty Boxing Combo #1
1-2 Attacker R Straight Punch (L Slip) R Low Kick CQB Follow Up
- Dirty Boxing Combo #2
1-2 Attacker R Straight Punch Crazy Monkey Block - Shredder - CQB Follow Up
- Dirty Boxing Combo #3
1-2 Attacker R Straight Punch Simple Tackle - CQB Follow Up
- Dirty Boxing Combo #4
1-2 Attacker R Straight Punch Slip - Side Tie Up - CQB Follow Up

* All Combo's Start from SPEAR or Other Stance and Contain 5-7 Strikes

STRIPE #4

Handgun - Baril

- Machine Gun Takedown - Front & Behind
- Bayonet Stab
- Inside Car Back Seat
- Inside Car Passenger

Knife - Espada y Daga

- Draw Cut 1/2 SPEAR
- Draw Cut Shield Block & Piston
- Draw Cut Block Piston
- Triangle Inside Legs
- Vertical Circle (C Shape)
- Weapon Retention During Attack

Joint Locks - Trankada

- Arm Wrap Inside
- Wrist Lock Takedown To Stomach Back Standing
- Circular Outside Wrist Throw (2 Hands On 1)
- 5- 8 Move Lock Flow

STRIPE #5

Attendance

STRIPE #6

History & Culture

Arnis - Kali

Maharlika Cycle

Advanced

Basic Cycle

Intermediate Cycle

Advanced Cycle

- Balaraw
- Gunong
- Punal

- Barong
- Hinalung
- Kris

- Gulok
- Itak
- Kampilan

STRIPES

STRIPES

STRIPES

- 1
- 2
- 3
- 4

- 1
- 2
- 3
- 4

- 1
- 2
- 3
- 4

Bonus Requirements

Bonus Requirements

Bonus Requirements

Attendance

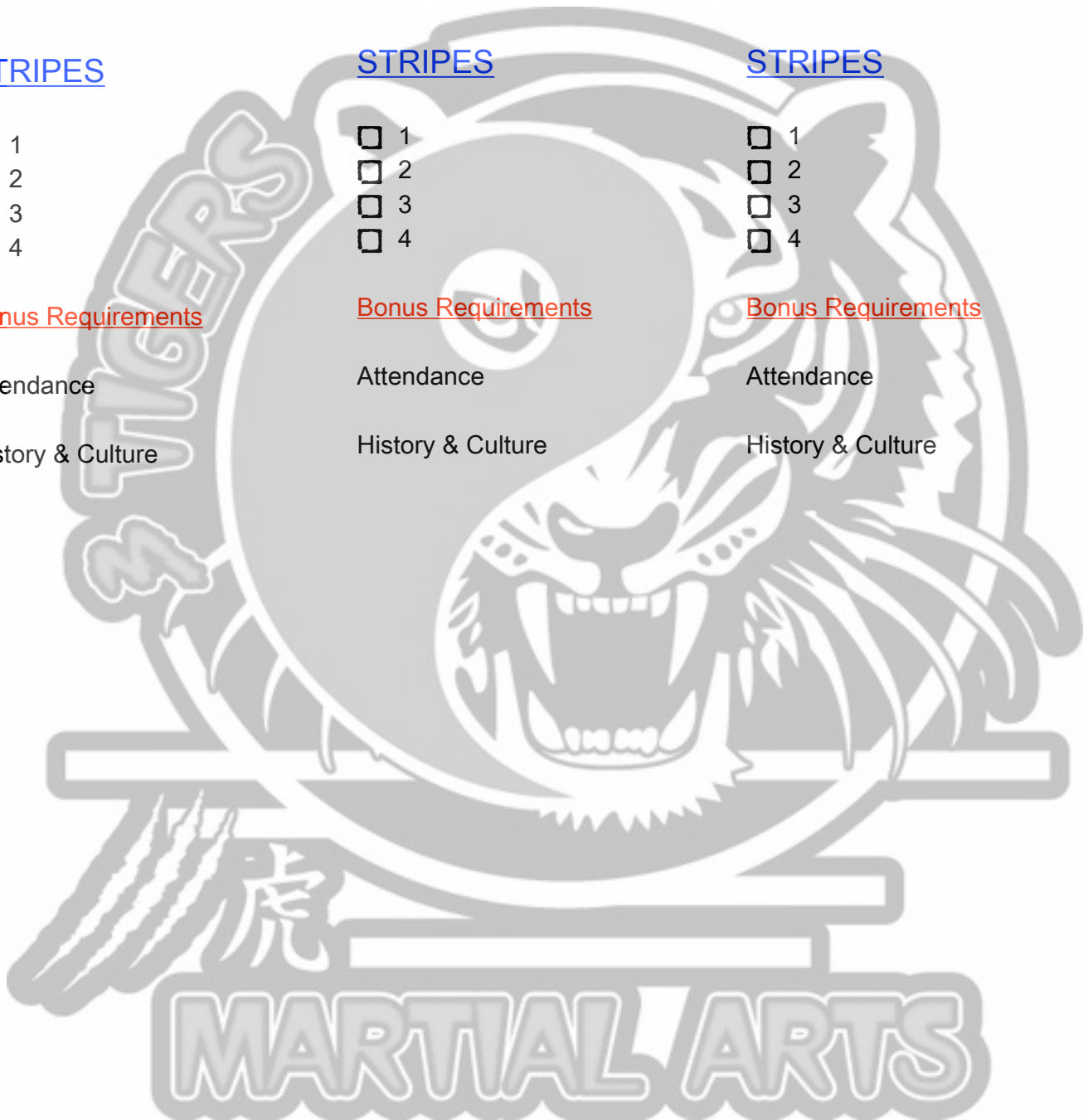
Attendance

Attendance

History & Culture

History & Culture

History & Culture



Level 3 & 4 Terms

ACP- Awareness, consent, and preparation are what is needed for an attack to happen. With this in mind, it is easy to see how violence escalates, and the only real attack is a surprise attack.

Angulation-Zoning- By using footwork, you can adjust and use different angles of attack. If you add this with zoning (pressure), you can force different angles of attack and get a different result through pressure.

Behavioral Integrity- During a drill, you start as if you never trained before and revert to a state of knowing no martial arts skills. Some call it a behavioral truth in that the more natural things are, the closer to realism scenarios and the reactions become.

Body Impact Training- Allowing a person to absorb a kick or strike and condition themselves mentally and emotionally to the impact of the tools being used.

Centerline Theory- Think of it as a line essentially dividing your body in half. This is an area to protect and leverage. This area also covers many vital organs.

Cognitive Brain- This part of the brain has your standard operating procedures and tactics.

Confusion Principle- Stimulus, response, offensive counterattack. People will go into a state of flux if overwhelmed.

Control- Using non-violent means to subdue, apprehend, or contain a potential threat. Arresting type of techniques are an excellent example of this.

Eminent Violence- When faced with imminent violence, it is time to use a first strike tool and finish the situation as soon as possible and escape. You are aware that there is no way you can de-escalate or walk away, and an altercation is inevitable.

Emotional Climate- If you think of terms of being hit by some form of attack. Analyze it in terms of how does it feel (the contact of the strike), instead look at it as how do I feel. Am I in the right mindset to carry on or have I frozen due to poor training. Often people freeze due to the fact they train unrealistically. If you don't know what a shin kick feels or a jab to the head, you will freeze and focus on the pain or reaction instead of focusing on the task at hand.

Emotional Reality- This is when people become frozen by circumstances. It can be reversed when people accept a situation and become challenged by it.

Environmental Training- As the name suggests, we train in unfavorable weather or outside, using different structures and obstacles as training simulations.

Escape and Evade- The term is used when a student must forcefully remove himself or herself from a situation to escape an attack. Often this is a fight that is more involved than just one or two punches. There is an altercation, and it is going to take a little more than a stun and run to disengage.

Fighting Concepts- What is referred to as fighting concept is often termed experience. We are looking for a student to put together the previous material and express in a more personal and advanced form. It can be a myriad of things from movement to striking to athleticism to mental prowess that define this term.

Fractal Tool- This is a tool that can be used in one or more ranges.

GAR- Goal Action Result.

Grid Analysis- Range Rover or looking for different options through CWCT.

Intensity Level- This is the degree at which you apply yourself when facing a difficult situation. This level of application can easily overwhelm you, opponent.

Intention Becomes Action- Some call this IA for short when someone decides to act on an idea or threat.

Isolation Principle- To isolate, refine, and use in context a specific idea or principle.

Level of escalation- This term refers to the way a situation can evolve emotionally and physically. You cannot legally use any more force than your opponent or enough to get away the moment an escape is available. An example is you can't pull out a gun and defend yourself if someone pushes you.

