

Mataw-Guro Association

Newsletter



Filipino Martial Arts Education for Arnis de Mano

February 2013

Understanding FMA Education

By Christian Herrera

The purpose of an Education course for Filipino Martial Arts is to establish a basic curriculum to promote the Filipino martial arts as whole to the next generation of students. It is important to know that all styles fall under the roof of the Filipino martial arts and not the other way around. The curriculum is not meant to replace a 'Style or System' but to enhance it by giving the student a better overview of the entire art. Hence, giving the Filipino martial arts its own identity.

The time has come to move forward from the backyard teachings of the old days. The 'Do this, do that, Like this, like that because I said so' method is not the way professionals teach. Lost in translation instruction is a thing of the past with English being a universal language. A student is less likely to be confused when the subject matter is explained in a simplified organized manner in a language they can understand.

Most people today have made their way through traditional educational institutions. It all begins at an early age when parents seek help to further teach their kids beyond their capabilities in the home. These days, education starts at a Day Care prior to entering Kindergarten. The basic foundation children learn helps

them progress through high school, college and even further job training. Following the format of traditional educational institutions will be the easiest way to form a curriculum that leads an Arnis de Mano student from Basic to Progressive to Refinement and eventually to Mastery of the Art. This is the proper way to develop a student Not teaching techniques before principles.

In Arnis de Mano, it's important to identify the basic fundamentals common to all styles of the Filipino martial arts. Unfortunately, due to the history of how the art was taught, many people can't see past their own Styles. It's not anybody's fault, it's just the way it has been passed down from each generation. Being taught a particular system and claiming that as Filipino martial arts, when it actually lacks many aspects of the Filipino martial arts.

For example: If your group only focuses on Interweaving strikes, with minimal instruction on Linear strikes, but never learn the principles of Circular or Fanning strikes... are your students complete Filipino martial arts practitioners? Do your students become Masters of the Filipino martial arts or just Masters of a Style?

According to Sun Tzu, "If you know the enemy and know yourself, you need not fear the

results of a hundred battles." Knowing your Enemy is key to any fight. Boxers and even Football teams watch video footage of their competition prior to game day. They try to understand how the other team operates in order to Win. Therefore, it's in every Arnis practitioner's best interest to learn All classical maneuvers commonly found in Filipino Martial Arts styles. This also encompasses the complete set of stances and blocks.

Would you trust a chiropractor that was self-taught? How about an electrician who isn't certified? Education is very important in presenting yourself as a professional. It shows that you are qualified to perform a job or task. The learning process continues as we try to gain more skill or learn new methods raising our levels. Even bartenders go to school these days to learn basics and get certified. If you have been in the IT field for any length of time, I'm sure you have heard the phrase "Always be Learning". It will make you a more versatile person and the more skills you have mastered, the easier and faster it will be to learn new ones.

Do not limit yourself by thinking you know it all... Evolve yourself and the Art!

Question / Answer Mataw-Guro Association

Before the development of Arnis de Mano, when real broadswords were used, the butt of the handle extends only so much to secure the blade to the handle. The butt was not intended for any tactical purpose. In present day Arnis de Mano, the stick is held about a couple of inches from the end of the stick, to be used for disarming techniques, an innovation of the 20th century.

Some present day practitioners also insist that holding the stick about two inches from the end gives them more leverage, with the fulcrum on the stick and not on the wrist.

(This is a postulation that is not supported by the laws of physics or the laws of motion).

Question: In the different methods of striking such as examples of: casting a fishing line / nailing a board / strike as a tennis player / or as a slugger hitting a fastball. What and where is the fulcrum and power derived from? And with the methods of holding a baston what is the proper utilization of the body mechanics?

Individual Mataw-Guro Answers

If you strike as if you are casting a fishing line, where you bend the wrist, then the wrist becomes the fulcrum. If you strike as you are hammering in a nail on a board with the wrist straight but the elbow is bent, the elbow becomes the fulcrum. If you strike like a tennis player returning a smash with the whole arm straight then the shoulder becomes the fulcrum. If you strike like a slugger hitting a fastball then the hips become the fulcrum.

The power of the strike is not determined by whether you grip the stick at the very end or two inches from the end, but by the proper utilization of body mechanics.

Mataw-Guro Andy Sanano

The development of power when striking in stick fighting is in different category than blade fighting. I will explain my understanding of this mechanical concept. Blades are used for slicing, hammers are used to pound, tennis rackets are used to swing and baseball bats are used to hit and each one has its own mechanical principle in operates effective under. This is because a stick/baston is an impact weapon that is also used to thrust, but it is not a cutting weapon thus it is used differently.