Mental Blue Print- If you work through situations and responses, they will eventually become part of your response, but if you don't, you will hesitate.

Meta Cognitive Analysis- A greater understanding of the whole picture as it pertains to self-defense.

Neutral Zone- This is the area where neither you nor your opponent can make contact.

Overkill Concept- Doing more and wanting more than your opponent.

Pain Management- What does pain do for you? Does it motivate you, or do you shut down?

Pavlovian Interrupt- Using people to respond to a specific stimulus to disguise your real action.

Perception Speed/Reaction Time- The process of seeing the biomechanics of an attack begins and increases your response time.

Proper Ballistics- All sports generate power through proper body torque.

Pseudo speciation - If you assign inferior qualities to an opponent to make them human to you.

Relocation Principle- After you have launched your initial attack, you move or angle to flank your opponent.

Reptilian Brain- An area that contains the most primal instincts of survival.

Safe Zone- This is the area inside the arms and close to the chest area.

Sequential Relationships- Everything becomes dependent upon action to reaction than everything a traditional martial artist does is a defensive tactic.

Static Attack- An attack that starts with a single position or reference point. Three types of Defense- Passive, Aggressive, Interception.

Termination- Neutralizing the threat by any means necessary to protect your life or the life of others. This is done in response to the possibility of your imminent death, and you are willing to accept the legal, moral, and ethical ramifications.

Unconscious Directive- Always have a plan of action or directive.

Witness Preparation- Notifying the surrounding persons that you don't want to fight. It can also gain assistance.

Level 5 Terms

Aggressive Defense- When the basics are firmly ingrained, you can worry about other things while attacking or defending.

Basic Compliance- Basic compliance is used when an aggressor can be escorted somewhere or convinced to leave the area.

Collapse Theory- The quickest course of action is to collapse into an attack. When there is no chambering or telegraphing a technique, then collapse is faster.

Compression Lock- Applying a lock over an obstruction used as a point of leverage.

Control or Terminate- This term is used to demonstrate two different thoughts. Control is used to apprehend and subdue an attacker until authorities or help can arrive. Terminate is done when restraint or evasion is not an option, and the death of your attacker might be your only option for survival. This might be an assailant with a gun or knife and some extenuating circumstances.

Firearm- A term used for a handgun.

Government of Self-Internal integrity manifests itself externally.

Improvised Environment- When you use a building support pillar, a car door, or anything available in your immediate presence as an obstacle or weapon towards your opponent.

Improvised Weapons- Taking anything and weaponizing it. For example, car keys, a bottle, a magazine, rocks or sand, sticks, anything that can be turned into a weapon immediately that might not have been construed or meant as a weapon and using it.

Isolation Attacks- Watching the body and analyze movements for subtle cues as to when an attack or encroachment will happen.

Joint or Limb Destruction- When a limb is hit or blocked with a part of the body or other hard object on the body, destroying its functionality. Blocking a punch with the point of your elbow is a classic example of limb destruction.

Performance Ego- If you try to make yourself look good during a drill or such and evade the moment's content, instead of stroking your ego.

POP- Personal Offensive Protection. It is a term that allows for more options than just self-defense.

Point of Impact- This is the Big Bang theory for the streets.

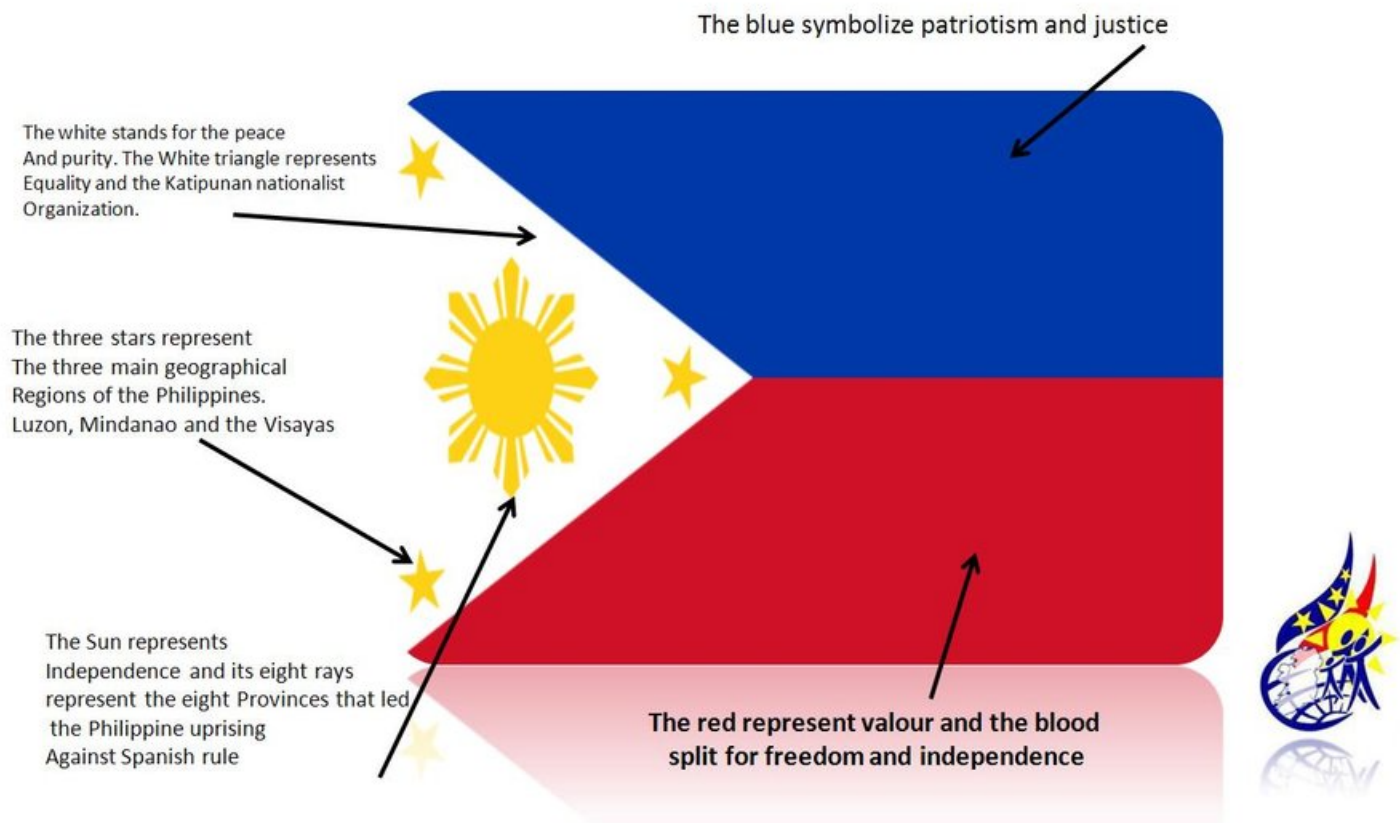
Positional Asphyxia- When the placement of body weight or an object causes unconsciousness or death.

Totality in Offense- Giving everything available to you to dominate and overwhelm your opponent. Totality is if you give yourself over to the moment and lay your life on the line to prevail.

UUC- Unnecessary, unconscious, concern. This is worrying about things that will not come true.

General History of The Terms Arnis - Kali - Eskrima

Philippine Flag Meaning



Arnis, also known as Kali or Eskrima, is the national sport and martial art of the Philippines. The three are roughly interchangeable umbrella terms for the traditional martial arts of the Philippines ("Filipino Martial Arts," or FMA) that emphasize weapon-based fighting with sticks, knives, bladed weapons, and various improvised weapons as well as "open hand" or techniques without weapons.

The indigenous martial art that the Spanish encountered in 1610 was not yet called "Eskrima" at that time. During those times, this martial art was known as Paccalicali-t to the Ibanags, Didya (later changed to Kabaroan) to the Ilokanos, Sitbatan or Kalirongan to Pangasinenses, Sinawali ("to weave") to the Kapampangans, Calis or Pananandata (use of weapons) to the Tagalogs, Pagaradman to the Ilonggos and Kaliradman to the Cebuanos. Kuntaw and Silat are separate martial arts that are also practiced in the Philippine Archipelago.

Arnis also includes [hand-to-hand combat](#), [joint locks](#), [grappling](#), and weapon disarming techniques. Although, in general, the emphasis is put on weapons for these arts, some systems put empty hands as the primary focus, and some old school systems do not teach weapons at all.

Arnis, Eskrima, and Kali all refer to the same family of Filipino weapon-based martial arts and fighting systems. Both Arnis and Eskrima are [loans](#) from the [Spanish](#).

Arnis:

Arnis comes from arnes, Old Spanish for "armor" (harness is an archaic English term for armor, which comes from the same roots as the Spanish term). It is said to derive from the armor costumes used in [Moro-Moro](#) stage plays where actors fought mock battles using wooden swords. Arnes is also an archaic Spanish term for a weapon.

Eskrima:

Eskrima (also spelled Escrima) is a Filipinization of the Spanish word for [fencing](#), esgrima. Their [cognate](#) in French is escrime and is related to the English term 'skirmish.'

Kali :

Most likely, Kali derives from the pre-Hispanic Filipino term for blades and fencing, Calis, documented by [Ferdinand Magellan](#)'s expedition chronicler [Antonio Pigafetta](#) during their journey through the Visayas and in old Spanish to Filipino Mother Tongue dictionary and vocabulary books dating from 1612 to the late 1800s, such as in [Vocabulario de Lengua Tagala](#) by Fr. Pedro de San Buenaventura. The term calis in various forms was present in these old Spanish documents in Ilocano, Ibanag (calit), Kapampangan, Tagalog, Bicolano (caris), Waray (caris), Hiligaynon and Cebuano (calix, baladao - "Kalis balaraw/dagger" and cales). In some of these dictionaries, the term calis refers to a sword or knife [kris or keris](#), while in others, it relates to both swords and knives and their usage as well as a form of esgrim [stick fighting](#). While Mirafuente posits that the original term was "Kali" and that the letter "S" was added later, the late Grandmaster [Remy Presas](#) suggests that the "S" was dropped in modern times and became presently more known as "Kali" in FMA circles.

Practitioners of the arts are called Arnisadors (male, [plural](#) Arnisadores) and Arnisadora (female, plural Arnisadoras). For those who call their art Arnis, Eskrimador (male, plural Eskrimadores) or Eskrimadora (female, plural Eskrimadoras). For those who call their art Eskrima, and Kalista or Mangangali for those who practice Kali.



Origins

As Arnis was an art usually practiced by the peasant or commoner class (as opposed to [nobility](#) or [warrior](#) classes), most practitioners lacked the scholarly education to create any written record. While the same can be said of many martial arts, this is especially true for Arnis because almost all of its history is anecdotal, oral, or promotional. The origin of Arnis can be traced back to native fighting techniques during conflicts among the various Pre-hispanic Filipino tribes or kingdoms. However, the current form has Spanish influence from old [fencing](#) which originated in Spain in the 15th century. It has other influences, as settlers and traders traveling

through the Malay Archipelago brought the importance of [silat](#) and [Chinese](#), Arab, and [Indian martial arts](#). Some of the population still practice localized Chinese fighting methods known as [kuntaw](#).

It has also been theorized that the Filipino art of Arnis may have roots in [India](#) and came to the Philippines via people who traveled through [Indonesia](#) and [Malaysia](#) to the Philippine islands. [Silambam](#), a stick/staff based ancient martial art of [India](#), influenced many martial arts in Asia like [Silat](#). As such, Arnis may share ancestry with these systems some Arnis moves are similar to the short stick (Kali or Kaji) and other weapon-based fighting styles of Silambam.

When the Spaniards first arrived in the Philippines, they observed weapons-based martial arts practiced by the natives, which may or may not be related to present-day Arnis. The earliest written records of Filipino culture and life, including martial arts, comes from the first Spanish explorers. Some early expeditions fought native tribesmen armed with sticks and knives. In 1521, [Ferdinand Magellan](#) was killed in [Cebu](#) at the [Battle of Mactan](#) by the forces of [Datu Lapu-Lapu](#), the chief of Mactan. Some Arnisadors hold that Lapu-Lapu's men killed Magellan in a sword-fight, though historical evidence proves otherwise. The only eyewitness account of the battle by chronicler [Antonio Pigafetta](#) tells that he was stabbed in the face and the arm with spears and overwhelmed with multiple warriors who hacked and stabbed at him:

The natives continued to pursue us and picking up the same spear four or six times, hurled it at us again and again. He recognized the captain, so many turned upon him that they knocked his helmet off his head twice, but he always stood firmly like a good knight with some others. Thus did we fight for more than one hour, refusing to retire farther. An Indian hurled a bamboo spear into the captain's face, but the latter immediately killed him with his lance, which he left in the Indian's body. Then, trying to lay a hand on sword, he could draw it out but halfway, because he had been wounded in the arm with a bamboo spear. When the natives saw that, they all hurled themselves upon him. One of them wounded him on the left leg with a large cutlass, which resembles a scimitar, only being more significant. That caused the captain to fall face downward when immediately they rushed upon him with iron and bamboo spears and with their cutlasses until they killed our mirror, our light, our comfort, and our definitive guide. When they wounded him, he often turned back to see whether we were all in the boats. Thereupon, behold him dead, we, hurt, retreated, as best we could, to the ships that were already pulling off.

Opinions differ on the degree to which Spanish rule in the Philippines affected Arnis. The fact that a large number of techniques and the names of the arts themselves (Arnis/Arnes, Eskrima/Esgrima, garrote, Estoque, Etcogue) have Spanish names suggest an influence. Some argue though that Spanish names in the martial art reflect the fact that [Spanish](#) was the [lingua franca of the Philippines](#) until the early 20th century, and that actual Spanish martial influence was limited.

What is certain is that the Spaniards brought with them and used their [bladed weapon arts](#) (including the system of [Destreza](#) developed by [Carranza](#) when they started colonizing the archipelago in the 16th century. What is also known is that the Spaniards recruited and trained mercenaries and soldiers from local people like the [Pangasinenses](#), [Kapampangans](#), [Tagalogs](#), [Ilonggos](#), [Cebuanos](#), and [Warays](#) to pacify regions and put down revolts.

The first who decided to experiment with their fortune (revolt) was the Pampangos, the most warlike and prominent people of these islands, and close to Manila. These people had been trained in the military art in schools in the [presidios](#) (fortified outposts) of [Ternate](#), [Zamboanga](#), [Jolo](#), [Caraga](#). These places are where bravery was well known, but this is necessary for protection, and so the saying goes that a Spaniard plus three Pampangos equals four Spaniards.

Logic dictates that these native soldiers and mercenaries would have passed on to very close friends and family members these newly learned skills to augment already existing and effective native ones. They would also have shared tactics and techniques when placed in the same military group and fighting on the same side in remote regions such as [Formosa](#), [Mindanao](#), the [Moluccas](#), and the [Marianas](#).

One of the more prominent features of Arnis that point to possible Spanish influence is the Espada y Daga (Spanish for sword and dagger) method, a term used in Spanish fencing. Filipino Espada y Daga differs somewhat from European [rapier](#) and dagger techniques; the stances are different as weapons used in Arnis are typically shorter than European swords.

After the Spanish colonized the Philippines, a decree was set that prohibited civilians from carrying full-sized swords (such as the [Kris](#) and the [Kampilan](#)). Despite this, the practitioners found ways to keep the arts alive, using sticks made out of rattan rather than swords, as well as small knives wielded like swords. Some of the arts were passed down from one generation to the other. Sometimes the art took the form choreographed dances such as the Sakuting stick dance or during mock battles at Moro-Moro ([Moros y Cristianos](#)) stage plays.

Also, as a result, a unique and complex stick-based technique evolved in the [Visayas](#) and [Luzon](#) regions. The southern [Mindanao](#) retains almost exclusively blade-oriented techniques, as the Spaniards and Americans never fully conquered the southern parts of this island.

Arnis combines native fighting techniques with old Spanish fencing and other influences. A degree of systematization was achieved over time, resulting in a distinguishable Philippine martial art. With time, a system for the teaching of the basics also evolved. However, except for a few older and more established systems, it was previously common to pass the art from generation to generation in an informal approach. Attempts to trace the lineage of a practitioner difficult. Aside from learning from their family members like uncle Regino Ilustrisimo, [Antonio Ilustrisimo](#) seemed to have learned to fight while sailing around the Philippines. His cousin and student Floro Villabrille claimed to have also been taught by a blind Moro princess in the mountains, a claim later refuted by the older Ilustrisimo. Both have since died.

Philippine Revolution

Contrary to some modern historians' view that it was only guns that won the Philippine revolutionaries [against the Spaniards](#), blades also played a large part.

During the 1898 [Battle of Manila](#), a report from [The Cincinnati Enquirer](#) went: [...The Philippine native, like all the kindred Malay races, cannot do any fighting as a rule except at close quarters, slashing with his heavy knife. The weapon is called machete, or bolo, or kampilan, or parang, or kris. The plan of action is the same to rush in unexpectedly and hack about swiftly, without the slightest attempt at self-preservation.](#)

The Mauser rifle, too, in hard work, is found to be a mistake. It has a case of five cartridges, which have to be all used before any others can be inserted. That is, to say, if a soldier needs to fire three cartridges, he must go on and waste the other two or else leave himself to meet a possible sudden rush with only two rounds in his rifle. Perhaps it may be the fault of the men or their misfortune in being untrained, but they were knifed while reloading their rifles. Whatever be the explanation, there is something wrong in troops with rifles and bayonets being driven steadily back by natives armed with knives. The insurgents have some guns, but most of the wounded Spanish soldiers seen in the streets have knife wounds.