That being said the stick being narrow versus a club, and allows for a focused impact. Taking the physics equation $F=Ma$ (Force=Mass x Acceleration) (FMA), our force comes from the mass multiplied by the acceleration. The mass is made up from the stick and the person. The acceleration come from the movement and the range of movement. Depending upon the type of strike, the area used on the stick will change to give a focused impact.

Also depending upon the type of strike a different body mechanic will be used. If I am delivering a chopping motion, my motion will come from my shoulder and forearm in an arcing motion like the way I swing an axe. But if I am delivering a strike to the collar bone in a forehand motion then I am using my rotational force. This is coming from my feet into my legs, from my legs into my hips, from my hips into my chest from my into my shoulder from my shoulder to my forearm, from my forearm to wrist, from my wrist into my stick. By using my entire body in the striking method I can deliver more force as my mass is entirely in the strike in the same manner as a coil spring winds up and lets go. The stick tip will be moving faster than the base due to the use of centrifugal force. By using the relaxed tension method coupled with the correct grip for striking allows the fighter to move faster than if they were completely tensed.

Each grip has its place for given striking method delivery system just like using rotational force or not is dictated by the surface and the area you have to swing your weapon in.

Mataw-Guro Marc Lawrence

“Chicks with Sticks”

Seminar Features Guro Celina Taganas-Duffy as First Guest Instructor

January 19, 2013

By Mataw-Guro Michael Butz

Guro Bill Aranda started a seminar series called “Chicks With Sticks”, in Glendale, California, showcasing female Filipino martial arts (FMA) instructors. Guro Bill believes that by featuring female instructors in the Filipino martial arts, he is helping to highlight the much needed, and often missing, feminine side of training, as it’s often rare to find and learn from women teachers. In his words, this series is designed around “...featuring different female Guros to share with us their own expression of the FMA and those female attributes that completes and complements the male attributes that makes for a well rounded FMA warrior...” Guro Celina Taganas-Duffy was the first guest instructor for this series.

Guro Bill opened the event with a welcoming dialogue, introductions, and opening show of respect to Guro Celina and to other instructors and masters who were in attendance. Guro Celina then began the seminar by warming up with some basic strikes such as planchada (horizontal strikes), x-strikes, aldabis (upward strikes), 5 core strikes (angles 1-5), and combination strikes. She then taught some basic triangle footwork, and stylized footwork from Kali Ilustrisimo: lutang and equis. She then led the group into performing the strikes simultaneously with the footwork, such as planchada with equis footwork.

When everyone was relatively comfortable with the



Guro Bill Aranda - Guro Celin

strikes and footwork, Guro Celina demonstrated a “flow drill” she developed that combined the strikes and footwork taught earlier. The drill was created to help train timing, range (to control distance), footwork (to manage positioning), and striking with precision. Her overall goal was, “...to create something where new students could comprehend the general FMA principles and seasoned practitioners could utilize and implement their ‘collection’ of techniques and movements they’ve gathered over the years.” Rather than teach several individual techniques, she gave the participants a general template with which they could start thinking creatively about their own personal style, expression, and flow. She covered four main principles with the drill:

1. “Defanging the snake” which focuses on entry, timing, and range
2. The “kill strike” to help with precision and targeting
3. “Overkill”/added insurance for fluidity in movement with intention
4. Breaking structure as to not allow the opponent to recover or to compensate and regain balance

Guro Celina ended the seminar with a short demonstration of internal martial arts. She believes that the internal and healing arts are equally as important as the external and combative arts. “Some of the best teachers I’ve trained with are well versed in the internal arts. I believe they go hand-in-hand. Internal knowledge can help augment [a student’s] FMA skills...”

Some notable instructors and masters present for the event included Guro Bill Aranda of Kombat Kali Klub of Glendale, the event host; Mataw-Guro Michael Butz of Kada Anan Eskrima, who assisted as “uke” for Guro Celina; Manong



Mataw-Guro Michael Butz, Guro Celin, Manong Faustino Caigoy and Mike

Faustino Caigoy of Jack Santos Method, Master Joe Tan of Tapado; Mataw-Guro Nene Gaabucayan of Balintawak, Guro Victor Gendrano Jr. of Filipino Martial Heritage and Guro Michael Rayas of the Santa Barbara Kali/JKD Club.