Philippine American War

Americans were first exposed to Arnis during the [Philippine American War](#) in events such as the [Balangiga massacre](#) where most of an American company was hacked to death or seriously injured by bolo-wielding guerrillas in [Balangiga, Eastern Samar](#) and in [battles in Mindanao](#), where an American serviceman was decapitated by a Moro warrior even after he emptied his [.38 Long Colt](#) caliber revolver into his opponent. That and similar events led to the request and the development of the [Colt M1911 pistol](#) and the [.45 ACP cartridge](#) by [Col. John T. Thompson](#), [Louis La Garde](#), and [John Browning](#), which had more stopping power.

World War II

During [World War II](#), many Filipinos fought the Japanese hand to hand with their blades as guerrilla fighters or as military units under the [USAFFE](#) like the Bolo Battalion (now known as the [Tabak Division](#)). Some of the grandmasters who are known to have used their skills in World War II are [Antonio Ilustrisimo](#), Leo Guiron, [Teodoro "Doring" Saavedra](#), brothers [Eulogio and Cacoy Caete](#), Timoteo "Timor" Maranga, Sr, Jesus Bayas and [Balbino Tortal Bonganciso](#).

Arnis Belts & Grading

The arts had no traditional belting or grading systems as they were taught informally. To proclaim a student, a "master" was considered ridiculous, and a virtual death warrant as the individual would become challenged left and right to potentially lethal duels by other Arnisadors looking to make names for themselves. Belt ranking was a recent addition adopted from Japanese arts such as [Karate](#) and [Judo](#), which had become more popular with Filipinos. They were added to give structure to the systems and to be able to compete in attention for students.

With regards to its spread outside the Philippines, Arnis was brought to Hawaii and California as far back as the 1920s by Filipino migrant workers. Its teaching was kept strictly within Filipino communities until the late 1960s when masters such as Angel Cabales began teaching it to others. Even then, instructors teaching Arnis in the 1960s and 70s were often reprimanded by their elders for publicly teaching a part of their culture that had been preserved through secrecy.

In recent years, there has been increased interest in Arnis for its usefulness when defending against knives and other street encounters. As a result, many systems of Arnis have been modified in varying degrees to make them more marketable to a worldwide audience. Usually, this involves an increased emphasis on locking, controls, and disarms, focusing mainly on aspects of self-defense. However, most styles follow the philosophy that [the best defense is a good offense](#). Modern training methods tend to de-emphasize careful footwork and low stances, stressing the learning of techniques in favor of more direct (and often lethal) tactics designed to end an encounter instantly.

In the Philippines, the spread is more significant due to the efforts of Richardson "Richard" Gialogo and Aniano "Jon" Lota, Jr. through the Department of Education (DepEd) Task Force on School Sports (TFSS). Arnis was first introduced in 1969 to some public and private school teachers when Professor Remy A. Presas taught his style of Arnis, which he called "Modern Arnis." He showed his style to the students of the National College of Physical Education (NCPE) when he was given a chance to teach there. The method "Modern Arnis," Professor Remy Presas' style, is not synonymous with the concept of modern or contemporary Arnis, where it has become a full-blown sport embraced by the Department of Education. However, there are some similarities because Arnis is Arnis. There was no formal program for Arnis from the 1970s to the 1980s. Although some schools taught Arnis, these were not official nor prescribed.

Duels

One of the essential practices in classical Arnis was dueling, without any form of protection. The matches were preceded by [cock-fighting](#) and could be held in any open space, sometimes in a specially constructed enclosure. Arnisadores believe this tradition pre-dates the colonial period, pointing to similar practices of kickboxing matches in mainland [Indochina](#) as evidence. Spanish records tell of such dueling areas where cock-fights took place. The founders of most of the popular Arnis systems were famous duelists, and legends circulate about how many opponents they killed. In rural areas throughout the Philippines today, modern Arnis matches are still held in dueling arenas. In bigger cities, recreations of duels are sometimes held at parks by local Arnis training-halls. These demonstrations are not choreographed beforehand, but neither are they full-contact competitions.

In modern times, public dueling with blades has been deemed illegal in the Philippines due to potential injury or death. Dueling with live sticks and minimal protection still occurs during barrio fiestas in some towns such as in [Paete](#) in [Laguna](#).

Organizations

After decades of lobbying and overdue recognition, Arnis/Eskrima/Kali was proclaimed as the official National Martial Art and Sport of the Philippines in January 2010. There are two main types of Arnis practiced as a sport. The most common system used internationally is the WEKAF (World Eskrima Kali Arnis Federation), established in 1989. The less recent one is the Arnis Philippines (ARPI) system, established in 1986, and was most prominently used during the [2005 Southeast Asian Games](#).

WEKAF

The WEKAF system works on a [10-point must system](#) similar to boxing where participants spar with live sticks while wearing a long padded vest with a skirt and sleeves and a helmet identical to [Kendo](#) headgear. Hitting below the thigh is prohibited. This format has sometimes been criticized because it emphasizes a heavy offense at the expense of defensive techniques, sometimes with players raining blows on each other without defending, giving rise to the impression that combatants are merely hitting each other in a disorganized way. This has been tackled by introducing a "four-second rule" to prevent constant and unrealistic attacks, and judges do not score the same strike if the fighter uses it more than twice in succession. Judges warn fighters and remove points if they continue after two warnings. However, fights can quickly come to an unrealistic attack from an unskilled opponent who impresses judges with many body hits after taking two or three precise, strong hits to the hands and head.

This is, to some, an antithesis to traditional training methods, where training in footwork and arm/weapon movements are intricate and precise, and any part of an opponent's body is fair game. As a consequence, WEKAF tournaments may be seen as not promoting the original art. Moreover, participants have been known to suffer broken bones and injured tendons because live sticks are used, so the older system is considered more 'hardcore' and less safe. Another complaint about the WEKAF system is that it uses the [10-point must system](#), which is more subjective depending on who is judging. Favoritism among judges and players is a common complaint with this scoring system due to its subjectivity.

Since the WEKAF system is riskier, it is preferred by many practitioners who want to test themselves. The WEKAF system is the most widely used format internationally.

ARPI



The safety equipment used in Modern Arnis tournaments includes padded vests, sticks, headgear, and groin guards.

The Arnis Philippines system uses foam-padded sticks about an inch in diameter with thin rattan cores roughly a centimeter in diameter. These sticks are meant to break before serious injury occurs. For protection, the same headgear used in the WEKAF system, and a large groin guard is required for males. Vests (optional for men, required for women), optional armguards, shinguards, and leg wraps are used. Scoring is similar to fencing where fighters are separated after solid clean hits are made (observed by multiple judges stationed at different positions to see if hits were clean and unblocked, and determine the strength of the strike by the loudness of the impact). Alternative ways to score are to disarm one's opponent or to force him to step outside the ring.

Any part of the body, from head to toe, is fair game as a target— except for the back of the head, which the headgear does not protect. Stabs to the face are not allowed, because the thin rattan core may penetrate the padding and slip through the grills of the helmet into the player's eye. Thrusts to the body score points but are harder to present to judges for scoring because they make less noise, making it difficult to determine impact.

Punches, kicks, and throws are not allowed. Prolonged clinching to prevent the opponent from striking is not allowed (similar to Western Boxing) to keep the game moving and more enjoyable for the audience that may not appreciate the subtle and practical aspects of grappling. Disarms must be performed quickly and cleanly to count. Because the legs are fair targets, in lighter weight divisions, sophisticated evasion, and deep lunges where players lie horizontal with the torso, almost touching the floor to extend reach is often seen.

The ARPI system's emphasis is on player safety, as proponents are applying to become a recognized Olympic sport like [judo](#), [karate](#), [taekwondo](#), [wrestling](#), [boxing](#), and [fencing](#).

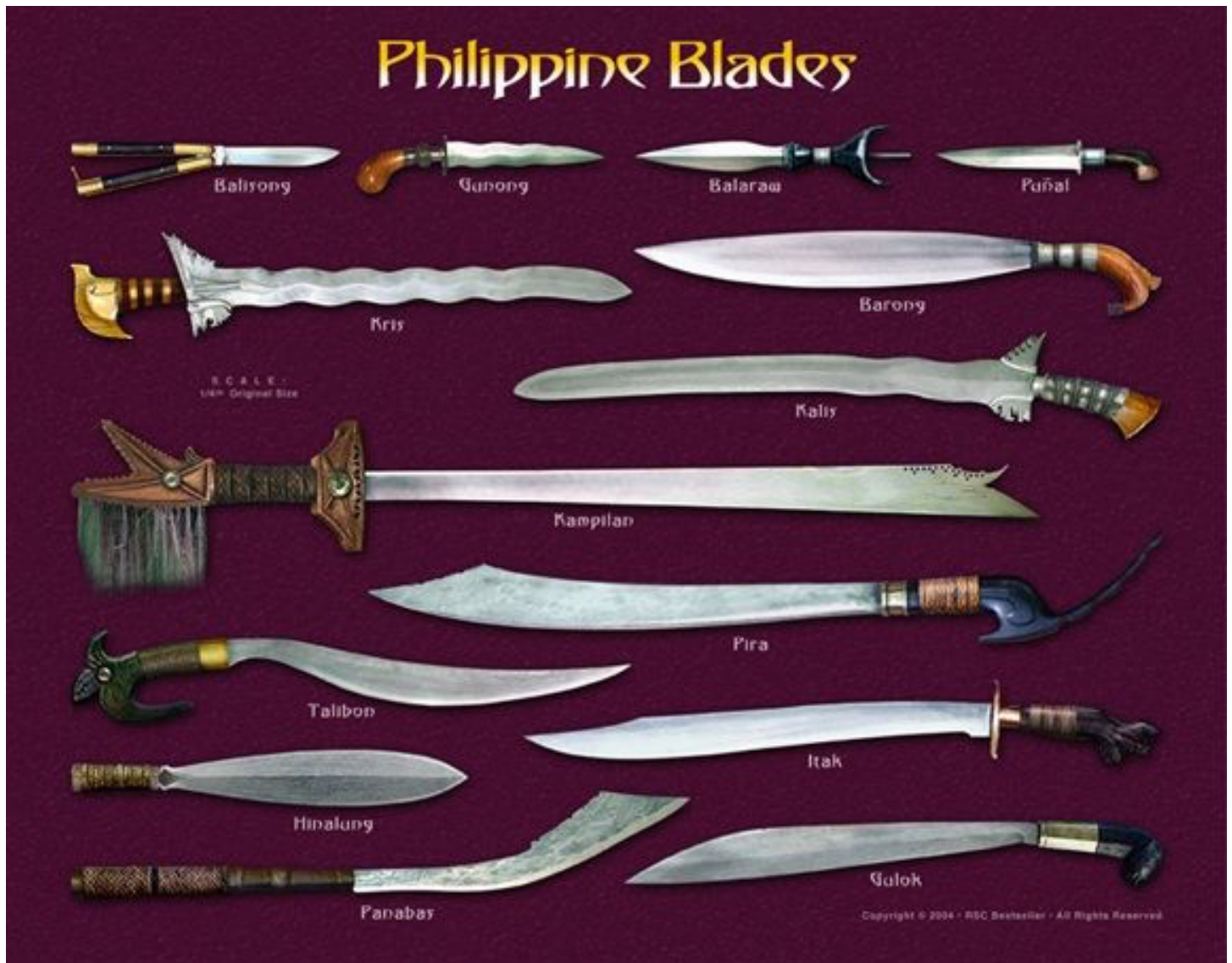
Even though padded sticks are used in the sport, players regularly retain large bruises (bukols) that last for weeks and sometimes minor injuries to joints and because of the sheer amount of force generated by conditioned practitioners. Sometimes the stuffing commonly comes off from the harder hitting players, and one cause of injury is when the exposed rattan core strikes a player. Still, these are relatively minor as compared to injuries sustained when practitioners spar with live sticks.

One major problem with the ARPI system is that because the padded sticks with light rattan cores are used, they tend to flex and "lag," thus making the experience significantly different from using a live stick, and in that sense, lessens the "realism" of this system. This is acceptable, though, as again, the emphasis is on safety.

Like the sayaw (meaning "dance") in the WEKAF system, the ARPI system has a separate single and team choreographed division called Anyo (Tagalog for 'forms'). From 1986-2004, ARPI did not have Anyo or forms competitions. The rules for Anyo was created by Richardson Gialogo, former ARPI Vice-President, for the 2005 Southeast Asian Games. Aside from the visual appeal, practical combative applications must be seen to avoid looking like just [majorettes](#) in marching bands who twirl batons and dance (a concept similar to the Floreio ("flourish") aspect of [Capoeira](#) and to [Tricking](#) which is more for show than practicality). IMAFP Standard Equipment is being used in the international arena.

Others Weapons in Competition

In another variation that simulates knife fights, competitors use false blades edged with lipstick to mark where an opponent has been struck. These matches are considered more similar to traditional duels than the WEKAF point-system.



Weapons

Arnis students start their instruction by learning to fight with weapons and only advance to empty-hand training once the stick and knife techniques have been sufficiently mastered. This is in contrast to most other well-known [Asian martial arts](#). Still, it is justified by the principle that bare-handed moves are acquired naturally through the same exercises as the weapon techniques, making [muscle memory](#) an essential aspect of the teaching. It is also based on the apparent fact that an armed person who is trained has the advantage over a trained unarmed person, and serves to condition students to fight against armed assailants. Most Arnis' systems apply a single set of techniques for the stick, knife, and empty hands, a concept sometimes referred to as motion grouping. Since the weapon is seen as merely an extension of the body, the same angles and footwork are used either with or without a weapon. This is probably historical because tribal warriors went into battle armed and only resorted to bare-handed fighting after losing their weapons.

Many systems begin training with two weapons: a pair of sticks or a stick and a wooden knife. These styles emphasize keeping both hands full and never moving them in the same direction, and trains practitioners to become ambidextrous. For example, one stick may strike the head while the other hits the arm. Such training develops the ability to use both limbs independently, a valuable skill, even when working with a single weapon.

Baston



The most basic and standard weapon in Arnis is the [baston](#) or yantok. They are typically constructed from [rattan](#), an inexpensive stem from a [Southeast Asian](#) vine. Hard and durable yet lightweight, it shreds only under the worst abuse and does not splinter like wood, making it a safer training tool. This aspect makes it useful in defense against blades. [Kamagong](#) (ironwood or ebony) and bahi (the heart of the palm) are sometimes used after being charred and hardened. These hardwoods are generally not used for sparring, however, as they are dense enough to cause serious injury, but traditional sparring does not include weapon to body contact. The participants are skilled enough to parry and counterstrike, showing respect in not intentionally hitting the training partner. Many Arnis practitioners have also come to wear head and hand protection while sparring with rattan sticks or otherwise use padded bastons. Some modern schools also use sticks made out of aluminum or other metals or modern high-impact plastics.

Impact Weapons

- Baston, olisi, yantok: stick ranging from twenty-four to twenty-eight inches long.
- Largo mano yantok: longer stick ranging from twenty-eight to thirty-six inches
- Dulo y dulo: short stick about four to seven inches in length, held in the palm of the hand
- Bankaw: six-foot pole. Staves can be used to practice sword techniques
- Wooden dagger measuring 12 to 14 inches (300 to 360mm)
- Panangga: shield
- Improvised weapons: Wood planks, steel pipes, umbrellas, flashlights, rolled-up magazines/ newspapers, books, cellular phones, tennis rackets, butt of billiards cue, bottles, coffee mugs, chair legs, tree branches or twigs, etc.

Edged Weapons



Traditional bolos are from the Visayas islands (ginunting on the left, and three talibongs).

Baraw is a Cebuano term used in Eskrima that means knife or dagger. The name Baraw is more commonly used on Cebu Island in the Visayan region. In contrast, other islands and regions more commonly use the term Daga, but both terms are often interchangeable within the Filipino martial arts community.

The terms Baraw and Daga can be used either as Solo Baraw or Solo Daga associated with single knife fighting and defense systems, Doble Baraw or Doble Daga associated with the double knife fighting systems or even with a combination of long and short weapons e.g., stick and dagger fighting systems Olisi Baraw or sword and dagger fighting systems Espada y Daga.