Guro Celina has been fortunate to have had the opportunity to train with quite an impressive list of instructors and Filipino martial arts systems:

- Private student of the late Grandmaster Christopher Ricketts of Kali Ilustrisimo
- Private student of her uncle, Manong Faustino Caigoy of Jack Santos Method and Hilot
- Private student and mentee un-

der Sifu Robert Chu of Chu Sau Lei Wing Chun and Qigong

- Private student of Sifu Melvin Tabilas, Sifu Ray Carbullido, and Laoxie Christopher Lee Matsuo of Dragon Gate Sanctuary (Baguazhang, Qigong and Internal Arts)

- Private student of Magtutudlo Ramon Rubia of San Miguel Eskrima and Eskrima de Campo Uno-Dos-Tres Orihinal
- Private student and Instructor under Guro Felix Valencia of Valencia Lameco Eskrima



Master Joe Tan - Mataw-Guro Nene Gaabucayan

- Former student of Sensei Shawn Douglass of Daito Ryu Aikijujutsu Roppokai
- Former student of Kapisanang Mandirigma and Lameco under Guro Bud Balani, Guro Dino Flores and Guro Arnold Noche



The Phoenix FMA Training Group

By Michael Butz

The Phoenix FMA Training Group is an informal training group for anyone within the greater Phoenix, AZ area. We meet once a month to learn, train, share and experiment with other FMA enthusiasts, regardless of style, system or lineage. There is no head instructor and no focus on any particular system or style - everyone is welcome to train, everyone is welcome to teach/share.

The first practice session was held on January 12, 2013. Approximately 12-15 people showed up to train in 35 degree weather. It was a little harsh early on but started to get nice toward the end. Everyone took the opportunity to make introductions, pass business cards and talk to old friends and acquaintances.

Special thanks to those who shared their knowledge with the group: Francisco Nunez, Norm Wassenaar, Mike Casto and Michael Butz.

Francisco Nunez shared first, assisted by Richell Sampaga. Mr. Nunez showed a drill from the Serrada system known as "Inside 1". Defending from a high forehand strike, he taught the entering block and subsequent striking pattern commonly seen in that system. Norm Wassenaar shared next, assisted by Manuel Galaz. Mr. Wassenaar demonstrated a disarm sequence from a high backhand strike as taught in Modern Arnis. After the disarm, Mr. Wassenaar moved directly into an optional lock or throw. The third person to teach was Mike Casto, assisted by Alessandro Ashanti Bovoso. Mr. Casto showed an empty handed, defensive sequence with an emphasis on balance disruption as taught in Silat. He focused on a core motion that can be used for a variety of situations and highlighted the importance of controlling, and ultimately destroying, an opponent's structure. The last to share was Michael Butz, assisted by Francisco Nunez. He taught three joint locks from Tiger/Crane Chin Na. Although each lock was different, he showed how they were all related by using the same entry and targeting a different joint.

Being the first practice, things were a little unorganized and rough but everyone agreed it went well and had a good time. There was a unanimous decision to continue with the training group.



The second practice session was held on February 9, 2013. Even with the threat of possible rain, 17 people showed up to practice. Before the training began, everyone took the opportunity to make introductions to newcomers and catch up with others since the last session.

Special thanks to those who shared their knowledge with the group: Joey Sampaga, Alessandro Ashanti Bovoso, Russell Mackler and Jeff Latorre.

Joey Sampaga shared first, assisted by Michael Butz. Mr. Sampaga showed two drill segments from the Serrada system known as "Inside 1" and "Outside 1". He focused on the switching footwork used while passing the opponent's weapon, essentially changing position from the "inside" to the "outside". Alessandro Ashanti Bovoso shared next, assisted by various attendees. Mr. Bovoso demonstrated the empty-handed variation of the "Inside 1" taught by Mr. Sampaga. After incorporating the pass from the inside position to the outside, he continued the movement to include a joint lock/break and throw. The third person to teach was Russell Mackler, assisted by Alessandro Ashanti Bovoso. Mr. Mackler showed a drill using retreat stepping to avoid continued attacks while keeping range. He focused on constant movement over static stepping, being aware of the direction of an attacker's energy and using angles to gain a position of advantage. The last to share was Jeff Latorre,

assisted by various attendees. He taught how to angle away from a high back hand stick attack followed by a counter attack and disarm. He closed with several variations for the disarm by manipulating the stick position.

The next session is tentatively scheduled for Mar 16, 2013. For more information, please feel free to visit the Facebook group or Google+ Community "Phoenix FMA Training."



4/20/13
10:30AM-4:30PM

ESKABO DAAN

DAY OF PLAY
TO UNITE AND PROMOTE FMA

A BENEFIT FOR MISSION HIGH AFTER SCHOOL PROGRAMS AND A COLLABORATION WITH MATAW GURO ASSOCIATION

FMA DEMOS AND SEMINARS ALL DAY. OPEN TO ALL FMA STYLES.