- Daga/Cuchillo (Spanish for dagger and knife) or Baraw/ Pisaw: daggers or knives of different shapes and sizes
- Balisong: fan knife or butterfly knife from Barrio Balisong in Batangas province. The handle is two-piece and attaches to a swivel that folds to enclose the blade when shut.
- Karambit: claw-shaped Indo-Malay blade held by inserting the finger into a hole at the top of the handle.
- Bolo: a knife/sword similar to a machete
- Pinuti: a type of sword from Cebu blade shaped similar to a Sundang but elongated.
- Iták or sundáng: a farm or house hold bladed implement, its blade has a pronounced belly, chisel ground edge with the handle angled down.
- Barong: wide flat leaf shaped blade commonly used by women.
- Binakoko: long blade named after a porgy fish
- Dinahong palay: has a very narrow blade shape similar to a rice leaf.
- Kalis or Kris: Indo-Malay dagger, often given a wavy blade, it is most commonly used in the southern provinces
- Kampilan: fork-tipped sword, popular in the southern Philippines
- Sibat: spear
- Improvised weapons: Icepicks, box cutters, screwdrivers, scissors, broken bottles, pens, car keys (using the push knife grip)

Flexible Weapons

- Sarong: a length of fabric wrapped around the waist
- Ekut: [handkerchief](#)
- Tabak-toyok: chained sticks/ flail or nunchaku
- Latigo (Spanish for whip): consisting of a handle between 8 and 12 inches (200 and 300mm), and a lash composed of a braided thong 3–20ft (0.91–6.10m) long. The "fall" at the end of the lash is a single piece of leather 10–30 inches (250–760mm) in length.
- Improvised weapons: Belt, bandana, handkerchiefs, shirts, towels/socks with hard soap bars/rocks, ropes, power cables, etc.

Technical aspects

Most systems recognize that the technical nature of combat changes drastically as the distance between opponents changes, and generally classify the ranges into at least three categories. Each range has its unique techniques and footwork. Of course, some systems place more emphasis on specific ranges than others, but almost all recognize that being able to work in and control any range is essential. The Balintawak style, for example, uses long-, medium- and short-range fighting techniques, but focuses on the short-range.

To control the range, and for numerous other purposes, good footwork is essential. Most Eskrima systems explain their footwork in terms of triangles. Commonly, when moving in any direction, two feet occupy two corners of the triangle, and the step is to the third corner such that no leg crosses the other at any time. The shape and size of the triangle must be adapted to the particular situation. The style of footwork and the standing position varies significantly from school to school and from practitioner to practitioner. For a very traditional school, conscious of battlefield necessities, stances are usually very low, often with one knee on the ground, and footwork is intricate, involving many careful cross-steps to allow practitioners to cope with multiple opponents. The Villabrille and San Miguel styles are usually taught in this way. Systems that have been adapted to duels or sporting matches generally employ simpler footwork, focusing on a single opponent. North American schools tend to use much more upright stances, which puts less stress on the legs, but there are some exceptions.

Strikes

Many Filipino systems focus on defending against and reacting to angles of attack rather than particular strikes. The theory behind this is that virtually all types of hand-to-hand attacks (barehanded or with a weapon) hit or reach a combatant via these angles of attack and the reasoning is that it is more efficient to learn to defend against different angles of attack rather than learn to defend against particular styles, particular techniques or specific weapons. For instance, the method for defending against an attack angle that comes overhead from the right is very similar to whether the attacker uses bare fists, a knife, a sword, or a spear.

Older styles gave each angle a name, but more modern systems tend to number them. Many methods have twelve standard angles, though some have as few as 5, and others as many as 72. Although the exact angles, the order they are numbered in (Numerado), and how the player executes moves vary from system to system, most are based upon Filipino cosmology. These standard angles describe exercises. To aid memorization, the player often practices a standard series of strikes from these angles, called an Abecedario (Spanish for "alphabet").

These are beginner strikes or the "ABC's" of Arnis.

Some angles of attack and some strikes have characteristic names:

- San Miguel is a forehand strike with the right hand, moving from the striker's right shoulder toward their left hip. It is named after Saint Michael or the Archangel Michael, who is often depicted holding a sword at this angle. This is the most natural strike for most untrained people. It is commonly referred to as "angle #1", in systems where striking angles are numbered for training purposes, because it is presumed the most probable angle of attack.
- Sinawali is the signature double-stick weaving movement associated with Arnis named after the woven coconut or palm leaves called sawali that comprise the walls of nipa hut dwellings. It is commonly seen in double-stick continuous attack-parry partner demonstrations.
- Another signature technique is the Redonda, which is a continuous circular downward-striking double-stick twirling technique.
- A redonda (Spanish for "round") is a strike that whips in a circle to return to its point of origin. This is especially useful when using sticks rather than swords, such a strike allows extremely fast strikes but needs constant practice.
- An abanico (Spanish for fan) or witik is a strike that is executed by flicking the wrist 180 degrees in a fan-shaped motion. This kind of strike can be very quick and arrive from unexpected angles.
- Pilantik is a strike executed by whipping the stick around the wrist over the head in a motion similar to the abanico, but in alternating 360 degree strikes. It is most useful when fighters are in grappling range and cannot create enough space for normal strikes.
- Hakbang (Filipino for "step") is a general term for footwork. For example, hakbang paiwas is pivoting footwork, while hakbang tatsulok is triangle stepping.
- Puño (Spanish for "fist", "hilt", or "handle") is a strike delivered with the butt of the weapon. It usually targets a nerve point or other soft spot on the opponent but in skilled hands, the puño can be used to shatter bones.

Many Arnis techniques have Spanish names because Spanish was the [lingua franca](#) spoken during colonial times among the natives who spoke over 170 different dialects in the archipelago's 7,100+ islands.

Arnis techniques are generally based on the assumption that both student and opponent are very highly trained and well prepared. For this reason, Arnis tends to favor extreme caution, always considering the possibility of a failed technique or an unexpected knife. On the other hand, the practitioner is assumed able to strike precisely and quickly. The general principle is that an opponent's ability to attack should be destroyed rather than hurt them to convince them to stop. Thus many strikes are aimed at the hands and arms, hoping to break the hand holding the weapon or cut the nerves or tendons controlling it (the concept of defanging the snake), but strikes to the eyes and legs are essential. A popular mnemonic states that "stick seeks bone, blade seeks flesh."

Mano Mano

Mano Mano is the empty-hand component of [Filipino martial arts](#), particularly Arnis. The term translates as "hands" or "hand to hand" and comes from the Spanish word Mano (hand). It is also known as [suntukan](#) or panununtukan in [Luzon](#) and pangamot in the [Visayas](#), as well as De Cadena or Cadena de Mano in some FMA systems. American colonists referred to it as "combat judo."

Mano mano also includes [kicking](#), [punching](#), locking, throwing, and [dumog](#) (grappling). Filipino martial artists regard the empty hands as another weapon, and all the movements of mano mano are directly based on weapon techniques. In Arnis, weapons are seen as an extension of the body, so training with weapons naturally leads to proficiency in bare-handed combat. For this reason, mano mano is often taught in the higher levels of Arnis after weapons training has been mastered because advanced students are expected to be able to apply their experience with weapons to unarmed fighting. This not always the case, though, as some systems of Arnis start with (and at times only consist of) empty hands fighting.

Some notable masters of Mano Mano include:

- [Antonio Illustrisimo](#)
- [Venancio "Anciong" Bacon](#)
- [Rey Galang](#)
- [Leo Tortal Gaje](#)
- [Edgar Sulite](#)
- [Danny Guba](#)

Kicking

Paninipa, Pagsipa, Pananadiyak, Pagtadiyak, and Sikaran (all terms for "kicking" in various regions, dialects, and styles) are components of Eskrima that focus on knees, tripping, low-line kicks, and stomps. Pananjakman is also a term used in [Filipino-American](#)-developed and Western FMA systems, usually referring to the Lucky Lucaylucay, Floro Villabrille, and [Dan Inosanto](#) blend lineage. Except for the distinct style of [Sikaran](#) from the Baras area of the province of [Rizal](#), which also uses high kicks, kicking as a separate art is never taught by itself in the Philippines, and this practice is only done in the West with Pananjakman. Pananjakman is usually shown together with [Panantukan](#)

Paninipa can be regarded as the study of leg muscles and bones and how they are connected, with the goal of either inflicting pain or outright breaking or dislocating the bones. Most striking techniques involve applying pressure to bend the target areas in unnatural ways to injure or break them. Such pressure may be delivered in the form of a heel smash, a toe kick, a stomp, or a knee. Targets include the groin, thighs, knees, shins, ankles, feet, and toes. The upper body is used only for defensive maneuvers, making pananadiyak ideal for when combatants are engaged in a clinch. When used effectively, the strikes can bring an opponent to the ground or otherwise end an altercation by making them too weak to stand.

Fundamental techniques include kicking or smashing the ankle to force it either towards or away from the opposite foot (severe supination or pronation, respectively), heel-stomping the top of the foot where it meets the lower leg to break or crush the numerous bones or otherwise disrupt the opponent's balance, and smashing the opponent's knee from the side to break the knee (with severe supination and pronation as the desired result).

Drills

Several classes of exercises, such as sombrada, contrada, sinawali, hubud-lubud, and sequidas, initially presented to the public as a set of organized drills by the Inosanto school, are expressly designed to allow partners to move quickly and experiment with variations while remaining safe. For example, in a sumbrada drill, one partner feeds an attack, which the other counters, flowing into a counterattack, which is then countered, flowing into a counterattack, and so on. The hubud-lubud or hubad-lubad from Doce Pares is frequently used as a type of "generator" drill, where one is forced to act and think fast. Initially, students learn a specific series of attacks, counters, and counterattacks.

Rhythm, while an essential part of Eskrima drills, is emphasized in the United States and Europe, where a regular beat serves a guide for students to follow. To ensure safety, participants perform most drills at a constant pace, increasing as they progress. The rhythm, together with the southern Filipino attire of a vest and sashed pants, is commonly mistaken for some tradition when practicing Eskrima in the Philippines— perhaps

incorrectly derived from traditional rhythm-based dances or an attempt to add a sense of ethnicity. Eskrima is usually practiced in the Philippines without a rhythm, off-beat, or out of rhythm. The diversity of Filipino martial arts means that there is no officially established standard uniform in Eskrima.

The Live Hand

A core concept and distinct feature of Filipino martial arts is the Live Hand. Even when a practitioner wields only one weapon, the extra hand is used to control, trap or disarm an opponent's weapon and to aid in blocking joint locking, and manipulation of the opponent or other simultaneous motions such as bicep destruction with the live hand.

The live hand is the opposite hand of the practitioner that does not contain the primary weapon. The heavy usage of the live hand is an important concept and distinguishing hallmark of Eskrima. Eskrima practitioners even (or mainly) when empty, the live hand can be used as a [companion weapon](#). As opposed to most weapon systems like [fencing](#) where the off-hand is hidden and not used to prevent it from being hit, Eskrima actively uses the live hand for trapping, locking, supporting weapon blocks, checking, disarming, striking and controlling the opponent.

The usage of the live hand is one of the most evident examples of how Eskrima's method of starting with weapons training leads to effective empty hand techniques. Because of Doble Baston (double weapons) or Espada y Daga (sword and [parrying dagger](#)) ambidextrous weapon muscle memory conditioning, Eskrima practitioners find it easy to use the off-hand actively once they transition from using it with a weapon to an empty hand.

Doble Baston

Doble baston, and less frequently doble olisi, are common names for a group of techniques involving two sticks. The art is more commonly known around the world as Sinawali, meaning "to weave." The term Sinawali is taken from a matting called sawali that is frequently used in the tribal Nipa Huts. It is made up of woven pieces of palm leaf and used for both flooring and walls.

This technique requires the user to use both left and right weapons in an equal manner; many co-ordination drills are used to help the practitioner become more ambidextrous. It is the section of the art that is taught mainly at the intermediate levels and above and is considered one of the essential areas of learning in the art.

Sinawali

Sinawali refers to the activity of "weaving", as applied Eskrima regarding a set of two-person, two-weapon exercises. The term comes from "Sawali", the woven walls of [nipa huts](#).

Sinawali exercises provide Eskrima practitioners with necessary skills and motions relevant to a mode of two-weapon blocking and response method called Doblete. Sinawali training is often introduced to novices to help them develop specific fundamental skills – including body positioning and distance relative to an opponent, rotation of the body and the proper turning radius, recognition of one's center of gravity, eye-hand coordination, target perception, and recognition, increased ambidexterity, attention, and performance of rhythmic structures

for upper body movement, and muscular developments significant to the art, especially, the wrist and forearm regions. It helps teach the novice eskrimador proper elbow positioning while swinging a weapon.

Cross-training

The Chinese and Malay communities of the Philippines have practiced Eskrima together with [kuntaw](#) and [silat](#) for centuries, so much so that many North Americans mistakenly believe silat to have originated in the Philippines. Some of the modern styles, particularly doce pares and [modern arnis](#) contain some elements of [Japanese martial arts](#) such as joint locks, throws, blocks, strikes, and groundwork, taken from [jujutsu](#), [judo](#), [aikido](#), and [karate](#) as some of the founders obtained black belt Dan grades in some of these systems. Some Eskrima styles are complementary with Chinese [wing chun](#), or Japanese [aikido](#) because of the nervous system conditioning and body mechanics when striking, twirling or swinging sticks.

In Western countries, it is common to practice Eskrima in conjunction with other martial arts, particularly [Wing Chun](#), [Jeet Kune Do](#), and [Silat](#). As a result, there is some confusion between styles, systems, and lineage, because some people cross-train without giving due credit to the founders or principles of their arts.

For example, [American Kenpo](#) and [Kajukenbo](#) cross-training trace back to the interactions between Chinese, Japanese and Filipino immigrants in territorial/pre-statehood Hawaii, and to a lesser extent, in other parts of the United States. In the United States, the cross-training between Eskrima and Jeet Kune Do Concepts is headed by [Dan Inosanto](#) of the Inosanto Academy in Marina del Rey, California, goes according to the maxim "Absorb what is useful, reject what is useless."

Proponents of such training say the arts are very similar in many aspects and complement each other well. It has become marketable to offer Eskrima classes in other traditional Asian martial arts studios in America. Still, some practitioners of different Eskrima styles often dismiss these lessons as debased versions of original training methods.

Source: Wikipedia and FMA Digest

Practiced/Practitioners in the Philippines

Systems that directly originated from the Philippines and have practitioners residing in the Philippines. Not all systems have particular names as older practitioners only called their arts generic names like Arnis, baston, escrima, etc.

1. GrandMaster Benjamin Lema - Lightning Scientific Arnis Int. (1937) (deceased - Jan., 2003)
2. Master Ronald Ramirez - Iron Viking Society (2002), the system he teaches is called the "Traditional Lightning Arnis."
3. Master Jose Antonio O. Ogardo/Master Eugenio O. Ogardo, Jr. - Dagang Kidlat Martial Art Center (2005), system - "Traditional Lightning Arnis."
4. Master Herminio Binas - Binas Dynamic Arnis
5. Master Nila Limpin - Balisong Master
6. GrandMaster Angel Cabales - Cabales Serrada Escrima (deceased)
7. Master Felicissimo Dizon - De Cuerdas Escrima (deceased)
8. Master Carlos Escorpizo - Arnis Escorpizo
9. Master Ramiro Estalilla - Rigonan-Estalilla Kabaroan
10. GrandMaster Ray Galang - Hagibis
11. GrandMaster Meliton Geronimo - Sikaran
12. GrandMaster Leo M. Giron - Giron Escrima
13. GrandMaster Antonio Ilustrisimo - Kali Ilustrisimo (deceased)
14. Master Carlito Lanada - Kuntaw Lima-lima
15. GrandMaster Porferio Lanada - Arnis Lanada
16. GrandMaster Amante Marinas - Pananandata Marinas
17. GrandMaster Christopher Rickets - Sagasa
18. GrandMaster Edgar Sulite - Lameco Escrima (deceased)
19. GrandMaster Jose Caballero - De Campo 1-2-3 Orihinal Escrima (deceased)
20. GrandMaster Timoteo Maranga - Balintawak (deceased)
21. GrandMaster Ciriaco Canete - Doce Pares
22. GrandMaster Marcelino Bayson - Bayson Style
23. GrandMaster Felimon Carbuy / Master Johnny Chiuten- Lapunti De Abanico Arnis
24. GrandMaster Billy Baacco - Abaniko De Sunkite
25. GrandMaster Bobby Taboada - Balintawak Arnis Cuentada
26. GrandMaster Sam Tendencia - Tendencia Arnis-Hilot
27. GrandMaster Raymond Tobosa - Tobosa Kali/Escrima
28. GrandMaster Florendo Visitacion - Vee Arnis Jutsu
29. GrandMaster Remy Amador Presas - Modern Arnis (deceased)
30. GrandMaster Leo T. Gaje, Jr. - Pikit Tersi Kali
31. GrandMaster Jose Mena - Mena Arnis (deceased)
32. GrandMaster Jesus Abella - Modernos Largos
33. GrandMaster Manasseh Aranguez - De Pluma Arnis
34. GrandMaster Elmer Ybanez - LESKAS Escrima (deceased)
35. GrandMaster Ising Valera - Cinco Terros
36. GrandMaster Sonny Umpad - Larga Mano, Corto Visaya (deceased)
37. GrandMaster Yuli Romo - Bahad Zubu
38. GrandMaster Momoy Canete - San Miguel Escrima
39. GrandMaster Romeo Mamar Sr. - Tapado
40. Master Jon Escudero - Academia Tercia Serrada Cadenilia y Espada y Daga
41. GrandMaster Rodel Dagooc - Modern Arnis
42. GrandMaster Christopher Sayoc - Sayoc Kali
43. GrandMaster Roland Dantes - Free Style Modern Arnis (deceased)
44. GrandMaster Vicente Sanchez - Classical Modern Arnis
45. GrandMaster Adrian Abrian - Moro-Moro Orabis Escrima
46. GrandMaster Napoleon Fernandez - Yaw-Yan
47. Punong Lakan Garitony C. Nicolas - Modern Arnis Mano y Mano
48. GrandMaster Max Pallen - Senkotirros Arnis
49. GrandMaster Venancio "Anciong" Bacon - Balintawak Arnis
50. GrandMaster Bonifacio "Loloy" Uy - BDU System