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\$20 SEMINAR TO PARTICIPATE
\$5 TO ENTER AND WATCH ALL DEMOS FOR DEMONSTRATORS
\$10 FOR SPECTATORS

CONTACT JOSEPH FOR MORE INFORMATION AND TO REGISTER FOR DEMOS
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DAGOHOY

Day of Play - To Unite and Promote FMA

April 20, 2013

Mission High School

3750 18th St., San Francisco, CA.

Contact: Joseph [510] 734-0189

Email: eskabodaan.jb@gmail.com

Flyer

Come join us for Mission High School's Day of Play!!

Watch and learn about Filipino Martial Arts! Come watch demos then join the seminars to get hands on training! All styles of FMA are welcome in an effort to promote/propagate and unify FMA.

Those who demo/share/showcase their art can join the fun for \$5. Each style will also be interviewed for articles to be used by Bakitwhy.com, Filam Star newspaper, FMA Informative and more! If they wish to do so that is.

Those who just want to support and watch can join the fun for \$10.

Everyone will be given the chance to join the seminar to get 4 hours of training for only \$20 and to learn from 4 different styles!

Anyone wishing to demo must register to do so. It allows for scheduling of performances and to give all performers the same amount of time. Performers will also be given priority in the school parking lot. Be sure to ask about group discounts if your group is larger than 8 people.

Teaching and Learning the ABECEDARIO

Objective: The BALANGKAS NG ABECEDARIO is a compilation of techniques and maneuvers consistent with the principles and laws of motion explained in the handbook Fundamentals of Arnis de Mano. For a more effective teaching and learning of the balangkas, each individual technique must be expounded as to its logical development and relationship with each other. The transition from forehand to backhand, from overhand to underhand, from linear to circular, from pushing to pulling, from turning to twisting, and vice-versa, must be clearly understood.

For a better appreciation of Abecedario, the balangkas is presented herein in both regular and reverse orientation. Likewise, possible applications of each maneuver, both in regular and reverse orientations are shown. The applications of techniques are intended as informational and not prescriptive. There is a myriad of applications that may be administered, select the ones that will work best for you. Understand the practical inference that may be derived from each individual technique and their relation with each other.



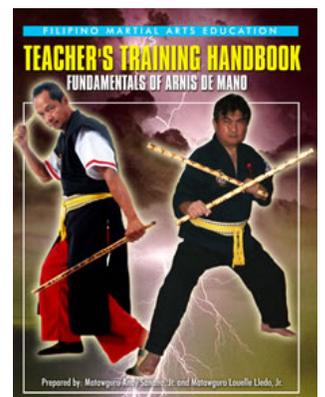
Filipino Martial Art Education

Teacher's Training Handbook
Fundamentals of Arnis de Mano

Objectives: This handbook contains ready reference data for use in planning programs in teaching Filipino martial arts or Arnis de Mano. Although all the lessons in this handbook are also practical for live blades, sword and a knife, other alternative weapons or even empty hands, the main scope is the use of double sticks or doble baston. Use of double sticks is not only encouraged but also mandatory in learning Arnis de Mano in order not to be a one-sided fighter.

Filipino Martial Arts is not a means to an end, Filipino Martial Arts is both the Means and the end... Education is a movement from darkness to light, Martial Arts Education is a journey from ignorance to understanding... excerpt from the books

FMA Education Teacher's Training Handbook 1. Fundamentals of Arnis de Mano and book 2. Balangkas ng Abecedario. - By Mataw-Guro's Andy Sanano jr. and Louelle Lledo Jr.



Filipino Martial Art Education

Teacher's Training Handbook
Principles of Classical Maneuvers



Objectives: The main classical maneuvers (or systems as some schools call them) evolved from the traditional techniques. Presented here are classical maneuvers that are common in most schools or styles.

There are other maneuvers but are mostly variations and modifications of these main classical maneuvers but may be called differently. Some schools may call the same maneuver one name when executed from a regular stance and another name when executed from a reverse stance. Some schools may call a maneuver differently when executed with the left hand first than when done with the right hand first. However, whatever the name, flexibility, and adaptability of Filipino stick fighting is evident with these classical maneuvers. Each technique may be delivered individually, against a specific target or the classical maneuver may be used in a continuous motion against multiple opponents or to inflict multiple strikes against a single opponent. Whether it is against a single or multiple opponents, each technique has the potential to be fatal.

The book of "**KARUNUNGANG LIHIM NG ARNIS DE MANO**"

The book of Knowledge of Arnis De Mano, Understanding of the Filipino martial arts culture of Arnis De Mano.

Coming Soon!. From The Mataw-Guro Association:

These Handbooks has been approved by the Matw-Guro Association.
Check the Educational Material section at: www.matawguro.com for price and
availability of all Teacher's Training Handbooks