51. GrandMaster Carlos Jenerilla - Siete Pares
52. Master Victor Cagadas - Cagadas Doce Pares
53. Master Geraldo "Larry" Alcuizar - Excalibur System
54. Master Vicente "Inting" Carin - Vicar System
55. Master Gregorio "Goyong" Ceniza - Baraw Sugbo (Arnes Diablo)
56. Master Jose G. Millan - Gokosha / Tat Kon Tou
57. Master Felix Goc-ong - Abanico De Vertical
58. Master "Islao" Romo - Literada Style
59. GrandMaster Rodringo Maranga - Tres Personas Eskrima De Combate
60. Master Henry Kobayashi - Hybrid Yaw Yan
60. GrandMaster Abraham Gubaton - Oido De Caburata Eskrima

The Arnis Law

Republic Act No. 9850 of the Philippines' Congress, approved on December 11, 2009, declares Arnis as the national sport and martial arts of the Philippines for promoting patriotism, nationalism, and appreciation of the role of national heroes symbols in the historical development of the country. There were many versions of the Arnis Bill, but the version chosen was drafted by Richardson Gialogo, which was submitted to the Senate. Because of this law, Arnis becomes a pre-requisite for P.E. classes in most colleges in the Philippines.

The body of the law is as follows:

Fourteenth Congress, Third Regular Session

Begun and held in Metro Manila, on Monday, the twenty-seventh day of July, two thousand nine.

Republic Act No. 9850 AN ACT DECLARING ARNIS AS THE NATIONAL MARTIAL ART AND SPORT OF THE PHILIPPINES

Be it enacted by the [Senate](#) and [House of Representatives](#) of the Philippines in Congress assembled:

Section 1. It is the policy of the State to teach patriotism, nationalism, and appreciation of the role of [national heroes and symbols](#) in the historical development of the country. Furthermore, the State must give priority to education, science and technology, arts and culture, and sports to foster patriotism and nationalism, accelerate social progress, and promote total human liberation and development.

Section 2. Definition of Arnis. - Arnis, also known as Eskrima, Kali, Garrote and other names in various regional languages, such as Pananandata in [Tagalog](#); Pagkalikali, [Ibanag](#); Kabaraon and Kalirongan, [Pangasinan](#); Kaliradman, [Bisaya](#); and Didja, [Ilokano](#), is an indigenous Filipino martial art and sport characterized by the use of swinging and twirling movements, accompanied by striking, thrusting and parrying techniques for defense and offense. This is usually done with the use of one (1) or two (2) sticks or any similar implements or with bare hands and feet also used for striking, blocking, locking, and grappling, with the use of the same principle as that with the canes.

Section 3. Arnis is hereby declared as the Philippine National Martial Art and Sport. The official adoption of Arnis as the national martial art and sport shall be promulgated by inscribing the symbol of Arnis in the official seal of the [Philippine Sports Commission](#) and by making it as the first sport competition to be played by participating teams on the first day in the annual [Palarong Pambansa](#). The Philippine Sports Commission shall be the lead agency to implement the provisions of this Act.

Section 4. The [Department of Education](#), the [National Commission for Culture and the Arts](#), and the Philippine Sports Commission shall promulgate the necessary rules and regulations to carry out the provisions of this Act.

Section 5. Any provision of law, decree, executive order, rule or regulation in conflict or inconsistent with the provisions and/or purposes of this Act is hereby repealed, amended or modified accordingly.

Section 6. This Act shall take effect fifteen (15) days after its complete publication in the Official Gazette or in at least two (2) newspapers of general circulation.

Approved,

[Prospero C. Nograles](#), [Speaker of the House of Representatives](#)

[Juan Ponce Enrile](#), [President of the Senate](#)

This Act which is a consolidation of Senate Bill No. 3288 and House Bill No. 6516 was finally passed by the Senate and the House of Representatives on October 14, 2009.

Marilyn B. Barua-Yap, Secretary General House of Representatives

Emma Lirio-Reyes, Secretary of the Senate

Approved: December 11, 2009

[Gloria Macapagal-Arroyo](#), [President of the Philippines](#)

Source: Wikipedia

Your Lineage



The HTAI ARNIS Fighting System is taught directly by its Pundador (founder) and Punong Guro (Chief Instructor & Grandmaster), Myrlino P. Hufana. The HTAI ARNIS program employs a combination of classical and modern training methods, specializing in the practical "range mobility"...that is the ability to flow from one range to another. Punong Guro has over 45 years of training and experience, with 26+ years of teaching to include general classes, seminars, camps, self-defense courses, Law Enforcement DT, and knife training to USA Special Forces. Punong Guro was one of Professor Remy A. Presas' (Modern Arnis) top student and is also a student and friend of Grandmaster Ramiro U. Estalilla (Rigoran Kabaroan Eskrima). Our FMA training curriculum includes the empty hands (mano a mano, panantukan, boksing) and controlling/manipulation techniques (buno, dumog, trunkada) that are highly effective as applied in close quarters (CQC) and street

fighting scenarios...perfect for those in Law Enforcement, Military, Personal Security and Self-Defense instructors.

From Professor Remy A. Presas to PG Myrlino Hufana to Master Brent L. Tibbetts.

Master Tibbetts received his Lakan Rank from PG Hufana on November 13th 2011 after 13 years of training in Arnis - Kali - Escrima.

Master Tibbetts has had the distinct pleasure of training with:

Professor Remy A. Presas

Grandmaster Ramiro U. Estalilla

Grandmaster Bobby Toboada

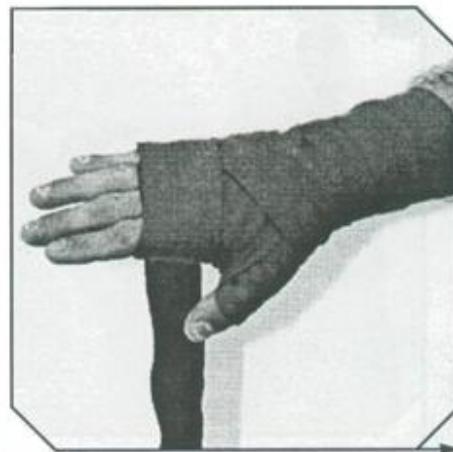
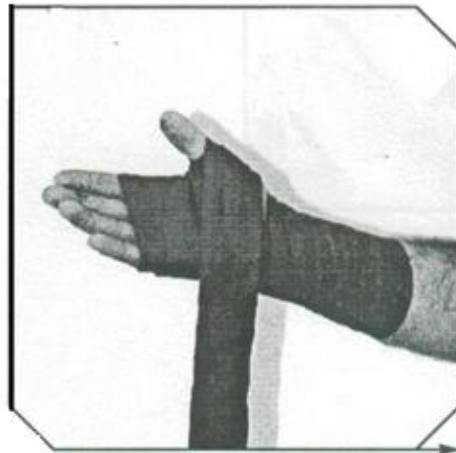
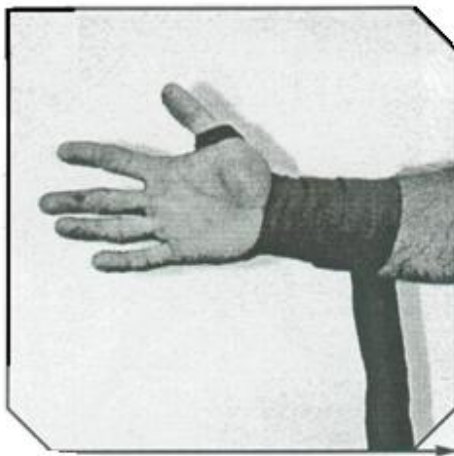
Grandmaster Conrad Manaois

Ama Guro Raffy Pambuam

Master Felix Roiles

Master Ariel Moses

Master Julius Melegrito



Hand Wraps– Start with the loop over the thumb. Keep the wrap tight but still allow for a little mobility. This is only one way to wrap hands. Do not cut off circulation to your hands. Make sure you support the wrists and cover the knuckles well. Let your wraps air dry after every workout. Make sure you wash or wraps often. You can find other ways all over the web.

